DEPARTMENT OF MUSIC

UNDERGRADUATE STUDENT HANDBOOK

2017/2018
Disclaimer

This document was published in September 2017 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.

* Please note, the term ‘Department’ is used to refer to both ‘Departments’ ‘Centres and ‘Schools’. Students on joint or combined degree programmes will need to use two departmental handbooks.

An electronic copy of this handbook can be found on your departmental website music ug handbook where it will be possible to follow the hyperlinks to relevant webpages.
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Introduction to the 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.

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. This can be found on the College campus map as building 62. 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 (buildings 65 and 66 on the campus map). Music IT studios and world music facilities are in the North Tower of the Founders Building. The Boilerhouse Auditorium (building 14 on the campus map) and Wettons Annexe, behind Wettons Terrace, provide large rehearsal spaces.

Access to Wettons Terrace and the practice rooms in Woodlands/Woodlands Cottage is by means of the College RCS swipecard. All students receive a card as a matter of course.
1.3 Map of the Egham campus

Student parking is limited and a parking permit is required. This can be obtained online via http://royalholloway.firstparking.co.uk/.
1.4  How to find us: the staff

Head of Department

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Academic Staff:

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Instrumental / Vocal Teachers:

| Elizabeth Byrne – Voice  | Lorna John - Oboe   | Carla Rees – Flute |
| Anna Cashell – Violin   | Stuart King – Clarinet| Irene Serra – Voice (Jazz) |
Simon Cook – Jazz Piano  |  James Kirby – Piano  |  Helen Sharp – Harp
Ben Davies – Cello  |  Helen Leek – Piano  |  Matthew Stanley – Piano
Elizabeth Drew – Clarinet  |  Stuart MacIntyre – Voice  |  Tim Travers Brown – Voice (Counter-Tenor)
Michael Fuller – Double Bass  |  John Mitchell – Guitar  |  John Turville – Jazz Piano
Rupert Gough – Organ  |  Simon Munday – Trumpet  |  Mark Vines – Horn
Robert Greenhill – Voice (Musical Theatre)  |  Alison Myles – Flute  |  Diana Vivian – Voice
Eleanor Hodgkinson – Piano  |  Marc Ongley – Jazz Guitar  |  Alison Walker – Recorder
Kyle Horch – Saxophone  |  Elaine Pearce – Voice  |  Simon Watterton – Piano
Emily Jeffrey – Piano  |  Shiry Rashkovsky – Viola  |  Carl Woodcroft – Tuba

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| Choral Music Administrator  | choraladmin@rhul.ac.uk | 01784 414970 | WT110 |

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

1.6 The Department: practical information

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, and was ranked in 1st place in the 2008 Research Assessment Exercise. 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).

1.7 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.

See also the college’s statement: 'Your responsibilities as a student':
https://www.royalholloway.ac.uk/students/study/our-college-regulations/your-responsibilities-as-a-student.aspx

and the Student Charter:
https://www.royalholloway.ac.uk/ecampus/studentcharter.aspx
1.8 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; Schoenberg; aesthetics; Adorno, modernism

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

Helen Grime, BMus & MMus Royal College of Music
(Senior Lecturer): Composition

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.
Aaron Holloway-Nahum, BM Northwestern University, MMus Royal Academy, DMus Guildhall
(Teaching Fellow): Sound reinforcement and recording, especially in contemporary music; emerging composers and contemporary orchestral music

Julian Johnson, BA (CNAA), MA, DPhil Sussex
(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

Anna F Morcom, BA & PhD London
(Professor of Music): music and performing arts of India and Tibet; music, politics, gender and media; economic ethnomusicology and capitalism

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

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

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, im/migration

John Traill, DPhil (Oxon), MMus (East Anglia), Adv. Dip Orch Conducting (Sofia), BA Music (East Anglia)
(Teaching Fellow): composition, conducting
The Department also benefits from the contributions of emeritus professors and other honorary appointments:

Juan-José Carreras, LicHist Madrid, PhD Zaragoza  
(Honorary Research Associate): Spanish music in its political, social and cultural contexts

David Charlton, BA Nottingham, PhD Cambridge  
(Emeritus Professor): 18th- and early 19th-century French music, especially opéra-comique; aesthetics and criticism in early 19th-century Germany; performance practice

Simon Cook, BA Cambridge, LRAM  
(Associate Lecturer): Sundanese gamelan music (Indonesia); jazz

Geoffrey Chew, BMus London, MA MusB Cambridge, PhD Manchester, FRCO, ARCM  
(Emeritus Professor): music analysis, especially theoretical and analytical issues in early music; Monteverdi; reception history; music of Austria and Czech lands, 1600-1800

Albrecht Dümling, PhD Berlin  
(Honorary Research Associate): Music in Nazi Germany

Katharine Ellis, BA & DPhil Oxford, ARCM  
(Visiting Professor): musical culture in 19th-century France; aesthetics and criticism; historiography; gender studies

Michael Haas  
(Honorary Research Associate): Music in Nazi Germany

Erik Levi, BA Cambridge, BPhil York  
(Visiting Professor): political history of music, especially under fascist regimes; music of exiled composers during the Nazi period; performance, interpretation and recording history

Lionel Pike, MA, BMus & DPhil Oxford, FRCO, ARCM  
(Emeritus Professor): symphonic logic and questions of meaning in musical structure; the work of Robert Simpson and Ralph Vaughan Williams; Peter Phillips

