Disclaimer

This document was published in September 2018 and was correct at that time. The department reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.
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1 Introduction to your department

1.1 Welcome

Welcome to the Department of Music. Department staff will do everything they can to ensure that things run smoothly for you. This handbook sets out most of what you need to know about the running of the Department, the practicalities of your studies and assessment, and includes valuable information on key aspects of academic life. Do take some time to read it through – it may save you some trouble at a later date. Of course, there is sometimes no substitute for talking to someone, so if you have questions or problems remember that there are plenty of people here to help. If you are unsure of anything, or have concerns about any aspect of the course or your work, please do not hesitate to ask for advice.

The Music Department at Royal Holloway has grown out of a tradition of musical activity at the College going back to its earliest years. The Department is now one of the most distinguished in the country. We achieved an extremely high ranking in the 2014 Research Excellence Framework (REF), which placed us 3rd among Music departments for the quality of our research. We currently have 18 academic staff, 26 visiting instrumental teachers and 4 administrative staff. The vibrant and diverse musical life of the Department is reflected both in our scholarship (covering western music from the Middle Ages to Contemporary Music but also many other musical traditions from around the world) and in our music-making (reflected in a range of ensembles, concerts and events as well as through composition and studio work). At any given time, there are about 220 undergraduates enrolled on degree programmes in Music, and about 60 postgraduates (around 20 studying for a Masters degree, and about 40 for a PhD).

1.2 How to find us: the Department

The Department of Music is located in Wettons Terrace, standing to the North of the A30 and approached by footbridge from the main College campus. Wettons Terrace contains staff and teaching rooms, administrative offices, an IT suite and a student common room. Performance teaching and practice rooms are in neighbouring buildings: Woodlands and Woodlands Cottage Music IT studios and world music facilities are in the North Tower of the Founders Building. Practice rooms are also located in the Engineer’s Cottage beside the Boilerhouse Café. The Boilerhouse Auditorium and Wettons Annexe, behind Wettons Terrace, provide large rehearsal spaces.

Access to Wettons Terrace and the practice rooms in Woodlands/Woodlands Cottage/Engineers Cottage is by means of the College RCS swipcard. All students receive a card as a matter of course.

Bedford Square: Royal Holloway also has a central London base at Bedford Square, 2 Gower Street, WC1E 6DP. This is widely used for postgraduate activities and is situated a few minutes’ walk from the British Museum and the University of London Senate House library. The nearest tube stations are Euston Square, Goodge Street, Russell Square and Tottenham Court Road, which are all about a five minute walk away. Room bookings: bedfordsquare@rhul.ac.uk.
Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal [here](#).
1.4 How to find us: the staff

**Head of Department**

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<tr>
<th>Name</th>
<th>Telephone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor Julie Brown</td>
<td>01784 41 4143</td>
<td>WT100a</td>
<td><a href="mailto:julie.brown@rhul.ac.uk">julie.brown@rhul.ac.uk</a></td>
</tr>
</tbody>
</table>

**Director of Undergraduate Studies**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Mark Berry</td>
<td>01784 443290</td>
<td>WT203</td>
<td><a href="mailto:mark.berry@rhul.ac.uk">mark.berry@rhul.ac.uk</a></td>
</tr>
</tbody>
</table>

**Academic staff**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geoff Baker</td>
<td>01784 443537</td>
<td>WT209</td>
<td><a href="mailto:geoff.baker@rhul.ac.uk">geoff.baker@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Rachel Beckles Willson</td>
<td>01784 443538</td>
<td>WT107</td>
<td><a href="mailto:r.beckleswillson@rhul.ac.uk">r.beckleswillson@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Mark Bowden</td>
<td>01784 443948</td>
<td>WT202</td>
<td><a href="mailto:mark.bowden@rhul.ac.uk">mark.bowden@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Stephen Downes</td>
<td>01784 443854</td>
<td>WT109</td>
<td><a href="mailto:stephen.downes@rhul.ac.uk">stephen.downes@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Mary Dullea</td>
<td>01784 443535</td>
<td>WT208</td>
<td><a href="mailto:mary.dullea@rhul.ac.uk">mary.dullea@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Daniel Elphick</td>
<td>01784 443353</td>
<td>WT102</td>
<td><a href="mailto:daniel.elphick@rhul.ac.uk">daniel.elphick@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Sam Fernando</td>
<td>01784 443801</td>
<td>WT200</td>
<td><a href="mailto:samantha.fernando@rhul.ac.uk">samantha.fernando@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Jonathan Godsell</td>
<td>01784 443534</td>
<td>WT103</td>
<td><a href="mailto:jonathan.godsell@rhul.ac.uk">jonathan.godsell@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Paul Harper-Scott</td>
<td>01784 443949</td>
<td>WT210</td>
<td><a href="mailto:j.p.e.harper-scott@rhul.ac.uk">j.p.e.harper-scott@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Julian Johnson</td>
<td>01784 443538</td>
<td>WT107</td>
<td><a href="mailto:julian.johnson@rhul.ac.uk">julian.johnson@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Brian Lock</td>
<td>01784 443231</td>
<td>NT 201</td>
<td><a href="mailto:brian.lock@rhul.ac.uk">brian.lock@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Rebecca Miller</td>
<td>01784 443703</td>
<td>WT110</td>
<td><a href="mailto:rebecca.miller@rhul.ac.uk">rebecca.miller@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Tina K Ramnarine</td>
<td>01784 443947</td>
<td>WT204</td>
<td><a href="mailto:tina.k.ramnarine@rhul.ac.uk">tina.k.ramnarine@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Stephen Rose</td>
<td>01784 443806</td>
<td>WT206</td>
<td><a href="mailto:stephen.rose@rhul.ac.uk">stephen.rose@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Henry Stobart</td>
<td>01784 443533</td>
<td>WT004</td>
<td><a href="mailto:h.stobart@rhul.ac.uk">h.stobart@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Tim Summers</td>
<td>01784 444998</td>
<td>WT211</td>
<td><a href="mailto:tim.summers@rhul.ac.uk">tim.summers@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Shzr Ee Tan</td>
<td>01784 444451</td>
<td>WT205</td>
<td><a href="mailto:shzree.tan@rhul.ac.uk">shzree.tan@rhul.ac.uk</a></td>
</tr>
<tr>
<td>John Traill</td>
<td>01784 443948</td>
<td>WT202</td>
<td><a href="mailto:john.trail@rhul.ac.uk">john.trail@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Nina Whiteman</td>
<td>01784 443946</td>
<td>WT201</td>
<td><a href="mailto:nina.whiteman@rhul.ac.uk">nina.whiteman@rhul.ac.uk</a></td>
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**Department Manager**

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louise Mackay</td>
<td>01784 44 3532</td>
<td>WT100</td>
<td><a href="mailto:louise.mackay@rhul.ac.uk">louise.mackay@rhul.ac.uk</a></td>
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**Music Administrators**

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<tr>
<th>Name</th>
<th>Telephone</th>
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<tbody>
<tr>
<td>Fiona Sheridan</td>
<td>01784 44 3540</td>
<td>WTO04</td>
<td><a href="mailto:fiona.sheridan@rhul.ac.uk">fiona.sheridan@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Caroline Simmons</td>
<td>01784 44 3540</td>
<td>WTO04</td>
<td><a href="mailto:caroline.simmons@rhul.ac.uk">caroline.simmons@rhul.ac.uk</a></td>
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**Performance Manager**

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<th>Name</th>
<th>Telephone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nathan Dearden</td>
<td>01784 44 3853</td>
<td>WTO04</td>
<td><a href="mailto:nathanjames.dearden@rhul.ac.uk">nathanjames.dearden@rhul.ac.uk</a></td>
</tr>
</tbody>
</table>

**Music Studios Manager**

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<th>Name</th>
<th>Telephone</th>
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<th>Email</th>
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</thead>
<tbody>
<tr>
<td>Martin Astle</td>
<td>n/a</td>
<td>n/a</td>
<td><a href="mailto:musicstudios@rhul.ac.uk">musicstudios@rhul.ac.uk</a></td>
</tr>
</tbody>
</table>
### Choral Office

<table>
<thead>
<tr>
<th>Name</th>
<th>Telephone</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rupert Gough</td>
<td>01784 414970</td>
<td>WT110</td>
<td><a href="mailto:rupert.gough@rhul.ac.uk">rupert.gough@rhul.ac.uk</a></td>
</tr>
<tr>
<td>Alex Turner</td>
<td>01784 414970</td>
<td>WT110</td>
<td><a href="mailto:alex.turner@rhul.ac.uk">alex.turner@rhul.ac.uk</a></td>
</tr>
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#### 1.5 How to find us: the Departmental office

The administrative staff are the first people to approach with queries about the day-to-day running of the Department. **Please note that the Department Office (WT004) is open between 9am-12pm and 2pm-5pm during term time, except on submission days, when the office is open 9am-5pm.** General queries should be addressed to Music@rhul.ac.uk, telephone: 01784 44 3540.

The Concert Office (WT004) is open term-time only with times on the door.

#### 1.6 Staff research interests

(Professor of Music): music and society in colonial Latin America; popular music in Latin America, especially Cuba; Renaissance and Baroque performance practice

**Rachel Beckles Willson**, GRSM (Hons) London, MMus Glasgow, PhD London, LRAM, ARAM  
(Professor of Music): performance and composition (particularly in Arab, Turkish and Ottoman idioms), also histories of music politics in the 20th-century, with current interest in migration and refugees.

**Mark Berry**, MA, MPhil & PhD Cantab.  
(Reader in Music History): Musical and intellectual history from the eighteenth century onwards; Wagner; Mozart; Schoenberg; aesthetics; Adorno, modernism; opera.

**Mark Bowden**, BMus Huddersfield, MMus Royal College of Music, PhD London  
(Professor of Composition): composition

**Julie Brown**, BMus Melbourne, MMus & PhD London  
(Professor of Music): cultural history of early 20th-century music; Schoenberg and Viennese Modernism; musical multimedia; silent film music

**Helen Deeming**, BA, MPhil & PhD Cambridge  
(Reader): medieval and renaissance music; musical notations; history of the book; iconography

**Stephen Downes**, BA Exeter, MMus, PhD London  
(Professor of Music); 19th and 29th-century music, particularly of central and Eastern Europe; aesthetics, analysis and hermeneutics of music

**Mary Dullea**, PhD Ulster  
(Reader): piano trio performance practice, new works for solo piano, incorporating extended techniques

**Daniel Elphick**, PhD (Manchester), MRes (Keele), BA Music (Keele)  
(Teaching Fellow): Twentieth-century Russian music, especially Mieczysław Weinberg, music analysis

**Samantha Fernando**, BA, DPhil Oxon, MMus Royal Academy of Music  
(Lecturer): Composition

**Jonathan Godsall**, BA, MA, PhD (Bristol), FHEA  
(Teaching Fellow): Music and screen media; musical intertextuality; reception studies
J. P. E. Harper-Scott, BA Dunelm, DPhil Oxon, FHEA
(Professor of Music History and Theory): 20th-century symphonic music (particularly Elgar, Walton, Vaughan Williams); Wagner and post-Wagnerian opera (particularly Britten and Strauss); Schenkerian theory; Continental philosophy and psychoanalysis (particularly Heidegger, Badiou, and Lacan); gender; politics; Marxist critiques of capitalism and music.

Julian Johnson, BA (CNAA), MA, DPhil Sussex, FBA
(Regius Professor of Music): music and modernity from the 18th century to the 21st century; music and philosophy (particularly the German and French traditions); Viennese modernism (Mahler and Second Viennese School); Debussy and French musical aesthetics

Brian Lock, FHEA, FRSA, BA East Anglia, MPhil Cambridge, PGDip Chopin Academy Warsaw, ALCM
(Senior Lecturer): Creative music technology, especially the use of technology in composition – commercial, cross-genre, electronica/chill-out, experimental, film and media; music technological and compositional applications in music therapy, health, and community-based music; technological theory, history of music technology and music and technology interactions in general; orchestration; music production; the creative industries and music business; 21st century continental electronic, electronica and media composition, especially in France and Poland

Rebecca Miller
Director of Orchestras, Performance and Conducting

Tina K Ramnarine, GRSM (Hons) Royal Academy of Music, MMus Edinburgh, DPhil Manchester, LRAM (violin)
(Professor of Music): music, politics and performance (particularly Nordic and Caribbean), anthropology, ethnomusicology and global perspectives on music (e.g. orchestras).