John Rink, AB Princeton, MMus London, PhD Cambridge, Concert Recital Diploma GSMD  
(Visiting Professor): 19th-century studies, especially Chopin, Liszt, Brahms; performance studies; theory and analysis

Stephen Roe, MA & DPhil Oxon  
(Honorary Research Associate): Head of Printed Books and Manuscripts Division at Sotheby’s, London and of the Department of Printed and Manuscript Music

Jim Samson, BMus Belfast, MMus & PhD Wales, LRAM, FBA  
(Visiting Professor): 19th- and 20th-century music; Chopin; Liszt; aesthetics; performance and analysis

2 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 be able to contact you to inform you about changes to teaching arrangements, special preparations you may have to do for a class or meetings you might be
required to attend. You will need to be able to contact members of the Department for example, if you are unable to attend a class, or wish to arrange a meeting with a tutor or your Personal Tutor.

Email to your College email address is routinely used and you should check regularly (at least daily) if any official communication has been sent to your email address. Do not ignore the email as it will be assumed that it will have been received by you within 48 hours, excluding Saturdays and Sundays.

You should also make a habit of checking the student pigeonholes in the Department.

2.1 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 Student Portal (Campus Connect) or direct via Outlook.com http://outlook.com/

Email to this address will be used routinely for all communication with students. Email may be used for urgent communication and by course tutors to give or confirm instructions or information related to teaching so it is important that you build into your routine that you check your emails once a day. Email communications from staff and all the Faculty Administrators should be treated as important and read carefully.

The College provides a number of PC Labs around Campus for student use, and you can also use your own laptop/smart phone, so the Department expects you to check your email regularly. It is also important that you regularly clear your College account of unwanted messages or your in-box may become full and unable to accept messages. Just deleting messages is not sufficient; you must clear the 'Sent Items' and 'Deleted Items' folders regularly. It is your responsibility to make sure your College email account is kept in working order. If you have any problems contact the IT Service Desk http://itservicedesk.rhul.ac.uk/

The Music Department will only use the address in the College Global Address List and does not use private or commercial email addresses, such as Hotmail or Gmail. Students who prefer to use commercial email services are responsible for making sure that their College email is diverted/forwarded to the appropriate commercial address. Detailed instructions on how to forward mail can be accessed by visiting http://help.outlook.com/ and searching for forwarding (you may need to use IE browser to access this as the link does not work on some browsers). This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not be deleted from the Royal Holloway account. Please ensure you log on to your College account regularly and conduct some account maintenance or your account may become full and therefore will not forward messages.

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.

2.2 Post

All post addressed to students in Music is delivered to the student pigeonholes (alphabetical by surname) in the Student Common Room, room 002. 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.
2.3 Telephone and postal address

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 on the Student Portal (Campus Connect). There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

The Department does not disclose students’ addresses and telephone numbers to anybody else (including relatives and fellow students) without the student’s specific permission to do so.

2.4 Notice boards

The official student notice boards are on the walls in the Student Common Room, room 002. All information regarding recital examinations, tutorial groups and general notices, etc are posted here. Every effort is made to post notices relating to class times well in advance, but occasionally changes have to be made at short notice and in that case email will be used.

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!

2.5 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 bi-weekly in the 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.

2.5.1 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 bi-weekly 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

2.5.2 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.

2.6 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.

2.7 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 for respondents of any kind, but please take care to avoid offensive or highly personal remarks.

3 Teaching

We employ a variety of teaching methods in our 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 2.5 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.

3.1 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 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).
- **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).

### 3.1.1 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.

### 3.1.2 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.

### 3.1.3 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.

3.1.4 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.

3.1.5 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.

3.1.6 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.

3.2 Academic Timetable

Your individual timetable is available to see online via Campus Connect. You can download this to a personal calendar if you wish. You should check your timetable regularly as it links to the live Timetabling system, so will update automatically to reflect any changes. Timetable changes within two working days will be notified by email to your RHUL account. You will receive separate communications by email and on Campus Connect about exactly how to access and download your timetable.

3.3 Dates of terms

Term dates can be found on the College Website. 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/practical’s etc., you are expected to keep your department informed and fill in a Notification of Absence Form (see 3.5 below). During the summer term, after the summer examination period, you are expected to attend all required academic activities organized by your department(s) and to be available should you be required to meet with College staff for any reason.

3.4 Reading weeks

The Music Department does not have reading weeks.

3.5 Attending classes and engaging with your studies

The College has a responsibility to ensure that all students are attending regularly and progressing with their studies. While it is essential that you attend all the compulsory learning activities 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.

Your regular attendance in class and consistent engagement with your studies are fundamental requirements of your learning experience with the College. 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 (see 3.5.6). Your ‘classes’ are any learning or teaching activity deemed essential to your programme of study. The term is used to encompass a variety of different activities, including lectures, seminars, tutorials, workshops, field work, laboratory work, and meetings your Personal Tutor.

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. With regard to paid employment during the course of your programme of study with the College, the Undergraduate Regulations (http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

If you face difficulty in attending any classes or undertaking an assessment it is very important that you inform the department(s) in which you are studying as early as possible, citing the reasons for your non-attendance. The department will make a decision on whether or not to authorise your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Tutor or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College’s Welfare & Wellbeing Services (Academic Services Directorate) (https://www.royalholloway.ac.uk/students/help-support/help-and-support.aspx). The Students’ Union also operates an Advice and Support Centre, details on which can be found here http://www.su.rhul.ac.uk/advice/.

3.5.1 Your responsibilities in relation to attendance

Your responsibilities around attendance and engagement include:

- attending all classes necessary for the pursuit of your studies (including lectures, seminars, practical and personal tutorials);
- undertaking all summative and formative assessment requirements for your courses;
- attending all meetings and other activities as required by the department(s) in which you are studying;
- where you experience any form of difficulty in attending classes, for whatever reason, contacting the department(s) in which you are studying to notify them of your circumstances at the earliest possibility.

You are expected to fully engage in your classes, undertaking any reading, research or further preparation identified between these sessions alongside punctual attendance. It is essential that you make suitable arrangements for travel to your classes and plan to arrive in good time, as teaching starts on the hour and finishes at ten minutes before the hour. You will be marked absent if you turn up late without good reason.

3.5.2 Departments’ responsibilities for monitoring attendance

The Music Department will monitor your attendance at all learning activities. It is your responsibility to complete any attendance register that is circulated and to make sure that your attendance has been noted. 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.
Please note that you are not permitted to ask fellow students to sign the attendance register on your behalf if you cannot attend.

It is important that you attend all the learning activities related to your programme of study. Whilst attendance is compulsory at all learning activities, it is recognised that emergencies may occur at any time throughout the year and therefore as indicated above a minimum attendance requirement has been set.

You will be contacted 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 feels is affecting or is likely to affect your work

iii. you display a pattern of absence that the department feels is a cause for concern over your wellbeing or may point to a disability which you may not have disclosed.

3.5.3 College’s responsibilities for monitoring attendance

The College has a number of important obligations in relation to monitoring your attendance and engagement, including legal responsibilities under the Equality Act (2010). As a result, the College may adjust the attendance requirement for your programme but will only do this when such adjustment does not compromise competence standards or your ability to reach the learning outcomes of your programme. Any need to adjust attendance requirements will be treated case by case and discussed by the department with the Disability and Dyslexia Services (DDS) and Academic Quality and Policy Office (AQPO).

The College also has obligations placed on it by UK Visa and Immigration (UKVI) (see 3.5.7 below).

3.5.4 Missing classes

If you are unable to attend College for whatever reason you must advise the department in which you taking the course(s) in question and complete the relevant **Notification of Absence Form**, which is available online.

[https://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx](https://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx)
This must be submitted to the relevant department(s) together with the relevant supporting documentation either before your absence or within five working days of the end of the period of absence.

You should ensure:

a. that you advise the department(s) by email, both the departmental office (music@rhul.ac.uk) and the course tutor.
b. that you complete the Notification of Absence Form, copies of which are also available from the Health Centre.
c. that you submit the paperwork to your department(s) either before your absence or within FIVE working days of the end of the period of absence. Failure to do so may result in the absence being counted as unacceptable and counting against the minimum attendance level. Please submit your Notification of Absence Form to the department office (WT004).
d. that you meet any departmental requirements concerning notification of absence or request for leave of absence as you may be required to meet formally with an academic tutor.

This table shows the documentation that is required should you be absent for any reason.
Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays) | Completed **Notification of Absence Form – Self Certification**
---|---
Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays) | Completed **Notification of Absence Form - Self Certification plus Formal Medical Certification signed by your GP or hospital consultant**
Unrelated to sickness | **Notification of Absence Form** plus supporting evidence
Leave of absence request | **Notification of Absence Form** plus any departmental requirement must be met

**Note:**
- 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.
- The departments in which you are studying are responsible for monitoring your attendance and engagement, and deciding whether a period of absence is deemed acceptable or unacceptable (for further information please refer to the online guidance [http://www.rhul.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx](http://www.rhul.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx) for details of what constitutes ‘acceptable’ and ‘unacceptable’ circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against your minimum attendance level.

### 3.5.5 Missing an examination

In the event that you are unable to attend an exam (e.g. through reasons of sudden illness), it is essential that you notify the Student Services Centre at the very earliest possibility. Wherever possible, please try to ensure you contact them via e-mail at student-enquiries@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 outlining the reasons for the non-attendance.

This notification will then be forwarded by the Student Services Centre to your department so that they are aware of your non-attendance.

**Please note, this notification is not a substitute for formally notifying your department of Extenuating Circumstances.** 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 the website [https://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/extenuatingcircumstances.aspx](https://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/extenuatingcircumstances.aspx).

In the event that you do not complete the Extenuating Circumstances form, your department will be unable to consider the reasons for your non-attendance at your
departmental Sub-Board of Examiners.

3.5.6 Consequences of failing to attend

As indicated in 3.5.2 above the Department may contact you if there are concerns about your attendance.

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 on and in the relevant 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.

3.5.7 Withdrawal of visa

If you are sponsored by Royal Holloway on a Tier 4 (General) Visa, should your registration at the College be terminated for non-attendance or a general lack of engagement with your studies, you will be reported to the UKVI and your Tier 4 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 Visa to attend classes and complete assessments, the College may terminate your student registration without following the disciplinary procedures outlined in the Academic Regulations, and the decision is not open to appeal. Please see our Undergraduate Regulations.

4 Degree Structure

Full details about your programme of study, including, amongst other things, 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 Course Finder or the Programme Specification Repository.