Stephen Rose, BA York, MPhil & PhD Cambridge
(Professor of Music): German music and society 1500-1750; English music and society 1550-1750; performance practice; material history of music (including music printing and publishing); digital musicology

Henry Stobart, MPhil & PhD Cambridge, ABSM
(Reader): ethnomusicology; Latin America, especially Bolivian Andes; indigeneity, music video, music piracy, heritage declarations. Renaissance and Baroque performance practice

Shzr Ee Tan, BA, MMus & PhD London, ARCM (piano), AKC
(Senior Lecturer): ethnomusicology, especially musics of the Sinophone worlds and East Asia, music and gender, music and politics,浸移/民族

Tim Summers, BA (Oxon), MPhil, PhD (Bristol), PGCE (Cantab)
(Lecturer): Music and the moving image, especially video games; virtuality and interactivity; opera, particularly Wagner; music education

John Traill, DPhil (Oxon), MMus (East Anglia), Adv. Dip Orch Conducting (Sofia), BA Music (East Anglia)
(Teaching Fellow): composition, conducting

Nina Whiteman, PhD Composition (Manchester), MMus Composition (Manchester), BA(Hons) Music (Oxon), ALCM, Lecturer in Composition

1.7 The Department: culture and ethos

Membership of the Department of Music involves accepting and abiding by the standards and values of the Department and the College as a whole. Some of these are highlighted immediately below; further information may be found elsewhere in this Handbook.
• We aim to show courtesy, consideration and respect for others, whether members of staff, students, or visitors, even when views differ. This includes communication in-person or online.

• We aim at all times to create a welcoming environment for everyone, irrespective of age, culture, gender identity, disability, sexuality, race or religious belief.

• We aim to uphold the highest standards of academic and personal integrity. This includes attending Department activities and classes as appropriate, completing preparatory work and assignments, and checking and replying to departmental correspondence (e.g. email) regularly—at least once a day during term time.

• We always acknowledge where the work of others has contributed to our own, and when using words or information taken from other sources we credit the origins appropriately.

• We do not give ourselves or others an unfair advantage in assessed work (by, for instance, sharing completed or near complete coursework, submitting work written by someone else or duplicating work from one assessment activity in another).

• We aim to maintain a safe and pleasant environment for all. This includes always following the guidelines for use of the library and for using rooms (especially practice rooms), always treating equipment and instruments with respect, and always following appropriate procedures for handling equipment (e.g. using porters to move non-handheld instruments), and returning equipment and instruments to proper condition and place after use.

2 Support and advice

2.1 Student Charter

The College aims to bring all students into a close, harmonious relationship with each other and with the wider community. The Student Charter outlines how you can support the College in achieving these goals and also seeks to encourage you to act as an effective ambassador for the College, during your time as a student and later as part of the College’s alumni.

This Charter is not intended to constitute a binding agreement but is offered as a framework of aspirations, designed to be of benefit primarily to you as a student and to underpin the College’s aim of ensuring that you have a highly enjoyable and rewarding experience during the course of your degree.

2.2 UG Degree Regulations

The Undergraduate Regulations set out the various standards that shape the regulatory framework of your undergraduate degree with the College. These include a variety of essential information, ranging from admissions to academic progression and examination. Some frequently used elements of the regulations are covered in this handbook.

2.3 Students’ Union Royal Holloway University of London (SURHUL)

The Students’ Union Royal Holloway University of London (SURHUL) is a registered charity (Registered No: 1141998) and actively represents the students of Royal Holloway University of London. SURHUL promotes your needs and interests by offering employment, participation, entertainment, support and advice, your clubs and societies, catering, transport, volunteering, campaigning and advocacy.
The SU Advice and Support Centre, situated on the first floor of the Students’ Union, is a free service that offers you the opportunity to discuss any concerns you may have and receive impartial advice and information from the team of experienced and professional advisers. Open 9.30am - 5pm, Monday – Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment.

Phone: 01784 24 6700
Email: helpdesk@su.rhul.ac.uk

Find out more about the Students’ Union

2.4 Student-staff committee

We want to hear your views on the way the department operates. There is a student-staff committee on which both taught and research students are represented. Course representatives are elected by you to represent your views and ultimately, to help improve the quality of education provided by the College.

The Students’ Unions take the lead in training and supporting course representatives, working with the department and professional services to help you make as many positive changes as possible.

The Student-Staff Committee meets at least once a term and plays an important role in the department as a forum for airing student views. For more information see the Course Reps page on the SURHUL website.

You can use the Committee to raise any issues which concern students. Notices will appear on departmental notice boards giving details of forthcoming elections or the names of current representatives.

2.5 Student Services Centre

The Student Services Centre is located in the Davison Building and provides a single point of contact for all non-academic related queries including accommodation, fees, enrolment and graduation.

Phone: 01784 27 6641
Email: studentservices@royalholloway.ac.uk

Find out more about the Student Services Centre

2.6 Support Advisory & Wellbeing

The College offers a high level of student wellbeing support which includes triage and support through Student Wellbeing, a BACP accredited Counselling Service, dedicated disability & dyslexia support, financial and budgeting advice and support for international students. There is also access to an NHS run Health Centre on campus.

Phone: 01784 44 3394
Email: wellbeing@royalholloway.ac.uk

Find out more about Support Advisory & Wellbeing

2.7 Student Wellbeing

Student Wellbeing provides advice and guidance to all students on personal and emotional wellbeing, to assist you in maintaining a healthy balanced lifestyle and to support you from transition to university and then in the continuation of your studies towards graduation. The Student Wellbeing team actively encourages all members of the campus community to alert them to concerns or signs of vulnerability to enable proactive
engagement with intervention.

Phone: 01784 44 3395 / 44 3132 / 27 6757
Email: wellbeing@royalholloway.ac.uk

Find out more about Student Wellbeing

2.8 Disability & Dyslexia Services (DDS)

If you have a disability, long standing medical condition or specific learning difficulty, it is important that you bring it to the College’s attention as soon as possible.

The College Disability & Dyslexia Services support dyslexic and disabled students and those with mental health or chronic medical conditions to demonstrate their academic abilities by arranging support packages, dyslexia assessments and study skills sessions.

Phone: 01784 27 6473
Email: disability-dyslexia@royalholloway.ac.uk

Find out more about Disability & Dyslexia Services

Your first point of contact for advice and guidance is your Disability & Dyslexia Services Network Member in your department:

Name: Louise Mackay
Office: Wettons Terrace Room 100
Phone: 01784 44 3532
Email: louise.mackay@rhul.ac.uk

2.9 International Student Support Office (ISSO)

The International Student Support Office offers advice to international students on visa issues, working in the UK, opening a bank account, processing federal loans and police registration.

Phone: 01784 27 6168
Email: internationaladvice@royalholloway.ac.uk

Find out more about the International Student Support Office

2.10 Academic Skills Support

The Centre for the Development of Academic Skills, CeDAS, offers a variety of courses, workshops, 1:1 tutorials, online resources that aim to ensure all students at Royal Holloway reach their full academic potential in a range of areas, including academic writing, oral communication skills and maths and statistics.

Whatever your needs, CeDAS is there to ensure that you can perform to the best of your ability, whether it be through a workshop that introduces you to a crucial academic skill, a session within your department that focuses on writing in the discipline, a course that develops your confidence and competence in academic English language, or a 1:1 tutorial with a specialist to help you master a maths technique or sharpen your essay skills.
The CeDAS Office can be found on the ground floor of the International Building, room IN002, and you can follow them on Twitter: @cedasrhul.

2.11 IT Services Desk

The College IT Service Desk offers a range of support covering all aspects of IT services, such as email access, connecting to the College’s wireless network, connecting devices such as iPads and making use of College printing facilities. The IT Service Desk will also be able to provide expert advice and guidance on a range of more specific IT issues, should you experience any problems. They also offer a range of free software, including Microsoft Office 365, Sofos Antivirus, NVivo and SPSS.

Phone: 01784 41 4321
Email: itservicedesk@royalholloway.ac.uk
In person: Visit the IT support office in the Davison Library (ground floor)

Find out more about IT Services

3 Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Members of staff will often need to contact you to inform you of changes to teaching arrangements, special preparations you may have to make for a class, or meetings you might be required to attend. You will need to contact members of the Department if, for example, you are unable to attend a class, or you wish to arrange a meeting with your Personal Tutor.

3.1 Email

The College provides an email address for all students free of charge and stores the address in a College email directory (the Global Address List). Your account is easily accessed, both on and off campus, via the campus-wide portal, CampusNet or direct via Outlook.com.

We will routinely email you at your College address and you should therefore check your College email regularly (at least daily). We will not email you at a private or commercial address. Do not ignore emails from us. We will assume you have received an email within 48 hours, excluding Saturdays and Sundays.

If you send an email to a member of staff in the department during term time you should normally receive a reply within 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research.

3.2 Post

All post addressed to you in the Music department is delivered to the student pigeonholes (alphabetical by surname) in the Student Common Room. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Academic Services is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

3.3 Your Contact Information

There can be occasions when the Department needs to contact you urgently by telephone or send you a letter by post. It is your responsibility to ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date. Further information about maintaining your contact information is available here.
You can find out about how the College processes your personal data by reading the Student Data Collection notice.

3.4 Notice boards

The official student notice boards are on the walls in Music Student Common Room. Every effort is made to post notices relating to classes well in advance.

It is your responsibility to check the times and venues of all class meetings and of any requirements (e.g. essay deadlines) relating to your courses, so, if in doubt, please ask!

3.5 Personal Tutors

Undergraduate students are each allocated a personal tutor. First-year students see their tutor in one-hour tutorials held weekly in the autumn term and spring term. Second- and final-year students normally see their tutor at least once a term.

All members of staff post outside their individual staff rooms two separate and regular ‘office hours’ each week when they are available to see students without appointment on any matter. These are also available to view via the Music Department General Information page on Moodle (alongside other useful information). Excepting emergencies, students are asked to make an appointment via email if they wish to see a member of staff outside these hours.

Personal tutors will offer advice about work, help overcome academic or personal difficulties and discuss course choices, and they should ultimately be the members of staff best equipped to write references for jobs or for further study. The Director of Undergraduate Studies and/or Head of Department also will see any student who wishes to discuss matters academic or personal.

3.5.1 First-year Tutorials with Personal Tutor

First-year students meet with their personal tutor in a one-hour tutorial group held weekly during the autumn term and spring term. The tutorial group aims to help students settle into the Music Department, successfully negotiate the transition from school to higher education, and gain necessary study skills.

Tutorials are likely to respond to the needs of particular students, to topics raised in the first-year curriculum, and to the expertise and interests of staff members. As a minimum, however, tutorials will cover the following study-skills:

- Coping with lectures, seminars, tutorials and note-taking
- Managing independent study
- Preparing for seminars
- Skills in obtaining printed, audio and electronic resources
- Essay writing skills, including use of bibliographies and citations
- Avoiding plagiarism and collusion
- Department assessment criteria
- Planning second- and third-year studies

3.5.2 Second and Final-year Tutorials with Personal Tutor

Termly tutorial meetings with second- and final-year students may discuss some of the following topics:

- Start of autumn term: welcome back; sign course choice form; review of academic progress; coursework; career choices
- End of autumn term / start of spring term: review of academic progress; coursework; career choices;
plans for summer

- End of spring term: choice of next year’s courses; review of academic progress; exam preparation; career choices; plans for summer
- Summer term (either start or end of term): exams; review of academic progress; career choices; plans for summer; plans for Special Studies (2nd years); plans for life after university (finalists).

Students with a serious case for a change of personal tutor should approach the Director of Undergraduate Studies and/or Head of Department as appropriate.

Students in financial difficulty should contact their personal tutor, Director of Undergraduate Studies and/or the Head of Department for details of College schemes to provide aid in terms of loans or additional grants. Although the Department has no funds for such purposes, we may be able to provide advice on and assistance with applications to appropriate College or external bodies.