4.1 Department Specific

For the programmes B Mus Single Honours in Music, BA/BSc with Major/Minor in Music (‘Music with …’ / ‘… with Music’ programmes) and BA Joint Honours including Music (‘Music and …’ / ‘… and Music’ programmes), see the Programme Specification.

Note that the terms ‘year’ and ‘stage’ (as in ‘first year/stage’ etc.) are used interchangeably here and in other College documentation.
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.

4.1.1 Component Course Units
For details of course units see https://www.royalholloway.ac.uk/music/prospectivestudents/undergraduate/home.aspx.

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 advisors; 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: https://www.royalholloway.ac.uk/music/prospectivestudents/undergraduate/home.aspx

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.

4.1.2 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 focussed. 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 ‘crams’ 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 repertories, 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.

4.2 Course registrations

You can only register for four course units in each academic year (this excludes courses which are being resat). While you have the option of changing courses within the first two/three weeks after the start of teaching (excluding Welcome Week) subject to agreement from the department, once you have submitted assessment for the course, you may not replace it with another either in that term or in a subsequent term (e.g. Spring term). Any courses that you wish to take on an extracurricular basis (that is, as extra and not counting towards your degree) must be identified at the start of the academic year or before any assessment has been completed for the course.
4.3 Change of programme

You are only permitted to change programmes up to a maximum of three weeks after the start of teaching (excluding Induction Week) with the following exceptions:

- if the change is only in degree pathway title, which does not affect the course units taken and you are still taking the correct course units (worth 120 credits in total) as detailed in the relevant programme specification;
- if the change does affect the course units taken and you have to pick up an extra half unit in the Spring term but you would be taking the correct course units as detailed in the relevant programme specification and would have no less than 120 credits.

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.

4.4 Exchange Programmes

The College offers students the opportunity to study abroad for a year through the International Exchange programme and the Erasmus programme. Students are able to apply to study abroad in Europe or at one of 28 International institutions in the USA, Canada, Australia, New Zealand, Hong Kong, Korea, Japan and Singapore, either as an integral part of their degree programme or as an additional year of study. Further details on participating in such programmes and restrictions placed on students in different departments are available at https://www.royalholloway.ac.uk/international/studyabroadandexchanges/outgoing/home.aspx.

5 Facilities

5.1 Practice Rooms

Practice rooms are situated in Woodlands (the house down the drive from the Department). A room in Woodlands is available for ensemble rehearsals by way of a booking system through the Performance Manager. In the interests of security and personal safety, access to Woodlands is by means of the student’s RCS card, which operates during the hours 06.00–midnight daily. Full access to the Woodlands 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. Almost all rooms contain a piano. 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 Royal Holloway).

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 and film music, and two rooms housing a gamelan and a large collection of world music instruments. Enquiries about the studio facilities should be addressed to Mr Chris Whiter; 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 or world music ensemble performance courses, and to Music Department staff (contact the Department Office).

5.2 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: [http://www.royalholloway.ac.uk/library/home.aspx](http://www.royalholloway.ac.uk/library/home.aspx)

The Ground Floor of the Library contains a High Use Collection bringing together much of the course reading into one area. 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 to use in other study areas.

If you cannot find the specific items that you require in the Library, it is possible to gain access to the online resources of Senate House Library as well as access to use the Library’s physical collections or other university libraries. You can obtain further information on this here: [https://www.royalholloway.ac.uk/library/usingourlibraries/otherlibraries/using-other-libraries.aspx](https://www.royalholloway.ac.uk/library/usingourlibraries/otherlibraries/using-other-libraries.aspx). The Information Consultant for Music is Mrs. Debbie Phillips who can be contacted at Tel: +44 (0)1784 414065 and Deborah.phillips@rhul.ac.uk.

The Library provides a range of training sessions designed to enhance your existing library and research skills. These are available in both class-based and self-study formats. For information on available sessions and to book a place, go to: [http://libguides.rhul.ac.uk/training](http://libguides.rhul.ac.uk/training)

The Library has access to over 17,000 electronic journals, as well as virtual libraries of ebook, texts, music and images. You can use your RHUL username and password to access these resources, and lease check the Music Subject Guide for resources, and further library support [http://libguides.rhul.ac.uk/Music](http://libguides.rhul.ac.uk/Music)

In addition to the material at Royal Holloway there is the richly stocked library at Senate House, University of London, Malet Street, WC2 (nearest Underground stations Tottenham...)
Court Road, Goodge Street and Russell Square, a collection of national importance to which all RH students have access (please consult www.shl.lon.ac.uk for details of how to become a member). Other libraries in London include the British Library (normally accessible only to postgraduate students) and the Westminster Central Music Library.

5.3 Photocopying, printing and computing

5.3.1 Photocopying

The departmental photocopier is in constant use by office staff and lecturers. For this reason, we are unable to allow undergraduate students to use it. Instead you can use copier-printers (MFDs) 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 online: https://www.royalholloway.ac.uk/it/printing/home.aspx

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.

5.3.2 Printing

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.

Departmental staff are unable, in any circumstances, to print anything out on your behalf. Copier-printers (MFDs) are located across the campus in the PC labs, the Library and Computer Centre. Further information on printing is available online: https://www.royalholloway.ac.uk/it/printing/home.aspx

5.3.3 Computing

The Computer Centre provides a range of IT training sessions designed to enhance your current IT skills. These are available in both class-based and self-study formats and successful completion of the course is rewarded by a College IT Skills certificate. To participate in these sessions, go to:

http://www.royalholloway.ac.uk/it/training/home.aspx

The IT Suite in Wettons Terrace is 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 contains 18 networked PCs, with standard word-processing, database, internet and music-processing software (including Finale, Sibelius and EarMaster). One computer in the Music IT suite has Photoscore installed and is connected to a scanner. The hardware and software is
maintained by the College’s Computer Centre, to whom all issues and problems should be addressed. The Sibelius software is also installed on all 9 PCs in the first floor PC Suite in Founders Library.

Students should observe standard safety procedures when dealing with electronic equipment (including taking regular breaks away from the screen and the keyboard). Late-night users should also take the normal security precautions when entering or leaving the room. The IT suite is not an alternative common room: eating, drinking and the use of mobile phones are not permitted. Please respect other users by not talking or causing other disturbances. Access will be withdrawn from students who consistently disturb others in these ways.

6 Coursework Essays and Dissertation

6.1 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 6.2, 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.

6.2 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.

6.3 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.

### 6.4 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.

### 6.5 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.

### 6.6 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.
6.7 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.

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

6.9 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. See also [https://www.royalholloway.ac.uk/music/informationforcurrenstudents/departmentstyleguide.aspx](https://www.royalholloway.ac.uk/music/informationforcurrenstudents/departmentstyleguide.aspx) for further information. The bibliography is not included in your essay word-count.

6.10 Referencing style
The Department recommends you use either the author-title or the author-date referencing system. Both are described in Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM Publishing, 2001), which is available in the library. You may be penalised if your essay does not use references in a consistent manner. See [https://www.royalholloway.ac.uk/music/informationforcurrenstudents/departmentstyleguide.aspx](https://www.royalholloway.ac.uk/music/informationforcurrenstudents/departmentstyleguide.aspx) for further information.

6.11 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.

6.12 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.

6.13 Marking criteria

The following should be read in conjunction with the appropriate sections of the
The Music Department marks on a percentage scale that correlates with 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, but significant flaws arising therefrom cannot be ignored. Any student with Special Educational Needs (e.g. dyslexia) should consult the Disability & Dyslexia Services as early as possible.

Plagiarism is never condoned and will automatically be dealt with according to the Undergraduate Regulations. (see also 7.7 and 7.7.1)

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.

1-19 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.

**20-39 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 (33 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.

**40-49 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.

**50-59 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 significant critical perception or real creative flair.
At the lower end of this band, 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. At the upper end of this band, and just below the II/ii–II/i borderline, there may be significant signs of II/i 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 of this band, a poor performance in one part of the submission may mar an otherwise successful outcome. At the upper end of this band, and just below the II/i–I borderline, 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).

### 7 Assessment Information

#### 7.1 Illness or other extenuating circumstances

Students are advised to carefully read the *Instructions to candidates* as well as the *Extenuating circumstances – Guidance for students*.

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.

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

- Unforeseeable - you would not have prior knowledge of the event (e.g. you cannot foresee that 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.

**Inability to submit coursework**

If you are unable to submit coursework through unexpected illness or other acceptable cause (i.e. events which are unpreventable and unforeseeable) it is assumed that you will
request an extension to the submission deadline from your department via the College’s online extension application portal. In order for an extension to be granted you will need to upload the department with adequate documentation in accordance with the guidance in Extenuating Circumstances – Guidance for Students. The decision on whether to grant an extension rests with your department.

**Absence from an examination**
The Sub-Board of Examiners may take the following into account when considering your results: if you miss an examination through unexpected illness, or other acceptable cause (events which are unpreventable and unforeseeable), if you commence 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 be expected to have managed otherwise. You will, however, need to submit an Extenuating Circumstances form and have adequate supporting documentation in accordance with 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 http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx for full details on how to inform your department about extenuating circumstances relating to missed examinations as well as the deadline for submission of such information.

**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 Welfare & Wellbeing Services (Academic Services Directorate) as soon as possible so that strategies to help you manage the situation can be considered e.g. you have an illness that does not constitute a disability, a family member is ill and needs your support or you have suffered an adverse life event.

It may be that the circumstances are severely impacting on your ability to study by causing you to repeatedly miss scheduled teaching and/or impacting on your ability to complete assessments at the designated time. If this is the case and there is not a reasonable method available to enable you to manage the situation, you may need to consider, in consultation with your department and Welfare (Academic Services Directorate), whether it would not 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.

**Support and exam access arrangements for disabled students and those in need of 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
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 support and exam access arrangements
(‘reasonable adjustments’) can be put in place. There is a process to apply for special
arrangements for your examinations. Disability and Dyslexia Services can discuss this
process with you when you register with them. Please see the section Students in need of
support (including disabled students) 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 normally make
further allowance in relation to your disability or SpLD.

7.2 Submission of written work
The dates for the formal submission of undergraduate coursework are:
Term 1
(i) 1.00pm on the Wednesday of week 7 (1 Nov 2017)
(ii) 1.00pm on the Wednesday of week 12 (6 Dec 2017)
Term 2
(i) 1.00pm on the Wednesday of week 17 (10 Jan 2018)
(ii) 1.00pm on the Wednesday of week 22 (14 Feb 2018)
(iii) 1.00pm on the Wednesday of week 27 (21 Mar 2018)
Term 3
(i) 1.00pm on the Wednesday of week 32 (25 Apr 2018)

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
(downloaded from the Music Department website)
https://www.royalholloway.ac.uk/music/informationforcurrentstudents/home.aspx. 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 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.