3.6 References

Students requiring references for job applications, work placements, further study and so on should approach their Personal Adviser, giving at least two weeks' notice, and providing all relevant details and a stamped, addressed envelope as appropriate.

3.7 Questionnaires

Student feedback is a valuable guide to the effectiveness of courses and an aid to their improvement and development; comments (to the course tutor concerned) are always welcome while a course is in progress.

Furthermore, the College requires a formal system of student feedback by way of a questionnaire completed at the end of each course (normally in the last class). This feedback questionnaire is particularly important and should be treated seriously: for the procedure to be effective, we need responses from everyone. Please offer constructive comments (both positive and negative) on a given course: this will permit us to evaluate our activities and, where necessary, to improve things for the future. Questionnaires are completed anonymously and there are no repercussions of any kind for respondents, but please take care to avoid offensive or highly personal remarks.

4 Teaching

The Music department employs a variety of teaching methods in undergraduate and postgraduate courses. Lectures impart essential information on, and aid the understanding of, the topic under consideration. Small groups (either seminars or tutorials) develop understanding; practical, discursive, interpretative and problem-solving skills; and the ability to communicate ideas to others. They also promote mature and professional attitudes to study.

There is a higher proportion of lectures in first-year courses than in courses of subsequent years, but many first-year courses involve both a one-hour lecture for the full year group and a one-hour seminar for groups of around 15 students. The first year programme is also supported by weekly one hour tutorials with a personal advisor; these are smaller ‘personal tutor’ groups of 9-10 students (see 3.5.1 above). (The tutor normally continues to act as personal advisor to the students of the group throughout subsequent years of study.) The ‘personal tutor’ groups focus on any aspect of the programme, and indeed on other matters, including techniques of study appropriate to the study of music at degree level.

Seminars play a large part in upper-level undergraduate courses: here students are often asked individually or in a small group to make a presentation before the class and/or to lead discussion. It should be noted that the success of a seminar depends as much on the contribution of the whole class as on that of the student(s) making the presentation.
For final-year BMus/BA special study dissertation, theory and analysis, and composition students, there are regular one-to-one tutorials with a supervisor, with some initial meetings in Term 1 followed by fortnightly meetings (normally of around 30 minutes) in Term 2, although the actual pattern and mode of supervision may vary according to arrangements mutually agreed by student and supervisor; supervision, including the reading of drafts, ceases at the end of term 2. Those taking special study performance have individual instrumental or singing lessons, and participate in performance seminars. Those taking special study ensemble performance participate in performance seminars and have individual lessons if these are not taken as part of special study performance.

4.1 Dates of terms

Term dates for the year are as follows:

**Autumn term:** Monday 24 September to Friday 14 December 2018
**Spring term:** Monday 14 January to Friday 29 March 2019
**Summer term:** Monday 29 April to Friday 14 June 2019

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/or miss lectures/seminars/practicals etc., you are expected to inform your department and fill in a Notification of Absence Form (explained further below, in section 5.1). During the summer term, after the examination period, you are expected to attend all required academic activities organized by the department and to be available should you be required to meet with College staff for any reason.

4.2 Instrumental and Singing Lessons

Individual instrumental or singing lessons are associated with the Solo Performance Course(s) MU1118, MU2205, MU2210, MU3393 and MU3407; and possibly the Ensemble Performance Course MU2211. Tuition is provided on only one instrument (including voice), per year only, and up to a maximum of 22 hours of tuition (regardless of number of performance courses taken). No two of MU2205, MU2210, MU3393 and MU3407 can be taken in any one year. Students taking MU2211 Ensemble Performance and studying the same instrument in MU2210 or MU3393 receive only the lessons associated with the single-study course. A change of study in a subsequent year requires the approval of the Director of Performance.

The normal programmes of tuition are as follows:

- **MU1118** – 20 lessons of 45 minutes’ duration, taken at regular weekly intervals during Terms 1 and 2 (the practical examination takes place at the end of Term 2).
- **MU2205** – 16 lessons of 45 minutes’ duration, taken at regular weekly intervals during Terms 1 and 2 (the practical examination takes place at the end of Term 2).
- **MU2210** – 20 lessons of 1 hours’ duration, taken at regular weekly intervals during Terms 1 and 2 (with a suggested maximum of 2 lessons taken in the period between the end of Term 2 and the performance examination in Term 3).
- **MU2211** – 16 lessons of 45 minutes’ duration, taken at regular weekly intervals during Terms 1 and 2 (with a suggested maximum of 2 lessons taken in the period between the end of Term 2 and the performance examination in Term 3).
- **MU3407** – 16 lessons of 45 minutes’ duration, taken at regular weekly intervals during Terms 1 and 2 (the practical examination takes place at the end of Term 2).
• **MU3393** – 22 lessons of 1 hour’s duration, taken at regular weekly intervals during Terms 1 and 2 (with a suggested maximum of 2 lessons taken in the period between the end of Term 2 and the performance examination in Term 3).

### 4.2.1 Payment of lessons taken with an internal tutor

Payment of Instrumental and Vocal Tutors employed by the College and for tuition in connection with MU1118, MU2205, MU2210, MU2211, MU3393, MU3402 and MU3407 is made directly by the Department to the tutor.

### 4.2.2 External lesson agreement

With the joint approval of the Admissions Tutor, Director of Performance and Coordinator of Instrumental & Vocal Tutors, lessons may be taken with an approved external tutor. The arrangement of lessons falls in this case to the student, although the department, through the Coordinator of Instrumental & Vocal Tutors and/or Director of Performance, may be able to assist by suggesting possible teachers and establishing contact. The arrangement should take place at the beginning of Term 1; at the outset the student must meet with BOTH the Director of Performance and Coordinator of Instrumental & Vocal Tutors. Undergraduates are expected to take the same amount of tuition as that normally taken from our internal Instrumental and Vocal Tutors. External Instrumental and Vocal Tutors are expected to submit a report every academic on the progress and attendance of the student. The Coordinator of Instrumental & Vocal Tutors will contact the tutor to provide this form, usually to be submitted by the end of Term 2. Students will need to establish with the tutor the terms governing their relationship (e.g. the period of notice to be given); any charge levied by the tutor for breaking these terms (e.g. payment in lieu of notice) will be a matter solely between the tutor and student. Any such charge will not be payable out of the Departmental allowance.

### 4.2.3 Payment of lessons taken with an external tutor

Tuition with an external tutor carries a financial implication; in the case of undergraduates, the Department will fund external Instrumental or Vocal Tutors only to the extent that payment would have made to an Internal Tutor. As external tuition is generally more expensive and it is expected that the same amount of tuition will be taken as from an Internal Tutor, this means that there is usually a financial shortfall which must be made up by the student. In this case any charge of missed lessons will not be a matter involving the Department, nor will it be payable out of the departmental allowance.

Payment of external tutors for tuition in connection with MU1118, MU2205, MU2210, MU2211, MU3393, MU3402 and MU3407 is made in the first instance by the student to the tutor. The student then claims repayment from the Department against receipts from the lessons submitted to the Performance Manager. Claims for repayment (supported by receipts, not invoice) should be submitted to the Performance Manager on a regular basis, and at least one-third of the appropriate allowance must be claimed by the first day of Term 2. **All claims must be submitted to the Performance Manager by the last day of Term 3. Claims submitted later are ineligible.** To find out your Departmental allowance for external lessons (calculated by the performance-based module(s) that the student is enrolled on), please contact the Coordinator of Instrumental & Vocal Tutors.

### 4.2.4 Additional expenses

The Department does not pay travel expenses incurred through attendance at lessons outside of Department premises, except in those cases when the Department is unable to provide tuition on a given instrument on campus. In these cases, reasonable travel expenses, agreed in advance with the Performance Manager, will be reimbursed.
4.2.5 Attendance at instrumental and vocal lessons

Attendance for instrumental and singing lessons in connection with relevant performance courses is viewed in the same light as in attendance in all other courses. The Coordinator of Instrumental & Vocal Tutors should be informed of ALL changes of arrangements with your tutor, who is required to return reports on attendance and progress to the Department. Absences are noted by the tutor. Students must give notice of absence 24 hours prior to their allocated lesson (unless reason is illness or emergency, deemed genuine by the tutor). If this code of practice is not followed, tutors are obliged to charge for this lesson and it will be taken out of the student’s allocated number of lessons.

Once students are allocated to their tutors during Welcome Week of their First Year at the College, there is a ONE MONTH transitional period for those wishing to change tutor. Any change must be discussed with both the Director of Performance and the Coordinator of Instrumental & Vocal Tutors. The Coordinator of Instrumental & Vocal Tutors will be the only individual to facilitate a change of tutor. After this time (i.e. November 1st onwards), students are to remain with their tutors for ALL the Performance-related courses on which they enrol.

If a student wishes to change tutor during their time at Royal Holloway (and outside of the one-month transitional period in Year One), this must be discussed in collaboration with their current tutor, Director of Performance and Coordinator of Instrumental & Vocal Tutors. This will only be granted in special cases.

When considering a change of tutor, the following must be taken into consideration:

- The Coordinator of Instrumental & Vocal Tutors should be informed of ALL changes of arrangements with your tutor. Discuss any matters of concern with your tutor or student, in conjunction with the Director of Performance and/or Coordinator of Instrumental & Vocal Tutors. We strive to alleviate or assist with any issues you may face before turning to a change of tutor.
- The compensation offered to tutors (when the student requires a change of tutor) will be limited to payment for one lesson; no further compensation will be payable under any circumstances.
- A tutor may request a termination of agreement to teach a particular student, without penalty, during the first month of Term 1, and thereafter by agreement with the Director of Performance or Head of Department.

4.2.6 Second Study lessons

Lessons in a second study may be possible, subject to availability. Timetabling should be arranged through the Performance Manager but all arrangements relating to payment and notice periods are to be negotiated on a private basis between student and tutor. All students taking instrumental or singing lessons and their tutors will be expected to sign a contract confirming they agree to and understand the above information.

4.3 Academic Timetable

Your individual student timetable will be available via the Your Timetable page on the Student Intranet. Log in with your College username and password and view your timetable via the system or download to a personal calendar. In September you will receive communications by email about exactly how to access and download your timetable, so keep any eye out for these. Timetables are subject to change during the course of the academic year, so you should check yours regularly, (as a minimum every few days) to ensure you are using the most up to date timetable. Any changes to your timetable that occur within two working days will be notified by email to your RHUL account, so please also check your emails regularly. All classes start on the hour. They end ten minutes before the hour to allow you to move between classes.
4.4 Reading Weeks

The Music Department does not have reading weeks.

5 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending classes regularly and progressing with their studies. We also have legal obligations placed on us under the Equality Act (2010), UK Visa and Immigration (UKVI) and Student Finance to ensure we monitor your attendance and engagement with studies.

Your regular attendance in class and consistent engagement with your studies are essential to your learning experience with the College. If you encounter difficulties with this, do please tell your tutor or another member of staff as soon as you can. The earlier you do so, the sooner we can provide the appropriate help. As such, failure to attend and/or absence without permission can result in serious consequences and may lead to disciplinary action, including the termination of your registration.

5.1 Attendance requirements

Your classes are the learning activities deemed essential to your programme of study. These could include a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meetings with your Personal Tutor.

While you are expected to attend all the classes related to your programme of study, the College understands that emergencies may occur at any time throughout the year. In light of this, the Music Department has set a minimum attendance level at 80%. You should be aware that you may also study courses that have different and specific course attendance requirements, particularly if you are taking courses in another department, so it is essential that you check all programme and course handbooks to ensure you are fully aware of the requirements. You can find out more about attendance policy here.

It is vital that you manage your time effectively, so that any paid employment, voluntary work, extracurricular activities or social commitments do not interfere with periods where you are required to attend classes. The Undergraduate Regulations stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis must not exceed 20 hours per week during term time. You may not undertake paid work which may conflict with your responsibilities as a student of the College. International students must ensure that any working restrictions, as stated on their visa, are also adhered to.