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.

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.

Please note the following college policy on submission of coursework:

**Policy on submission of coursework by the deadline**

a. All coursework must be submitted electronically by the deadline set by the department to fulfil submission requirements, unless the nature of the coursework is such that the department deems it not possible to do so.

b. The department may additionally request that a paper copy of the coursework is submitted by the deadline set to fulfil submission requirements – this is the case in the Music Dept.

In cases where both a paper and an electronic copy are required, students must sign a declaration indicating that both are identical (there will be a declaration sheet to sign when submitting hard copy assessments to the Music Office).

7.3 **Extensions to deadlines**

You are expected to 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 portal. You must do this before the original deadline, and you will need to submit appropriate evidence to support your application. This will be considered by your department. If your application is approved then you will be sent an email confirming this, along with your new deadline for the assessment. If your application is rejected, you will be sent an email confirming the rejection and stating that the original deadline stands. If the application is pended then you may be asked to attend an interview in your department to discuss your application, and to bring in your supporting evidence in hard copy. If you submit too many extension applications then you will be required to meet your Personal Tutor, who may direct you to support services to help you meet your deadlines.
Failure to obtain reading matter is not an acceptable consideration; nor is the failure close to the deadline of computing hardware or software; nor is a conflict with other commitments; nor are unexpected personal circumstances, other than the most severe. Extensions are not normally given for Special Studies or other coursework submitted in Term 3.

7.4 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.

Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/or paper copies for your submission to be deemed complete (see submission of written work above).

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 have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). As with all extenuating circumstances it is the discretion of the examiners whether to accept these as a reason for having not submitted work on time. Please see the section for details on submitting requests for extenuating circumstances to be considered.

7.5 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.

7.6 Return of written coursework

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) should be returned within 4 weeks of the submission deadline, except in cases where it is not appropriate to do so for academic reasons. Work submitted at the end of a term should be returned as soon as possible in the succeeding term, and never later than ten days after its start. The deadline for the return of marked work should be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met, the revised deadline must be communicated to students as soon as possible.

Returned coursework is usually made available for collection from identified boxes in the Student Common Room (WT002) or from another place of collection outside the room of the member of staff concerned. It is not returned by way of the student pigeonholes.

Examination scripts will not be returned to the student but will normally be retained until the completion of a student’s degree, where after it will be securely disposed of at the appropriate time.

7.7 Assessment offences

The College has regulations governing assessment offences which can be found on the following webpage: http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx

Assessment offences include, but are not limited to plagiarism (see 7.7.1 below), duplication of work (that is, submitting work for assessment which has already been submitted for assessment in the same or another course), falsification, 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), and 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 assessment offences 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 an assessment offence. The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence.

In light of the above, you are strongly advised not to share your well-developed work with other students. If two very similar pieces of assessed work are identified by the marker, questions of collusion might arise. Plagiarism might ultimately be identified, if one student has ‘borrowed’ another’s work only to plagiarise it, unbeknownst to the original author.

7.7.1 Plagiarism

Definition of 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.

Avoiding Plagiarism

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.

7.8 Marking of illegible scripts

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in handwriting scripts 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.

7.9 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification (http://www.royalholloway.ac.uk/coursecatalogue/home.aspx) and also more generally in the Undergraduate Regulations.

For details on the requirements for degree classification please see the section on the Consideration for the Award in the Undergraduate Regulations.

7.10 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.

8 Student Support

8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Emily Wilding Davison Building and provides a single point of contact for all non-academic related queries including accommodation, fees and funding, enrolment and graduation. For further details please visit http://www.royalholloway.ac.uk/ssc.

8.2 Students in need of support (including disabled students)

Your first point of reference for advice within the Department is the Department Manager, Louise Mackay. Inevitably, problems will sometimes arise that the Department Manager is not qualified to deal with. The College offers a high level of student welfare support which includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder’s East. Further details of each service can be found on the College web on the Student Welfare page.

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Disability and Dyslexia Services Office (DDS) representative is the Department Manager. You must also contact the DDS (Founder’s West 143; Tel: +44 (0)1784 276473; email: disability-dyslexia@royalholloway.ac.uk) who will advise on appropriate sources of help. Further information is available on the College web
on the DDS Support, health and welfare page.

8.3 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 Centre also oversees the Royal Holloway Proofreading Scheme, which enables students to pay for an approved third-party proofreader to identify surface error in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proofreaders who are not part of this scheme.

The CeDAS Office can be found on the ground floor of the International Building, room IN002, and you can follow them on Twitter: @cedasrhul. Further details can be found on the CeDAS webpages: www.royalholloway.ac.uk/cedas.

8.4 Undergraduate Student-Staff Committee

There is an undergraduate student-staff committee on which students are represented. The Committee meets three times each year and plays an important role in the Department as a forum for airing student views. For constitution see committee’s handbook under Compliance/Governance http://www.rhul.ac.uk/iquad/collegepolicies/home.aspx

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.

8.5 Students’ Union

The Students’ Union offers a wide range of services and support, from entertainment and clubs/societies to advise on housing and academic issues. The Advice and Support Centre, situated on the first floor of the Students’ Union, runs a confidential service that is independent from the College. 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. Full details can be found at www.su.rhul.ac.uk/support.