5.2 Adjustments to attendance requirements

If you believe that you will not be able to comply with the attendance requirements, you may request an adjustment in your case. This would only be permitted if you have good reason to ask for it and if adjustment would not compromise competence standards or your ability to reach the learning outcomes of your programme. Requests to consider an adjustment to attendance requirements will be treated case by case and discussed by the department with the Disability and Dyslexia Services (D&DS) and Academic Quality and Policy Office (AQPO).

5.3 Monitoring attendance

All learning activities will be monitored through the use of class registers. It is your responsibility to make sure that your attendance has been recorded. It is also essential that you arrive at your classes in good time, as you will be marked absent if you turn up late without good reason. Please note that you are not permitted to ask fellow students to sign the attendance register on your behalf if you cannot attend. Further, the Department expects that students will honour their commitments to rehearsals and performances of the
orchestras, choirs and other performing groups of which they are members; and encourages students to attend concerts and other performances both in their own interests and in those of their fellows.

We will contact you in the event that:

i. you fail to attend for **two weeks** without providing notification of your absence;

ii. you display a **pattern of absence** that the department feel is affecting or is likely to affect your work

iii. you display a pattern of absence that causes **concern over your wellbeing or which may point to an undisclosed disability**

### 5.4 Formal Warnings

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the formal warning process and the consequences of receiving such a warning in section 24 of the Undergraduate regulations.

In situations where you are experiencing documented severe difficulties the Department and College will make every effort to support you and counsel you as to the best course of action. However, there may be cases where, although non-attendance is explained by an acceptable reason, your level of attendance falls to a level which compromises educational standards and/or your ability to reach the learning outcomes of the course. In such cases it will be necessary to implement disciplinary procedures as detailed above.

### 5.5 Withdrawal of visa

If you are sponsored by Royal Holloway on a Tier-4 (General) Student visa, should your registration at the College be terminated for non-attendance, general lack of engagement with your studies or any other disciplinary matter you will be reported to the UK Visa and Immigration (UKVI) and your Tier 4 (General) Student visa will be withdrawn. Alternatively, in line with the College’s legal obligations to UKVI, if you fail to meet the requirement of your Tier 4 (General) Student visa, including attendance and completion of assessments, the College may terminate your student registration without following the disciplinary procedures outlined in the Academic Regulations. This decision would not be open to appeal as it is part of the College’s obligations to the UKVI. Please see our Undergraduate Regulations.

### 5.6 Missing classes

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department as early as possible, giving the reasons for your non-attendance. The department will decide whether or not to authorise your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Tutor. In addition, an extensive range of additional support, guidance and advice is available from the College’s Student Advisory & Wellbeing teams. As explained in section 2 above, the Students’ Union also operate an Advice and Support Centre.

If you are unable to attend classes for whatever reason you must tell the department in which you are taking the course(s) in question and follow the Notification of Absence Procedure. You must submit a Notification of Absence Form together with any supporting documentation either before your absence begins or within **five working days** of the end of the period of absence. The exact form to submit depends on the reason for your absence, as explained in the **online guidance**.

If you are absent for a prolonged period it is essential that you keep in touch with the Department (e.g. through regular emails with your Personal Tutor). The Department will monitor the frequency of self-certified absences and the Head of Department may request a doctor’s medical certificate from you in the event of
multiple and/or sustained instances of self-certified illness. If you are sponsored by Royal Holloway on a Tier-4 (General) Student visa please be aware that if you do not follow the process to submit a notification of absence or have an acceptable reason for absence you are putting your Tier 4 visa at risk of withdrawal. Therefore, it is very important that you continue to communicate with the College through your Department and the Advisory & Wellbeing teams if you are struggling to attend.

5.7 Missing an examination

If you are unable to attend an exam (e.g. through reasons of sudden illness) then there are two steps to follow:

Step 1
You must notify the Student Services Centre at the earliest possibility. Wherever possible, please e-mail them at studentservices@royalholloway.ac.uk before the scheduled start of the exam with your name, student ID and confirmation of the exam that you are unable to attend. Please include a brief explanation within the email why you cannot attend the exam. The Student Services Centre will then forward this information to your department so that we are aware of your non-attendance.

Step 2
It is essential that you inform your department and Chair of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to section 10.11 below.

6 Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification available through the Programme Specification Repository.

6.1 Department Specific information about degree structure

Music can be read as a single honours subject (BMus); as a major subject (BA) with French, German, Italian, Spanish, Philosophy, Political Studies; as a minor subject (BA) with French, Spanish and (BSc) with Economics and Physics; and as a joint honours subject (BA) with Drama, English, French, German, Italian, Spanish, History, Mathematics, Philosophy.

Programmes of study are designed to progress from core courses establishing a secure foundation in the main fields of the subject to an increasing freedom of choice in the second and final years. Programmes also provide a range of intellectual and practical activities, of modes of teaching and learning, and of methods of assessment. Courses have the value of one unit (1) or a half unit (0.5); a degree programme normally consists of 12 units taken over three academic years (four years in the case of joint programmes with a language involving a year abroad). There is no provision for taking undergraduate Music degrees on a part-time basis.

6.1.1 Component Course Units

For details of course units search the Music General Information page on Moodle, for course specifications. Students can expect, for each course unit taken, to receive a detailed outline comprising a statement of the course’s rationale embracing specific learning outcomes, a list of topics to be covered (according to a lecture timetable where appropriate), a bibliography, a statement of assessment requirements, and the specification of assignments with a timetable for submission. It is a matter of principle that all assignment tasks specific to a module or a course-unit are specified at the outset; an exception may be made in the case of courses lasting two terms, in which case assignments may be specified on a termly basis. In cases where course units are also assessed by a written paper, students can expect guidance on the structure and broad coverage of the paper, which may include specimen papers in cases where a course is offered for the first time or where the format of past papers is altered.
During the second or third term, information about the course units to be offered in the next academic year is uploaded to the department website and a notification is emailed to all first/second years and any students studying overseas that year. Students then complete a course options form, indicating their choices (with reserves) for the succeeding year and submit the form to the Department Office (detailed arrangements for submission will be given). These choices are reviewed by the Department with regard for the course profile of the individual student and the feasibility of the indicated size of classes. Students are required to discuss their proposed course choices with their personal tutors; they may also be required to revise their choices on the grounds of inappropriate balance or timetabling constraints. Courses may also be withdrawn on the grounds of limited recruitment, and limits may be set on class sizes; in the latter case, recruitment will be on a strict first-come, first-served basis.

The succeeding year’s timetable is arranged in consultation with other departments, but sometimes clashes do occur. Adjustments may be possible after course choices have been made in the Music Department, but only for good reasons (e.g. an unforeseeable clash) and only with the approval of the Head of Music. All such changes are subject to the limitations of the Music timetable and the size of classes.

Most undergraduate course-units at stages 2 (Intermediate/level 5) and 3 (Honours/level 6) - and some at stage 1 - adopt at least two modes of assessment for examination purposes, including work done in-course (e.g. an essay, analysis or techniques exercise) and a summative form of assessment (e.g. a formal written paper, a practical test, a recital); this permits a more rounded assessment of a student’s abilities. In most such cases, the two forms of assessment are equally weighted. Most stage 1 courses have only one form of assessment taken at the end of the course. Full details of assessment requirements are given in the course-unit specifications, see Music General Information Page on Moodle.

In addition to the coursework required for assessment, most course-units also involve formative activity appropriate to the course and task in hand, for example, an exercise in the retrieval and evaluation of source materials, engagement in complementary e-learning programmes, a self-reflective evaluation, a class presentation, the acquisition of facility in academic writing, a class test, preparation for formal examination, and so on.

Essays are typically required to be in the range 2,500-2,750 words in length unless otherwise specified. Other forms of coursework will be of equivalent scope.

6.1.2 Learning Outcomes
Higher Education Institutions are required to be specific about the aims and outcomes of programmes and courses. Any activity undertaken within a degree programme – a class, an assignment, an examination, a course – will have an outcome other than just the completion of that activity; such outcomes will be either skill-based (learning how) or knowledge-based (learning what, where, when and why) or, more likely, a combination of the two. Thus writing an essay, say, will develop skills in research, synthesis and presentation as well as developing knowledge of the issues raised by the essay title.

While some outcomes will be short-term and task-specific (e.g. learning how to write a perfect cadence), most will have wider implications and will emerge cumulatively (e.g. understanding the role of cadences for structural articulation in a given style). The outcomes of a given activity, then, will very quickly impinge upon the performance of other activities both within the same field and across different fields; thus skills and/or knowledge gained by way of an activity in analysis will inform a performance, or a historical essay. It is the cumulative increase of the skill- and knowledge-base that defines one aspect of the educational experience.

Another aspect is defined by the ability to transfer skills and knowledge from one domain to another. This requires a high degree of flexibility and imagination on the parts of both teacher and student, and in the end is probably more important than cumulative increase; hence the common formulation that what matters is not how much one knows but how much one can do with what little one knows. This in turn places the emphasis less on knowledge than on skills (including learning how to learn). Students often find this the most difficult aspect to grasp of their educational development, especially when the system appears to place a premium on the accumulation of knowledge and when tasks appear excessively focused. For example, baroque music may not be every student’s cup of tea, but writing an essay on baroque music can develop both skills and
knowledge applicable across a wide range of historical and other areas. Similarly, the student who ‘cram’s an accumulation of facts (in an essay or for an examination) without knowing how to discern priority, effect synthesis and develop an interpretation with respect to those facts, is unlikely to do well.

Skills can be transferred both within the subject and outside it. The study of Music in a university environment develops social skills, team-working skills, problem-solving skills and presentation skills applicable to a wide range of professional and personal environments. Thus Music rates highly in so-called ‘transferable skills’, and that make music students attractive to employers in whatever field.

The knowledge-base within Music is so large that no degree programme can hope to cover it completely. The same applies to the repertoires, techniques and methods that might reasonably be embraced by the subject. This is one reason why degree programmes in Music in UK Higher Education Institutions vary so widely, such that it is becoming increasingly impossible to speak even of a ‘core’ curriculum. Inevitably there are gaps within our own curriculum, as in any, and equally inevitably the study of Music within our degree programmes will embrace only a part of the total musical and other experiences of our students. Similarly, students will probably not cover everything even within our own curricular offerings given that although our programmes are designed (through core courses) to foster breadth of both skills and knowledge, optional elements quite rightly permit specialism in different areas.

Students on joint or major/minor combined programmes involving Music face special issues, including the need to reconcile competing demands from different departments and the difficulties of fostering a synthesis (should it be needed) of the skills and knowledge developed within different disciplines. Such issues can be a cause of frustration, but they can also generate richness and strength. These students are usually placed in dedicated first-year tutorial groups precisely so that such matters can be addressed.

Learning outcomes can be specified for any and every type of activity. Outcomes will be dependent upon a student’s own skill, commitment and insight. They are likely to embrace a number of broad areas that can be expressed in more general terms in the statements below. These are classified under four headings, but it is important to note that the categories are not mutually exclusive: knowledge and understanding, interpretive and creative abilities, the exercise of critical judgement, and facility in the techniques of study, organisation and presentation are complementary attainments which are gained in a reciprocal relationship with one another.

**Knowledge and Understanding**

First-year students should acquire the ability:

- to gain access to the ever-growing stock of knowledge about music in the past and in the contemporary world;
- to understand musical cultures in the context of their time and particular structures and practices;
- to understand the tonal, rhythmic and notational languages of musical composition;
- to understand the principles and practices of music in performance, and the relationships between performance and other aspects of the discipline.

Second- and final-year students should progressively develop their ability:

- to understand the relationship between music and broader political, social, economic and cultural environments;
- to understand the concepts of continuity, change, cause and effect in music history and the problems encountered in identifying and explaining these processes;
- to understand musical works in terms of coherent bodies of theory applied and tested analytically;
- to know at least one period, problem or theme in depth;
- to study the complex linkages between many aspects of a period, problem or theme;
- to grasp the nature of professional musical and musicological activity at the highest international levels.

**Interpretation and Creativity**
First-year students should acquire the ability:

- to appreciate the changing frameworks of interpretation in music history, music analysis and music criticism;
- to engage in the composition and performance of musical works;
- to evaluate the strengths and weaknesses of evidence and arguments.

Second- and final-year students should progressively develop their ability:

- to define the numerous key terms and analytical concepts that are employed in the historical, critical and aesthetic analysis of musical cultures and objects;
- to manipulate both words and musical notation in the service of sophisticated creative or interpretive tasks;
- to evaluate and articulate the advantages and disadvantages of different critical and interpretive techniques;
- to contribute to the understanding of at least one complex musical work, problem or theme by way of independent study.

**Criticism and the Use of Sources**

First-year students should acquire the ability:

- to understand the concept of primary and secondary sources;
- to explore the relationship between written and non-written musical practices;
- to test the interplay between composition and performance and issues arising from the study of musical criticism and/or sources.

Second- and final-year students should progressively develop their ability:

- to analyse the context, form and content of primary and secondary sources, both of musical works and of other materials relating to the study and criticism of music in all its aspects, and to test their interplay;
- to expose the epistemological issues encountered in the study of such materials;
- to understand in depth the criticism and/or sources for one or more given musical works, problems or themes.

**Study, Organisation and Presentation Skills**

First-year students should acquire the ability:

- to assimilate and comprehend complex bodies of information perceived through both the eye and the ear;
- to plan and write lucid and relevant essays on given questions, using all appropriate methods;
- to produce analyses, transcriptions and/or compositions in response to given questions, using all appropriate methods;
- to cultivate practical musical skills in response to given tasks;
- to organise and to take responsibility for their learning environment;
- to work to strict timetables and deadlines within defined constraints.

Second- and final-year students should progressively develop their ability:

- to participate in collective debate and analysis of given works, problems or themes;
- to plan and produce a body of work based on independent research and/or creative activity.

Any educational experience requires a contract between teacher and student. Teachers have a responsibility to be well-informed, articulate, and sensitive to students’ needs. Students have a responsibility to be prepared for, and receptive to, the teaching they encounter and to look beyond the classroom to enrich their
learning. In the end, it is students, not teachers, who pass or fail exams; in the end, only the individual student can be responsible for his or her development.

6.2 Course registrations

You can only register for 120 credits’ worth of courses in each academic year (this excludes courses which are being re-sat). You will have the option of changing courses up to the end of the second week after the start of teaching (excluding Welcome week). Any courses that you wish to take on an extracurricular basis (that is, not counting towards your degree) must be identified at the start of the academic year.

6.3 Change of programme

You may transfer to another programme subject to the following conditions being met before the point of transfer:

(a) you must satisfy the normal conditions for admission to the new programme;
(b) you must satisfy the requirements in respect of mandatory courses and progression specified for each stage of the new programme up to the proposed point of entry;
(c) the transfer must be approved by both the department(s) or school(s) responsible for teaching the new programme and that for which you are currently registered.

Further information about changing programmes is available in Section 8 of the Undergraduate Regulations.

If you wish to change your degree programme at the end of your first year, e.g. from joint to single honours, you should first discuss this with your tutor, and then seek guidance from the Director of Undergraduate Studies to confirm whether you meet the requirements for such a change. For instance, you will need to have demonstrated an adequate level of achievement in your first year Music courses.

7 Facilities

7.1 Facilities and resources within your department

Practice rooms are situated in the Woodlands Building and Cottage (the house down the drive from the Department), Engineer’s Cottage (beside the Boilerhouse Café), and Wettons Terrace 005 (behind the Music building accessed via the central alleyway). A room in Woodlands/Engineer’s cottage is available for ensemble rehearsals by way of an online booking system, contact the Performance Manager to be given access and guidance. In the interests of security and personal safety, access to Woodlands is by means of the student’s College card (as a swipe card), which operates during the hours 06.00 – midnight daily. Full access to the Woodlands/Engineer’s Cottage practice rooms is restricted at present to Music students and Music Department staff; although by special arrangement members of certain ensembles may be given off-peak access. Wettons Terrace 005 is accessed via a key that can be signed out during working hours from the Music office. Almost all rooms contain a piano; and all rooms in Woodlands Building have mirrors. Please treat the practice rooms and the instruments and equipment they contain with care and respect. Pianos and other keyboard instruments should not be moved about any of the rooms: this can lead to damage and disturbs the tuning. Eating and drinking are not allowed in the practice rooms, nor are students permitted to engage in any teaching of their own there (whether of College students or those from outside RHUL).

Room 001 in Wettons Terrace also acts as a small recital room, and is available for some rehearsals by arrangement, but only when it does not clash with or disrupt teaching in the Department. The Picture Gallery is not normally available for practice and nor is the Boilerhouse Auditorium unless in exceptional circumstances.

Specialist studio facilities in the North Tower include audio/video studios for composition, film music and
ethnomusicology, and two rooms housing a gamelan and a large collection of world music instruments. Enquiries about the studio should be addressed to the Music Studios Manager (martin.astle@rhul.ac.uk), enquiries about the gamelan and instrument collection should be addressed to Dr Henry Stobart. Access to the North Tower studios and world music rooms is restricted to Music students taking studio based courses and Music Department staff (contact the Department Office).

7.2 The Library

The Library is housed in the Emily Wilding Davison Building. Details, including Library Search, dedicated subject guides and opening times can be found online from the Library home page. The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for undergraduate courses. The rest of the Library collections are on the upper floors. There are plenty of study areas and bookable rooms to carry out group work, as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow on the ground floor to use in other study areas.

The Information Consultant for Music is Mrs Debbie Philips, who can be contacted at deborah.phillips@rhul.ac.uk.

7.3 Photocopying and Printing

The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available here. If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library, and Computer Centre.

7.4 Computing

There are ten open access PC Labs available on campus which you can use, including three in the Computer Centre. For security reasons access to these PC Labs is restricted at night and at weekends by a door entry system operated via your College card. The newly refurbished IT Suite in Wettons Terrace will be opening in Autumn 2018 and will be open to all students from 8.30am to 6pm via your College swipe card. The IT suite on the ground floor of Wettons Terrace was created with the help of a generous benefaction by Miss Agnes Divine, a former member of the College. It will contain 16 iMACs, midi keyboards, headphones, music sequencing software (Logic Audio), Sibelius, and music samples (Komplete II), which will be maintained by the Music Studios Manager (musicstudios@rhul.ac.uk). Plus 2 networked PCs, with standard word-processing, database, internet and music-processing software (including Finale, Sibelius and EarMaster) maintained by the College's Computer Centre, to whom all issues and problems should be addressed. The Sibelius software is also installed on PCs in the Davison Building.

8 Performance

Royal Holloway University of London Department of Music offers a variety of thriving and exciting
performance opportunities. The performance department is rapidly growing and developing: currently it offers a myriad of different ensembles of all shapes, sizes, and genres - a Symphony Orchestra, Chapel Choir, Chamber Orchestra, New Music Collective and variously can also offer an Andean Band, a Balkan Ensemble, a Korean Percussion Group and a Gamelan Orchestra (Gamelan Puloganti). There is also a very popular student-run Big Band (Undergraduated) and Early Music Ensemble. Not all ensembles run every year. Choral Music comprises the Royal Holloway Chorus, Founder’s Choir and renowned Chapel Choir; the Chapel Choir sings regularly at the College and further afield, broadcasts on the BBC and engages in tours abroad.

In addition, each year there are new student-run ensembles that vary depending on the tastes and interests of current members of the department. The Royal Holloway Music Society often oversees many of the student-led music groups. To find out more, get to know your current Music Society committee and they will be more than happy to point you in the right direction.

All of our students receive specialist guidance from not only our College-based experts but from a wide breadth of external professional artists and Ensembles-in-Residence. These include The Tippett Quartet, CHROMA ensemble, The King’s Singers, London Mozart Players and the London Philharmonic Orchestra. We often host side-by-side opportunities for students to work alongside professionals and specialists in the field.

The College is an All-Steinway Institution and owns primarily Steinway and Steinway-designed instruments.

Auditions are held for the Symphony and Chamber Orchestras early in the first term and are open to all students of Royal Holloway. It is necessary to apply for orchestral audition times via the website - the Online Sign-up Form will be open from Monday 24th September, 2018. Applications close Saturday 29th September and you will be notified of your audition slot the following day.

The Department offers opportunities to its students to perform concertos with one or other of its orchestras. Auditions are normally held towards the end of the second term for the following academic year.

We expect a high degree of involvement from all Music students in these various activities: such involvement is important for studies and for the musical health of the Department and of the College. Failure to attend rehearsals without good reason may lead to exclusion from the performing group concerned.

Dress for practical examinations and public performances

Most performances (and many recitals) are open to the public. So matters of presentation and dress are important, especially as you make a connection with your audience. Some College ensembles have their own dress code and this information will be distributed separately. As a general guideline for other performances, including student lunchtime recitals, please consider the following:

- Reasonably smart, semi-formal dress
- No jeans, shorts, T-shirts, mini-skirts, beach-wear, combat dress, trainers etc.
- Clean tidy hair kept back from the face – this is especially important for communication
- A degree of individuality in relation to the repertoire performed is encouraged
- If playing in an ensemble, liaise with the other members to co-ordinate dress.

8.1 Performance Administration

The focal point of administration of all performance which takes place under the auspices of the Department is the Performance Manager, Concert Office, located in the departmental administrative office, room 004. In the interests of the efficient and successful running of performance, all administrative matters and other arrangements concerning performance should be directed to the Performance Manager.

Students are able to contribute to administration of performance through their membership of the Music Society.
The Music Society also provides an opportunity for students to gain valuable experience in various aspects of Administration and prospective employers will clearly view involvement here in a positive light. The committee is elected annually, part in June and (to include incoming first-year students) part in October.

Wherever possible student conductors are also given opportunities to direct the Department ensembles during the year.

8.2 Concert Series 2018/19

The Department of Music at Royal Holloway University of London has a long history of providing the College and the wider community with a world-class annual Concert Series, featuring some of the finest performers from the UK and overseas and showcasing our talented students and staff. This year is no exception. This year’s series shows off some of the finest orchestral repertoire and concerto soloists. Choral concerts hold a strong place in our tradition as do our instrumental ensembles-in-residence (Tippett Quartet and CHROMA) who make an enormous contribution to our music scene from the teaching room right through to the concert platform. Our student ensembles including Andean Band, Balkan Ensemble, Gamelan Puloganti, Early Music Ensemble and New Music Collective present highly original and insightful programmes and we are delighted to welcome back alumni and staff in the series. Our Chamber Orchestra and Chapel Choir perform at St. John's Smith Square in London alongside the London Mozart Players; and we are delighted to host the African Children's Choir during their UK tour. This promises to be a very special event. This is a sample of what's on offer during this packed season and remember, all our events are FREE for students, staff and alumni of Royal Holloway. For full listings and to reserve your ticket, visit Music events.

8.3 Accompanists for Recital Examinations

The department will provide an accompanist for exam recitals but only where the student has provided a copy of their music for the accompanist (submitted to the Performance Manager) by the stipulated deadline. Where students choose to provide their own accompanist, all fees due to the accompanist are to be paid by the student concerned and no reimbursement will be made by the Department.

8.4 Instruments

The Department’s stock of instruments includes the pianos in the staff, teaching and practice rooms in the Department and the pianos in the performance venues of the Picture Gallery, the Auditorium of the Windsor Building and the Boilerhouse Auditorium; two harpsichords, a clavichord, and a fortepiano. In addition, the Department commissioned a new harpsichord and recently purchased a brand new set of orchestral percussion, a new double bass, a baritone saxophone and a vibraphone. The harpsichords should be used only with prior permission of Professor Stephen Rose or Mr Rupert Gough. The percussion instruments should be used only with prior permission of the Performance Manager.

The Department also has a large collection of other instruments and accessories, including tuned and untuned percussion, string instruments, ‘unusual’ wind instruments (including cor anglais and bass clarinet), plus various historic wind and string instruments (including a chest of viols). The collection of non-Western instruments includes a gamelan, various Andean folk instruments and a Korean percussion set. In special circumstances, instruments are available for loan with the approval of the Performance Manager. It need hardly be said that all instruments should be treated with the utmost care.

The organs in the College Chapel and at St Paul’s Church, Egham, are available only to those taking organ lessons. Enquiries should be addressed to Rupert Gough, Director of Choral Music and College Organist.