8.6 Careers information
The College has a Careers & Employability Service, housed in the Emily Wilding Davison Building, is open to any student during normal College hours.

8.7 Non-academic policies

Please see the College Regulations and Procedures web page which includes information on non-academic policies, regulations, and codes of practice as well as the Student Charter. This can also be found on the following webpage https://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx.

8.8 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. The majority of issues of this kind can usually be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases or where this is not possible. 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 procedures and permitted grounds for appeal can be found on the following webpage.

9 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 18th September, 2017**. Applications close **Saturday 23rd September** and you will be notified of your audition slot the following day. royaltholloway.ac.uk/music

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

**9.1 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.

9.2 Concert Series 2017/18

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 on 31st January.

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 listing, to keep up to date with additions to the programme, and to reserve your ticket, please see Events - Royal Holloway, University of London

9.3 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.

9.4 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.

10 Undergraduate Scholarships and Prizes

10.1 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 following web page:
https://www.royalholloway.ac.uk/studyhere/undergraduate/feesandfunding/bursariesandscholarships/musicscholarships.aspx

10.2 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@royalholloway.ac.uk.

10.3 Prizes
The Department awards six 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.

11 Health and Safety Information

11.1 Code of practice on harassment for students

This can be found on the student home pages under the Your Responsibilities as a Student section of the webpage.

11.2 Lone working policy and procedures

The College has a ‘Lone Working Policy and Procedure’ that can be found at http://www.royalholloway.ac.uk/iquad/services/healthandsafety/policiesandprocedures/loneworking.aspx.

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 and as such the following advice is relevant.

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator 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 above section will apply to students undertaking duties off campus.

12 Equal Opportunities Statement and College Codes of Practice

12.1 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.
### Appendix One – 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>MU2205 Practical</td>
<td>MU3407 Practical</td>
<td>TS/MD/PG</td>
<td>TS/MD/PG</td>
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<tr>
<td>10am</td>
<td>MU2210 Second Year Solo</td>
<td>MU3335 Composing with...</td>
<td>MD/PG</td>
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<tr>
<td>11am</td>
<td>MU2328 Editing and...</td>
<td>MU3408 Music &amp; Politics</td>
<td>RM/EA</td>
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<tr>
<td>11am</td>
<td>MU2002 9am-10am</td>
<td>MU2002 9am-10am</td>
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<tr>
<td>12pm</td>
<td>MU2004 11am-12pm</td>
<td>MU2004 12pm-1pm</td>
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<tr>
<td>1pm</td>
<td>MU1117 9-10am</td>
<td>MU1117 10am-11am</td>
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<tr>
<td>2pm</td>
<td>MU1112 Creative...</td>
<td>MU1112 Creative...</td>
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<tr>
<td>3pm</td>
<td>MU2213 Composition</td>
<td>MU1119 Creative...</td>
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<tr>
<td>4pm</td>
<td>MU2269B Polish Music</td>
<td>MU1118 First Year Solo</td>
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<tr>
<td>5pm</td>
<td>MU5559/5535 Special...</td>
<td>MU5592 Music &amp;...</td>
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<tr>
<td>6pm</td>
<td>MU5540 Practical</td>
<td>MU3393 Special Study...</td>
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<td>7pm</td>
<td>MU5547 Media and...</td>
<td>MU3417 Composing with...</td>
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<td>8pm</td>
<td>MU2269B Polish Music</td>
<td>MU3419 The Classical...</td>
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<td>9pm</td>
<td>MU2338 Introduction b</td>
<td>MU3260 Russian Music</td>
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<tr>
<td>10pm</td>
<td>MU2003 3pm-4pm</td>
<td>MU2328 Editing and...</td>
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<tr>
<td>11pm</td>
<td>MU2003 3pm-4pm</td>
<td>MU2003 3pm-4pm</td>
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</table>

**COMMITTEE MEETINGS**

- Monday: 1pm - 2pm
- Wednesday: 2pm - 4pm
- Thursday: 4pm - 6pm

**INTERVIEWS**

- Monday: 1pm - 2pm
- Wednesday: 2pm - 4pm
- Thursday: 4pm - 6pm

**FRIDAY**

- Monday: 2pm - 4pm
- Tuesday: 11am - 1pm

**Research Day**

- Monday: 1pm - 2pm
- Wednesday: 2pm - 4pm
- Thursday: 4pm - 6pm

**TERM 1 2017-2018 (AUTUMN TERM)**
<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
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<tbody>
<tr>
<td>MU23407 Practical Performance II (finalists only)</td>
<td>MU2210 Second Year Solo Performance</td>
<td>MU2301 Traditional Music of the Andes</td>
<td>MU2008 Studies in Ethnomusicology: Lecture</td>
<td>MU2230 Mozart’s Operas MBe</td>
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<tr>
<td>MU1169 9am-10am Intro to World Music: Lecture</td>
<td>MU114 9-10am A Very Short History of Music: Lecture</td>
<td>MU114 10-11am tba</td>
<td>MU2003 Concerts in the East: Lecture</td>
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<tr>
<td>MU1169 10am-11am Seminar A</td>
<td>MU1169 10am-11am Seminar B</td>
<td>MU114 10-11am Seminar A</td>
<td>MU2003 Concerts in the East: Lecture</td>
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<tr>
<td>MU338 Special Study Performance</td>
<td>MU3201 Second Year Solo Performance</td>
<td>MU114 11am-12pm Seminar C</td>
<td>MU114 Composition Techniques (wks 17, 19, 21, 23, 25)</td>
<td>MU336 Composing with Technology 1</td>
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<tr>
<td>MU5005 Topics in World Music</td>
<td>MU338 Special Study Performance</td>
<td>MU3201 Second Year Solo Performance</td>
<td>MU114 Composition Techniques (wks 17, 19, 21, 23, 25)</td>
<td>MU336 Composing with Technology 1</td>
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<tr>
<td>MU2001 11am-12pm Studies in Music Analysis: Lecture</td>
<td>MU3201 Second Year Solo Performance</td>
<td>MU3201 Second Year Solo Performance</td>
<td>MU114 Composition Techniques (wks 17, 19, 21, 23, 25)</td>
<td>MU336 Composing with Technology 1</td>
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<td>MU2211 Ensemble Performance</td>
<td></td>
<td>MU114 Composition Techniques (wks 17, 19, 21, 23, 25)</td>
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<td>MU2211 Ensemble Performance</td>
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</tbody>
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**Research Day**

- **PHS, MBe**
- **JL, SW, PG, TKR, MD**

**COMMITTEE MEETINGS**

- **PG INTERVIEWS**
- **PG INTERVIEWS**

**Yellow** = Honours Courses

**Green** = Intermediate Courses

**Blue** = 1st year courses

**Masters courses**
### Appendix Two – Departmental Staff Administrative Responsibilities

<table>
<thead>
<tr>
<th>Professors:</th>
<th>Head of Department; Chair of UG Sub Board (t1&amp;2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geoff Baker</td>
<td>Grant-funded research leave</td>
</tr>
<tr>
<td>Rachel Beckles Wilson</td>
<td>Grant-funded research leave (t1&amp;2); Chair of UG Sub-Board (t3)</td>
</tr>
<tr>
<td>Mark Bowden</td>
<td>College research leave</td>
</tr>
<tr>
<td>Steve Downes</td>
<td>College research leave (t1); Director of IMR (t2&amp;3)</td>
</tr>
<tr>
<td>Paul Harper-Scott</td>
<td>Director of Research; Impact (t1&amp;2); Director of IMR (t1)</td>
</tr>
<tr>
<td>Julian Johnson</td>
<td>Director of Graduate Studies (incl. PGR Admissions &amp; TECHNE); Director of UG Studies (t1)</td>
</tr>
<tr>
<td>Anna F. Morcom</td>
<td>College research leave (t1&amp;2)</td>
</tr>
<tr>
<td>Tina K. Ramnarine</td>
<td>Director of MMus; PGT Admissions</td>
</tr>
<tr>
<td>Stephen Rose</td>
<td>College research leave (t1&amp;2)</td>
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<tr>
<td>Readers:</td>
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<tr>
<td>Mark Berry</td>
<td>Grant-funded research leave (t1); Director of UG Studies (t2&amp;3)</td>
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<tr>
<td>Mary Dullea</td>
<td>Director of Performance</td>
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<tr>
<td>Henry Stobart</td>
<td>UG Admissions</td>
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<tr>
<td>Senior Lecturers:</td>
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<tr>
<td>Brian Lock</td>
<td>College research leave (t1&amp;2)</td>
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<tr>
<td>Shzr Ee Tan</td>
<td>College research leave (t1&amp;2); Director of Impact (t3)</td>
</tr>
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<td>Lecturers:</td>
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<tr>
<td>Samantha Fernando</td>
<td>Maternity leave (from 24 October)</td>
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<tr>
<td>Teaching Fellows:</td>
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<tr>
<td>Tim Summers</td>
<td>Deputy Director of UG Studies (t1); Web Manager (t1)</td>
</tr>
<tr>
<td>Daniel Elphick</td>
<td>Careers &amp; Employability; Coordinator of Instrumental &amp; Vocal Teachers</td>
</tr>
<tr>
<td>Chris Whiter</td>
<td>Visiting Students; Library Liaison</td>
</tr>
<tr>
<td>Aaron Holloway-Nahum</td>
<td></td>
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<tr>
<td>John Traill</td>
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## Appendix Three – Courses Exempt from Summer Resits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>MU1119</td>
<td>Creative Ensemble Performance</td>
<td>Involves assessment of group performance and hence cannot be reassessed after the course has ended</td>
</tr>
<tr>
<td>MU2211</td>
<td>Ensemble Performance</td>
<td>Involves assessment of group performance and hence cannot be reassessed after the course has ended</td>
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<tr>
<td>MU2310</td>
<td>Ensemble Performance in World Music: Gamelan</td>
<td>Involves assessment of group performance and hence cannot be reassessed after the course has ended</td>
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<tr>
<td>MU2323</td>
<td>Ensemble Performance in World Music: Andean Band</td>
<td>Involves assessment of group performance and hence cannot be reassessed after the course has ended</td>
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<tr>
<td>MU2326</td>
<td>Choral conducting</td>
<td>Involves assessment of group performance and hence cannot be reassessed after the course has ended</td>
</tr>
<tr>
<td>MU2342</td>
<td>Orchestral Conducting</td>
<td>Involves group performance and hence cannot be reassessed after the course has ended</td>
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