9 Undergraduate Scholarships and Prizes
9.1 Instrumental Scholarships

Department instrumental & vocal scholarships are awarded to incoming and existing undergraduate students on a competitive basis annually. For further details please refer to the scholarships pages here.

9.2 Orchestral Scholarships

In 2016 we launched our new Orchestral Scholarships Programme at Royal Holloway – a unique opportunity to combine intensive high-level orchestral performance with the broader university experience.

To our knowledge, no other university in the UK offers orchestral scholarships to students of any academic discipline in this way. It is our hope that this exciting programme will help the College’s orchestral programme to develop into one of the UK’s pre-eminent centres for orchestral excellence.

Orchestral scholars will hold leadership positions with the College’s Symphony and Chamber Orchestras and will also perform together as their own ensemble. They will receive training through the College’s ground-breaking Side by Side projects with the London Mozart Players, with our visiting faculty from the London Philharmonic Orchestra, the Philharmonia, and other top London orchestras, and will have the opportunity to participate in projects with the Chiltern Music Academy.

Scholars will collaborate with the College’s eminent resident ensembles The Tippett Quartet and the CHROMA Ensemble, as well as with high profile professional musicians from around the world.

Each year Royal Holloway’s Music Department offers, by audition, a number of modest Instrumental Scholarships which are open to music students who play an instrument, orchestral or not. Our vision has always been to expand this programme to offer Orchestral Scholarships to those of exceptional talent who play in one of the College orchestras and benefit from the programme of additional musical engagements arranged throughout the year. Although orchestral scholars often come from a musical background they are not restricted to this area of study. Scholars can undertake any course across our 21 academic departments and schools and still benefit from the unique training experience afforded by our orchestral programme. Both incoming and current students can apply for an Orchestral Scholarship. The applications are due in February of each year, with auditions in mid-March. Details will be updated and available on the Music Department website.

For further information concerning the audition process or to show your interest in an Orchestral Scholarship, please contact the Director of Orchestras, Rebecca Miller, via rebecca.miller@rhul.ac.uk.

9.3 Student Prizes

The Department awards seven prizes annually:

**The First-Year Prize:** for the best all-round performance by a first-year student taking at least two course-units in Music, with ‘best’ not defined just in terms of examination results but also taking into account profile and contribution where appropriate.

**The Pompilia (Pompey) Legge Musical Scholarship:** for the best first-year Music student intending to enter a specialist performance course in his or her second year. The award will be made at the end of the academic year on the basis of achievement in first-year performance examinations, although other evidence (other performance activities, etc.) will be taken into account. It is intended to be used towards the cost of instrumental or singing lessons and/or masterclasses.

**The Royal Holloway Composition Prize:** this prize is awarded to the best undergraduate student composer who has taken MU2213 (Composition) or MU3394 (Special Study: Composition).

**The Edward and Florence James Prize:** for the undergraduate student who, at the beginning of his or her
final year, is, in the opinion of the Music Department, most deserving; the choice is made not solely on academic achievement or potential, but also on progress and more general qualities, such as reliability, tenacity of purpose and contribution to the life of the Department. This prize was established in 1987 by a gift from Dr Kenneth E. James, a postgraduate student in the Music Department of Royal Holloway College from 1973 to 1975 and from 1981 to 1983, in memory of his parents.

The Dissertation Prize: for submission of the best dissertation by an undergraduate Music student.

The Final-Year Prize: for outstanding achievement in the final year of study.

The Alice Dougherty Chaplin Prize for Excellence in Performance: this prize is awarded for the most outstanding final-year solo recital. This prize was established in 2006 by local residents Mr. and Mrs. R Woodward in memory of the mother of Mrs. Woodward.

The College also awards certain annual prizes for undergraduate achievement including the Dame Felicity Lott Bursary.

10 Assessment Information

10.1 Coursework Essays and Dissertation

10.1.1 Coursework essay
Many of the subjects you undertake in the Department will involve the completion of coursework essays, and you also have the opportunity to write a large-scale document (see 10.1.2, below). This form of assessment requires that you become adept at the norms of academic writing. You are therefore encouraged to take full use of the resources that CeDAS (Centre for the Development of Academic Skills) has made available on Moodle to help you become acclimatized to it.

The underlying purpose of academic writing is to present information about a specific subject with precision and requisite objectivity. As such, the writing skills you will hone during your degree will serve you well wherever your future career leads you.

10.1.2 The dissertation (MU3391/MU3392)
This special study, perhaps alongside another, marks in many respects the climax of your undergraduate career. It is an opportunity for you fully to engage in original academic research on a subject, within reason, of your choosing. To that end, you will be expected to present a fully referenced essay of 10,000-11,000 words, including footnotes (or endnotes) on a topic of a critical, aesthetic, technical, historical, cultural, analytical or theoretical nature relating to music (including ethnomusicology), or to make a transcription of one or more historical sources relating to music and to write a detailed accompanying commentary of 5,000-5,500 words. Word limits are inclusive of footnotes (or endnotes) but do not include appendices and bibliographies. This will be presented by a date to be supplied to you at the beginning of the third term. You will also, as a course requirement (weighted at 20% of the overall mark), be expected to do a 5-minute presentation during term 1 and submit an annotated bibliography.

10.1.3 Choice of dissertation topic
Sometimes this will be immediately apparent to you; sometimes it will be a matter on which you will seek advice. In light of advice from your supervisor, often a process of refinement will take place. It is worth reiterating that this is an opportunity for you to pursue your own interests. Provided that your topic seems manageable, falls within the purview of the course description, and can be supervised and assessed by a member of the departmental teaching staff, we shall most likely be very happy for you to make your own decisions concerning it. Where a student is unsure about the viability of their intended topic, they are advised to contact the dissertation convenor (appointed annually) before the beginning of the autumn term.
Please note that requests to change a dissertation topic after the presentations have taken place will be considered only in exceptional circumstances, and prior written approval from the supervisor and/or module convenor must be acquired.

10.1.4 The dissertation supervisor
If you choose to do a dissertation, you will be assigned a dissertation supervisor who will oversee your work. In most cases students are happy with the supervisory relationship. However, there are occasions where for some reason the supervisory relationship does not work and breaks down. If this happens, you should speak as soon as possible with the Academic Coordinator/ Director of Undergraduate Studies or your Personal Advisor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such matters or take remedial action at that point.

The course coordinator will assign you an individual supervisor, on the basis of your choice of topic and staff availability. (Periods of leave may sometimes mean that you will be assigned different supervisors in the first and second term.) Supervisions form the core of your teaching; you should arrange and attend at least three during the first term, and fortnightly during the second. There may also be certain group sessions organised by the course coordinator from time to time, which you will be expected to attend. However, private study will form the basis of your research, and its communication to your supervisor will form the basis of your supervisions. No feedback from supervisors may be received after the end of the second term, so it is your responsibility to ensure that written work has been submitted in good time for comment.

10.1.5 Content of dissertation
There is no single, correct way to write a dissertation. In a sense, the advice would be no different from that given for assessed essays, other than that you are writing on a grander scale, and crucially, you will be engaging in more original research (which is not to say that you will not want to consider what musicologists and other writers have had to say, far from it). Relevance is important in a finely honed argument. However interesting something may be, ask yourself whether it is relevant to what you are trying to argue. Ensure as ever that others’ work is properly acknowledged.

10.1.6 Presentation
All work submitted, whether or not for assessment, should exhibit appropriate standards of presentation. Technical work (involving notes on staves) should follow professional standards of format and appearance, although it is not compulsory to use music-processing software. Essays etc. must be word-processed using double or 1.5 spacing and should be supplied with the usual scholarly apparatus (references, bibliographies). Poor presentation diminishes the quality of a piece of work and will lower your mark.

10.1.7 Referencing
In your essays you need to use references to identify the sources you have used, including: the source of quotations given; the source of detailed factual information; and the derivation of ideas or opinions that you are summarising. Inadequate use of references may expose you to accusations of plagiarism.

10.1.8 Footnotes
Footnotes are used in the author-title system of referencing to cite the sources used. Footnotes are included in the essay word-count.

10.1.9 Bibliography
Every essay should be provided with a bibliography which guides your reader to all the sources you have used. Use the author-title or author-date style of bibliography, depending on which referencing system you have chosen. Full details are found in Trevor Herbert, *Music in Words: A guide to Researching and Writing about Music* (London: ABRSM Publishing, 2001), which is available in the library. The bibliography is not included in your essay word-count.

10.1.10 Referencing style
Publishing, 2001), which is available in the library. You may be penalised if your essay does not use references in a consistent manner.

10.1.11 Appendices
Appendices may be used (particularly in a dissertation) to present supporting material that is not essential to your argument, for instance extracts from primary sources or copies of scores you have analysed. Appendices are not included in your essay word-count.

10.1.12 Word count
Essays are typically required to be in the range 2,500–2,750 words in length unless otherwise specified. Other forms of coursework will be of equivalent scope.

The Dissertation is required to be in the range of 10,000 – 11,000 words in length.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

10.2 Submission of written work

The dates for the formal submission of undergraduate coursework are:

Term 1
(i) 1pm on Wednesday of week 7 – 7th November 2018;
(ii) 1pm on Wednesday of week 12 – 12th December 2018;

Term 2
(i) 1pm on Wednesday of week 17 – 16th January 2019;
(ii) 1pm on Wednesday of week 22 – 20th February 2019;
(iii) 1pm on Wednesday of week 27 – 27th March 2019;

Term 3
(i) 1pm on Wednesday of week 32 – 1st May 2019;

Certain undergraduate courses may have alternative deadline dates to those above. Please therefore ensure you check Moodle regularly.

All undergraduate coursework for summative assessment should be submitted to the Department Office, where its receipt will be formally registered. It should not be handed to the course tutor or left in staff pigeonholes. Submission of coursework by post, email attachment or fax is not permitted except in very exceptional circumstances and by special prior arrangement with the Department Manager.

All undergraduate coursework for summative assessment should be submitted in two hard copies to the Music Department Office, each copy with the appropriate cover sheet (download from the Music Department general information pages on Moodle). The coursework cover-sheet should bear the student’s seven digit candidate number for the current year and not the student’s name or nine digit student number; this helps to safeguard students’ anonymity during the marking process.

The administration office will close promptly at 1pm on the day of the deadline, submissions will be accepted from students already waiting in the office. You will not be granted additional time to complete cover sheets in the office itself. Coursework cover sheets and staplers will be made available in the Student Common Room and department hallway to ease congestion in the Department Office.

Plastic comb binding should only be used for Special Study submissions. Submissions not supplied with a cover-sheet and/or not formally submitted in the manner described above will be deemed not to have been submitted. In addition, where the coursework consists of an essay or dissertation, it should also be submitted electronically to Turnitin via Moodle (http://moodle.rhul.ac.uk/). The electronic copy should be identical to the hard copies submitted to the Department Office.
There may be further coursework within a course (‘formative’ coursework) that is not for assessment; such coursework should be submitted directly to the course tutor as the course tutor directs.

The Department strictly adheres to submission deadlines: it is the only way to be fair to all students. Any failure to submit assessed work will be monitored and repeated failures to submit will be dealt with via the formal warning process.

10.3 Stepped Marking

From September 2018, work submitted for assessment will be graded by using a set of marks with the pattern X2, X5 or X8. This means that an upper second class piece of work would be awarded 62%, 65% or 68%. This approach, which is called stepped marking, has been found to help in better aligning grades with marking criteria and for providing greater clarity to students about the standard of their work and how close they are to lower and upper grade boundaries. For example, a 62% represents a low 2:1, while a 68% indicates a high 2:1.

Assessed work which is quantitative (e.g. numerical or multiple-choice tests), where there are ‘right or wrong’ answers, e.g. language tests/exercises and/or where there is a detailed mark scheme under which each question is allocated a specific number of marks will be exempt from stepped marking.

10.4 Marking Criteria

The Music Department marks on a stepped scale within degree-class boundaries as indicated below. We have established general criteria for the assessment of achievement within these boundaries in an attempt both to standardise marking within and across the disciplines and to give students a clearer sense of the standard their work reaches and why. It is impossible to generate explicit criteria covering every element taken into account in assessing each piece of work. Nevertheless, it is important that general principles are established in order for assessment to be fair and objective, and for standards to be comparable across the broad range of disciplines involved in the degree-level study in Music.

In the following criteria, ‘submission’ means essay, analysis, techniques exercise, composition, recital or examination answer. In the case of the main honours boundaries (III, II/i, II/i, I), criteria have been further defined for different disciplines/tasks (essays, technical work/composition, performance): these criteria supplement, rather than supplant, the general criteria, and for the most part only elaborate upon them in discipline-specific ways. Some submissions may cut across the disciplines in terms of these criteria: for example, an analysis assignment might, according to its nature, be judged by criteria applied to essays or to technical work, or to both. These various criteria should not therefore be regarded as mutually exclusive. They also define targets for which students should aim in achieving a certain standard in their work.

It is important to note that the mark according to these criteria will probably be inflected downwards for excessive brevity and stands to be penalised for excessive length in accordance with College policy. Submissions that are poorly conceived, styled or presented (e.g. in terms of linguistic expression, citation styles, notational clarity, performance media, the non-use of standard formats, etc.) will always be penalised, regardless of their content. A balanced, sympathetic view will be taken of students for whom English is a second language, insofar as this may be apparent in the context, where relevant, of anonymous marking. However, significant flaws cannot be ignored, not least in cases of confused expression.

The criteria are as follows:

0

Non submission to an assessment or a submission that is invalid or judged not to merit marking will receive a zero.
Low fail
A submission seriously flawed by excessive brevity or incoherence, or with no serious attempt to deal with the matters at hand. There is minimal intellectual, technical or musical command.

Fail
A submission demonstrating little evidence of study or application, generally failing to address the matters at hand. The attempt is misconceived and/or marred by irrelevance, vagueness, errors or misunderstanding. Technical weaknesses prompt embarrassment and discomfort.

A mark at the upper end of this band (32 or higher) will reflect a submission perhaps containing some evidence of study and/or invention but with serious weakness in putting either or both to effective use. Although there may be some grasp of basic issues, and a limited sense of understanding projected, the result will be seriously marred by a lack of coherence, a failure to develop ideas, marked over-dependence on existing models, misuse of resources, an inadequate selection and use of source materials, significant and persistent technical errors and/or distracting mannerisms.

Third-Class Honours (III)
A submission with some sense of design and containing evidence of thought, but somewhat limited in its demonstration of intellectual, technical and/or creative ability. The treatment of the material appears flawed or ill-balanced, and there are elements of irrelevance or misunderstanding, with a significant but not overwhelming number of technical or similar errors.

Essays: There is some attempt to deal with the issues but the result is one-sided and unsubstantiated, relying on over-generalisation. Poor use is made of source materials, for example by extensive paraphrasing without extension or support.

Technical work or Composition: Some technical control is apparent, but techniques are not always used appropriately and/or consistently, and this use reflects a limited understanding of their operation or significance. There are some hints of creativity, but these are impeded by a lack of control of, or a failure to develop, the material. The results may be impractical or dull, or too dependent on existing models.

Performance: The recital produces some musical results, but is based on a weak programme or one focusing just on the hollow demonstration of technical prowess. The performer has a plausible platform manner and reaches some level of achievement, if limited, in at least four of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; stylistic awareness; musical understanding and projection.

Second-Class Honours, Lower Division (II/ii)
A submission based on a workable design permitting the demonstration of some intellectual, technical and/or creative ability and holding some interest. The material is dealt with tidily and efficiently, and in a manner largely devoid of crude or glaring mechanical or similar errors. However, awareness of the issues is incomplete and their treatment is restricted and/or unbalanced, relying on convention rather than consistently demonstrating critical perception or real creative flair.

At the lower end (52), the more positive of these qualities may be demonstrated in only part rather than all of the submission, or the overall submission may be let down by weaknesses in specific areas. For the highest mark in this category (58), there may be significant signs of II/ii potential which remains unrealised because of the treatment of the material, the inconsistency of the approach, and/or a general lack of fluency.

Essays: The main thrust of the question will have been recognised, although arguments may be limited or lack detail, and/or the evidence may be of dubious relevance. Answers reflect inadequate knowledge of the secondary literature and may rely to too great a degree on paraphrase, or offer too simple descriptions of primary sources.

Technical work or Composition: There is some evidence of technical competence and consistency, and an awareness of larger-scale structural issues and of integrating various elements. Interesting ideas are starting to emerge, but these may be patchily realised, and a lack of mastery over techniques and idioms produces a
sense of sometimes losing control of the material. Intended effects may not always be properly notated or articulated.

**Performance**: The programme demonstrates a reasonable range of technical and musical abilities, some attempt is made to communicate a sense of occasion, and the performance is adequate in most of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; stylistic awareness; musical understanding and projection.

**60-69 Second-Class Honours, Upper Division (II/i)**
A submission based on a well-developed and well-structured design permitting the demonstration of a wide range of intellectual, technical and/or creative abilities and sustaining the interest throughout. There are few if any mechanical errors, and issues are handled imaginatively, reflecting careful thought, preparation and reflection.

At the lower end (62), a poor performance in one part of the submission may mar an otherwise successful outcome. For the highest mark in this category (68), there may be significant signs of first-class potential but the handling of the issues may not appear challenging enough, and the overall outcome might be a little lacklustre, while worthy.

**Essays**: The adduced evidence reflects intelligent research and has been subjected to critical analysis. Breadth and depth of response could compensate for some weakness in style or some incoherence of argument. Alternatively, a well-written, thoughtful answer could compensate for a narrowness in the range of issues addressed. However, there will be little or no irrelevant material.

**Technical work or Composition**: There is significant evidence of technical competence and consistency, and a control of larger-scale structural issues, plus signs of an original voice. Material is expanded, developed and sustained in a coherent manner, and resources are precisely controlled. Creativity could compensate for some weakness in technique – or technical fluency could compensate for some lack in imagination – but any such weaknesses do not significantly impede the overall result.

**Performance**: The programme permits the demonstration of a wide range of musical and technical abilities and sustains audience interest throughout. The performer appears assured and calm, acknowledging the audience and communicating well. The performance is strong in most of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; awareness of style and structure; musical understanding and projection.

**70-79 First class honours (I)**
A submission based on an excellent design rich in challenge and variety, ordered in such a way as to convince and to show signs of originality.

**Essays**: The answer shows a thorough knowledge of the secondary literature and a willingness to move beyond it. The material is structured in a consistently logical manner, and presented with clarity.

**Analysis or Composition**: In the case of analytical work, a sustained argument that shows a convincing design and execution, combined with precision in presentation. In composition, the work shows penetration of thought, clarity in the organisation of material.

**Performance**: The performer is confident and in control of all aspects of the recital, able to interact with the audience’s appreciation and expectations. A strong stylistic awareness enables the performer to give convincing interpretations of the chosen repertory.

**80-89 First class honours (I)**
A submission characterised by its originality and creativity, showing high levels of stylistic maturity and professional potential.

**Essays**: The answer presents a convincing maturity of argument based on rigorous command of the relevant secondary literature, to which is added original thinking and research. The material is structured logically in
ways which benefit the argument; the presentation shows clarity, creativity and flair.

**Analysis or Composition**: Highly coherent and sophisticated work, showing clarity in its organisation of material. Technique is assimilated into creative work of originality; in analysis, in terms of elegant and rational argument; in composition, in terms of construction, sound-world and manipulation of material.

**Performance**: The programme is innovative and its execution memorable; it moves the audience both intellectually and emotionally. Technical command is assimilated into creative interpretation, and the performer’s individual voice is evident.

**90-100** First class honours (I)
A submission that shows outstanding levels of stylistic maturity and professionalism, and is characterised by significant creative power or arresting originality.

**Essays**: An outstanding answer that shows rigorous command of the secondary literature, to which is added consistently original thinking and significant new research. The structure and presentation meet professional standards.

**Analysis or Composition**: A superb submission, showing advanced levels of originality, creativity and sophistication. Technique is assimilated into creative work of arresting originality. A distinct individual voice is apparent.

**Performance**: The recital shows mastery of every element of performance, achieving a professional standard.

These criteria are applied, *mutatis mutandis*, to work at all stages; the distinction between stage 1, stage 2 and stage 3 courses will lie primarily in the nature of the task in hand rather than the standard achieved. A single course-unit taken by undergraduate students of more than one stage (e.g. a half-unit option taken by second- and final-year students) will not have different assessment tasks for each stage or have work marked on different scales; potential advantage or disadvantage is compensated by year-weightings.

Work is marked according to its perceived standard rather than by reference to profiles or statistical norms (which are, however, considered in annual monitoring procedures).

10.5 **Policy on the return of marked student work and feedback**

The full policy on the return of marked student work and feedback is available [here](#).

**Return of marked student work and feedback**

All assessed work (other than formal examinations) should be returned with feedback within 20 working days of the submission deadline, except in cases where it is not appropriate to do so for exceptional and/ or pedagogic reasons. These may include the assessment of dissertations, final year projects, taped case studies, audio visual submissions, where the marking has been delayed due to staff illness and/ or where an extension to the submission deadline has been granted. The deadline for the return of the marked work with feedback will be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met for reasons such as those listed, the revised deadline will be communicated to students as soon as possible.

10.6 **Progression and award requirements**

The Regulations governing progression and award requirements are set out in your Programme Specification in your Programme Specification Repository (and also more generally in the Undergraduate Regulations).
10.7 Examination results

Please see the Examinations & Assessments website for details of how you will be issued with your results.

The Examinations & Assessments website is the place where you can access the “Instructions to Candidates” and details of the examinations appeals procedures.

10.8 Penalties for late submission of work

Work submitted after the published deadline will be penalised in line with Section 13, paragraph (4) of the College’s Undergraduate Regulations.

Section 13 (4)

‘In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:

▪ for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;*
▪ for work submitted more than 24 hours late, the mark will be zero.’

*eg. an awarded mark of 65% would be reduced to 55% and a mark of 42% would be reduced to 32%.

If you believe that you will be unable to submit coursework on time because of illness or other acceptable causes then you should apply for an extension to allow you to submit the work late without suffering a penalty. If you did not request an extension but then miss a deadline due to factors which have affected your ability to submit work on time, then you may submit a request for extenuating circumstances to be considered. Please note however that if you do so, you will have to provide convincing reasons why you had been unable to request an extension.

10.9 Penalties for over-length work

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13, paragraph (5) of the College’s Undergraduate Regulations:

Section 13 (5)

Any work (written, oral presentation, film, performance) which exceeds the upper limit set will be penalised as follows

(a) for work which exceeds the upper limit by up to and including 10%, the mark will be reduced by ten percent of the mark initially awarded;

(b) for work which exceeds the upper limit by more than 10% and up to and including 20%, the mark will be reduced by twenty percent of the mark initially awarded;

(c) for work which exceeds the upper limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations or films.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices. Essays are typically required to be in the range 2,500-2,750 words in length unless otherwise specified. Other forms of coursework will be of equivalent scope.
10.10 What to do if things go wrong – Extensions to deadlines

You are expected to manage your time appropriately and hand in your coursework assessments on time. However, unforeseeable or unpreventable circumstances may occasionally arise which prevent you from doing so. In this case you should apply for a deadline extension using the College’s online extension application system. You can read the policy and guidance on extensions on the College’s webpage about Applying for an Extension.

Not every assessment is eligible for an extension via the online system. Formative assessments are not covered. If you would like an extension for one of these, you should speak directly with the course convenor.

10.11 What to do if things go wrong – the “Extenuating Circumstances” process.

If you are unable to submit coursework because of unforeseeable or unpreventable circumstances then you should normally apply for an extension (see above) to allow you to submit the work late without suffering a penalty. If this proves impossible then you may apply for extenuating circumstances, which will be considered by the department after the main exam period in May.

Extenuating circumstances are defined as unforeseen circumstances which are outside a student’s control and which may temporarily prevent a student from undertaking an assessment or have a marked/significant detrimental/adverse impact on their ability to undertake assessment by coursework or examination to the standard normally expected. You can read more about them here.

This means that such circumstances rarely occur. They are outside your control if they are:

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee whether you will be involved in a car accident);
- Unpreventable – you could not reasonably do anything in your power to prevent such an event (e.g. you cannot reasonably prevent a burst appendix.)

It is these short-term (temporary) circumstances that the College normally regards as extenuating circumstances. The policy is explained in full in the Extenuating circumstances – Guidance for students.

Absence from an examination

Section 5 above explains what to do on the day you miss an examination. You should apply for extenuating circumstances if you miss an examination through unexpected illness or other acceptable cause; if you begin an examination and have to leave due to acute illness; or if you believe your performance on the day was seriously compromised by an unexpected and acute illness that you could not reasonably have been expected to have managed otherwise.

Applying for extenuating circumstances

If you apply for extenuating circumstances, you will need to supply a full explanation of your situation together with any supporting documentation. Before going ahead, you should check that your circumstances meet the criteria. These are explained in full in the Extenuating circumstances – Guidance for students. You should also read the section Illness & absences from an examination and departmental assessments and extenuating circumstances in the Instructions to Candidates issued by Student Administration.

Ongoing circumstances

If you have ongoing circumstances that you believe are adversely affecting your performance during the year, these should be raised with your department and with the College’s Student Advisory & Wellbeing teams as soon as possible. This will allow us to consider strategies that will help you manage the situation. Examples
might be that you have an illness that does not constitute a disability, a close family member is ill and needs your support, or you have suffered an adverse life event.

It may be that the circumstances are severely affecting your ability to study by causing you to repeatedly miss scheduled teaching and/or affecting your ability to complete assessments. If this is the case and there is no reasonable way to help you to manage the situation, then you may need to consider, in consultation with your department and Student Advisory & Wellbeing, if it would be in your best interests to interrupt until the issues have been resolved and you are able to fully commit to and benefit from your academic studies.

Ongoing adverse circumstances do not normally constitute extenuating circumstances as they are not unforeseen and in some cases may be preventable. As such, it is unlikely that the Sub-board will be able to take action to mitigate such circumstances. For further information, please read the Extenuating circumstances – Guidance for students.

10.12 Support and exam access arrangements for students requiring support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, “a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities”. It is for such conditions and SpLDs that Disability and Dyslexia Services can put in place adjustments, support and exam access arrangements. Please note that a “long-term” impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the Disability and Dyslexia Services Office for an assessment of your needs before adjustments, support and exam access arrangements (*) can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not make further allowance in relation to your disability or SpLD.

10.13 What to do if you have difficulty writing legibly

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in writing by hand which would lead to your scripts being illegible you should contact Disability and Dyslexia Services. Please note the deadline for making an application for Examination Access Arrangements is in January each year. Therefore it is in your interest to contact DDS as soon as you are able in the Autumn Term in order that you have time to get any necessary evidence required for the application.

10.14 Academic Misconduct

The College regulations on academic misconduct (also known as assessment offences) can found on the Attendance and Academic Regulations page of the student intranet.

Academic misconduct includes, but is not limited to plagiarism (see below), commissioning, duplication of work, (that is, submitting work for assessment which has already been submitted for assessment for the same or another course), falsification, impersonation, deception, collusion, (for example, group working would constitute collusion where the discipline or the method of assessment emphasises independent study and collective ideas are presented as uniquely those of the individual submitting the work), failure to comply with the rules governing assessment, including those set out in the 'Instructions to candidates'.

The Regulations set out some of the types of academic misconduct in more detail, the procedures for
investigation into allegations of such offences and the penalties. Students are strongly encouraged to read these Regulations and to speak with their Personal Tutors or other members of staff in their department should they have any queries about what constitutes academic misconduct. The College treats academic misconduct very seriously and misunderstanding about what constitutes academic misconduct will not be accepted as an excuse. Similarly, extenuating circumstances cannot excuse academic misconduct.

What is Plagiarism?

‘Plagiarism’ means the presentation of another person’s work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet. Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment.

Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student’s work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student’s work alone, without reference to further evidence.

The Centre for the Development of Academic Skills (CeDAS) offers an ‘Avoiding Plagiarism’ course on Moodle (‘Writing with Sources and Avoiding Plagiarism’) and all students are strongly advised to undertake it.

11 Careers information

The College’s Careers & Employability Service is based in the Davison Building. The careers service run a number of industry themed weeks and a range of standalone events during the academic year including a careers fair in October. Our events are open to all students. One to one appointments are available all through the year where you can talk over your career ideas or get your CV, cover letter or application checked. You can also book a practice, in person or video interview.

Our website and Careers Moodle has a wide range of help and information including interview skills, writing CVs and applications, assessment centres & psychometric tests. For more information about all Careers events and appointments visit their website or come along and speak to their friendly and helpful staff.

12 Complaints and academic appeals procedure

If you have a complaint relating to any aspect of the Department or its staff or to any academic or College matter, you should first discuss it informally with your Personal Tutor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the College Complaints Procedures for students. You should raise your complaint as soon as possible.

If the complaint concerns an academic decision, there is an academic appeals process. Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the appeals procedure and permitted grounds for appeal can be found on the Academic Appeals webpage.

13 Health and Safety Information

The Health and Safety webpage provides general information about our health and safety policies.
13.1  Code of practice on harassment for students
The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College’s Code of Practice on personal harassment for students should be read in conjunction with the Student Disciplinary regulations and the Complaints procedure.

13.2  Lone working policy and procedures
The College has a ‘Lone Working Policy and Procedure’ that can be found here.

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The Department and the type of work conducted by students is classified as a low risk activity. Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator, Louise Mackay or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the Lone Working Policy will apply to students undertaking duties off campus.

14  Equal Opportunities Statement and College Codes of Practice

14.1  Equal opportunities statement
The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter ‘the College’) is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:

- all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly, have equality of opportunity and do not suffer disadvantage on the basis of race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins
- both existing staff and students, as well as, applicants for employment or admission are treated fairly and individuals are judged solely on merit and by reference to their skills, abilities qualifications, aptitude and potential
- it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
- teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
- all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
• it creates a positive, inclusive atmosphere, based on respect for diversity within the College
• it conforms to all provisions as laid out in legislation promoting equality of opportunity.
## 15.1 Appendix One – Music Department Timetable

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>9am</td>
<td>MU1117 (Contemporary Debates in Music: Lecture)</td>
<td>MU2003 (Studies in Ethnomusicology: Lecture)</td>
<td>MU3412 (Music, Power and Politics)</td>
<td>MU1114 (Very Short History of Music: Lecture)</td>
<td>MU5530 (Techniques in Performance Studies)</td>
</tr>
<tr>
<td>10am</td>
<td>MU1117 (Contemporary Debates in Music: Lecture)</td>
<td>MU2003 (Studies in Ethnomusicology: Lecture)</td>
<td>MU3412 (Music, Power and Politics)</td>
<td>MU1114 (Very Short History of Music: Lecture)</td>
<td>MU5530 (Techniques in Performance Studies)</td>
</tr>
<tr>
<td>11am</td>
<td>MU2001 (Studies in Composition)</td>
<td>MU2000 (Studies in Music Analysis: Lecture)</td>
<td>MU1117 (9am-10am)</td>
<td>MU1113 (Practical Composition Skills)</td>
<td>MU1112 (Creative Composition Techniques)</td>
</tr>
<tr>
<td>12pm</td>
<td>MU2000 (Studies in Music Analysis: Lecture)</td>
<td>MU2000 (Studies in Music Analysis: Lecture)</td>
<td>MU1117 (12pm-1pm)</td>
<td>MU1114 (Seminar C)</td>
<td>MU2326 (Choral Conducting)</td>
</tr>
<tr>
<td>1pm</td>
<td>MU2000 (Studies in Music Analysis: Lecture)</td>
<td>MU2000 (Studies in Music Analysis: Lecture)</td>
<td>MU1117 (11am-12pm)</td>
<td>MU1114 (Seminar C)</td>
<td>MU2000 (Studies in Music Analysis: Lecture)</td>
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</table>

In addition to these, there are also special study performances and composition projects scheduled throughout the term. The specific times and locations for these events are listed in the Department's official publications.
<table>
<thead>
<tr>
<th>DAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
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<tbody>
<tr>
<td>8am - 11am</td>
<td>MU0041 Practical Performance II (8 credits)</td>
<td>MU0042 Second Year Studio Performance</td>
<td>MU1111 Cultural Performance</td>
<td>MU1112 10-11am Studies in Music History: Lecture</td>
<td>MU1113 Popular Music and Musicians in Post-WWII British and North America</td>
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<tr>
<td></td>
<td>MU0042 Second Year Studio Performance</td>
<td>MU0044 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1112 11am-12pm Multimodal &amp; Film</td>
<td>MU1002 10am - 11am Seminar A, Seminar B, Seminar C</td>
<td>MU1113 Historical Musicology I</td>
</tr>
<tr>
<td></td>
<td>MU0043 Creative Composition Techniques (18, 26, 22, 24, 20)</td>
<td>MU1003 Multimodal Second Year Studio Performance</td>
<td>MU1112 12pm - 1pm Seminar C</td>
<td>MU1003 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1114 Popular Music and Musicians in Post-WWII British and North America</td>
</tr>
<tr>
<td>11am - 1pm</td>
<td>MU0044 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1112 12pm - 1pm Seminar D</td>
<td>MU1113 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1004 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1114 Popular Music and Musicians in Post-WWII British and North America</td>
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<td></td>
<td>MU0045 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1112 12pm - 1pm Seminar D</td>
<td>MU1113 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1004 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1114 Popular Music and Musicians in Post-WWII British and North America</td>
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<tr>
<td>2pm - 4pm</td>
<td>MU0046 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1112 12pm - 1pm Seminar D</td>
<td>MU1113 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1004 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1114 Popular Music and Musicians in Post-WWII British and North America</td>
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<tr>
<td></td>
<td>MU0047 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1112 12pm - 1pm Seminar D</td>
<td>MU1113 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1004 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1114 Popular Music and Musicians in Post-WWII British and North America</td>
</tr>
<tr>
<td>4pm - 6pm</td>
<td>MU0048 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1112 12pm - 1pm Seminar D</td>
<td>MU1113 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1004 Multimodal Composition (18, 26, 22, 24, 20)</td>
<td>MU1114 Popular Music and Musicians in Post-WWII British and North America</td>
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</table>

**Note:** Committees or interviews are marked on the schedule. Please check the departmental office for more information.
## Appendix Two – Music Department Staff Administrative Responsibilities

<table>
<thead>
<tr>
<th>Professors</th>
<th>Julie Brown</th>
<th>Head of Department; Director of Graduate Studies (t1&amp;2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geoff Baker</td>
<td></td>
<td>Director of UG Admissions</td>
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<tr>
<td>Rachel Beckles Wilson</td>
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<td>Chair of UG Sub-Board; Director of Impact</td>
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<tr>
<td>Mark Bowden</td>
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<td>Julian Johnson</td>
<td></td>
<td>College research leave (t1&amp;2) Director of Graduate Studies (t3)</td>
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<td>Tina K. Ramnarine</td>
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<td>Readers</td>
<td>Mark Berry</td>
<td>Director of Teaching &amp; Learning</td>
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<td>Mary Dullea</td>
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<td>Henry Stobart</td>
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<td>Brian Lock</td>
<td>Visiting Students Coordinator</td>
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<td>Shzr Ee Tan</td>
<td>Director of PGT Programmes; PGT Admissions</td>
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<td>Samantha Fernando</td>
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<td>Director of Composition</td>
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<td>Tim Summers</td>
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<td>Nina Whiteman</td>
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<td>Teaching Fellows</td>
<td>Daniel Elphick</td>
<td>Careers &amp; Employability; Coordinator of Instrumental &amp; Vocal Teachers</td>
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<tr>
<td>Jonathan Godsall</td>
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<td>Website manager</td>
</tr>
<tr>
<td>John Traill</td>
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<td>Library liaison</td>
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## Appendix Three – Courses exempt from Summer Resits

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<tr>
<th>Course Code</th>
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<td>Creative Ensemble Performance</td>
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