



DEPARTMENT OF MUSIC

# POSTGRADUATE TAUGHT STUDENT HANDBOOK

2016/2017

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#### Disclaimer

This document was published in September 2016 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 (<https://www.royalholloway.ac.uk/music/documents/pdf/musicpgtstudenthandbook.pdf>) where it will be possible to follow the hyperlinks to relevant webpages.**

# Contents

<b>CONTENTS</b> .....	<b>3</b>
<b>1 INTRODUCTION TO THE DEPARTMENT</b> .....	<b>6</b>
1.1 WELCOME .....	6
1.2 HOW TO FIND US: THE DEPARTMENT .....	6
1.3 MAP OF THE EGHAM CAMPUS .....	7
1.4 HOW TO FIND US: THE STAFF .....	8
1.5 HOW TO FIND US: THE DEPARTMENTAL OFFICE .....	10
1.6 THE DEPARTMENT: PRACTICAL INFORMATION .....	10
1.7 STAFF RESEARCH INTERESTS .....	10
<b>2 COMMUNICATION</b> .....	<b>13</b>
2.1 EMAIL .....	14
2.2 POST .....	14
2.3 TELEPHONE AND POSTAL ADDRESS .....	15
2.4 NOTICE BOARDS .....	15
2.5 PERSONAL ADVISERS AND SUPERVISORS .....	15
2.6 QUESTIONNAIRES .....	16
<b>3 TEACHING</b> .....	<b>16</b>
3.1 TIMETABLE .....	17
3.2 DATES OF TERMS .....	17
3.3 READING WEEKS .....	17
3.4 PG TEACHING .....	17
3.5 INSTRUMENTAL AND SINGING LESSONS .....	18
3.5.1 Payment of lessons taken with an internal tutor .....	18
3.5.2 External lesson agreement .....	18
3.5.3 Payment of lessons taken with an external tutor .....	19
3.5.4 Additional expenses .....	19
3.5.5 Attendance at instrumental and vocal lessons .....	19
3.5.6 Second Study lessons .....	20
3.6 ATTENDING CLASSES AND ENGAGING WITH YOUR STUDIES .....	20
3.6.1 Your responsibilities in relation to attendance .....	21
3.6.2 Departments' responsibilities for monitoring attendance .....	22
3.6.3 College's responsibilities for monitoring attendance .....	22
3.6.4 Missing classes .....	22
3.6.5 Missing an examination .....	24
3.6.6 Consequences of failing to attend .....	25
3.6.7 Withdrawal of visa .....	25
<b>4 DEGREE STRUCTURE</b> .....	<b>25</b>
4.1 COURSE REGISTRATIONS .....	26
4.2 ADMINISTRATION, SUPERVISION AND PASTORAL CARE .....	26
4.3 ANNUAL REVIEW .....	27
4.4 STUDY ABROAD .....	27
4.5 SKILLS, EMPLOYMENT AND RESEARCH TRAINING .....	27
<b>5 FACILITIES</b> .....	<b>28</b>
5.1 PRACTICE ROOMS .....	28
5.2 LIBRARIES .....	29
5.3 PHOTOCOPYING, PRINTING AND COMPUTING .....	30
<b>6 COURSEWORK ESSAYS AND DISSERTATION</b> .....	<b>30</b>
6.1 COURSEWORK ESSAY .....	30
6.2 THE DISSERTATION .....	31

6.3	CHOICE OF DISSERTATION TOPIC.....	31
6.4	THE DISSERTATION SUPERVISOR .....	31
6.5	CONTENT OF DISSERTATION.....	31
6.6	PRESENTATION.....	31
6.7	REFERENCING .....	32
6.8	FOOTNOTES .....	32
6.9	BIBLIOGRAPHY.....	32
6.10	REFERENCING STYLE.....	32
6.11	APPENDICES .....	32
6.12	WORD COUNT .....	32
6.13	MARKING CRITERIA.....	33
<b>7</b>	<b>ASSESSMENT INFORMATION .....</b>	<b>37</b>
7.1	ILLNESS OR OTHER EXTENUATING CIRCUMSTANCES .....	37
7.2	SUBMISSION OF WRITTEN WORK .....	39
7.3	EXTENSIONS TO DEADLINES .....	41
7.4	PENALTIES FOR LATE SUBMISSION OF WORK .....	41
7.5	ANONYMOUS MARKING AND COVER SHEETS .....	42
7.6	PENALTIES FOR OVER-LENGTH WORK .....	42
7.7	RETURN OF WRITTEN COURSEWORK.....	42
7.8	ASSESSMENT OFFENCES .....	43
7.9	PLAGIARISM .....	43
7.10	MARKING OF ILLEGIBLE SCRIPTS.....	44
7.11	PROGRESSION AND AWARD REQUIREMENTS.....	44
7.12	EXAMINATION/ASSESSMENT RESULTS .....	45
<b>8</b>	<b>STUDENT SUPPORT .....</b>	<b>45</b>
8.1	NON-ACADEMIC RELATED ENQUIRIES & SUPPORT.....	45
8.2	STUDENTS IN NEED OF SUPPORT (INCLUDING STUDENTS WITH SPECIAL NEEDS) .....	45
8.3	ACADEMIC SKILLS SUPPORT.....	46
8.4	STUDENT-STAFF COMMITTEE .....	46
8.5	OTHER DEPARTMENTAL COMMITTEES .....	46
8.6	STUDENTS' UNION.....	47
8.7	CAREERS INFORMATION.....	47
8.8	NON-ACADEMIC POLICIES .....	47
8.9	COMPLAINTS AND ACADEMIC APPEALS PROCEDURE.....	47
<b>9</b>	<b>PERFORMANCE .....</b>	<b>48</b>
9.1	ADMINISTRATION.....	48
9.2	CONCERT SERIES 2016/17 .....	49
9.3	ACCOMPANISTS FOR RECITAL EXAMINATIONS.....	49
9.4	INSTRUMENTS .....	49
<b>10</b>	<b>POSTGRADUATE AWARDS AND RESEARCH EXPENSES.....</b>	<b>50</b>
10.1	AWARDS .....	50
10.2	RESEARCH EXPENSES .....	50
<b>11</b>	<b>OTHER INFORMATION FOR PG STUDENTS.....</b>	<b>51</b>
11.1	DEPARTMENT SEMINARS, COLLOQUIA, SPECIAL LECTURES ETC.....	51
11.2	FURTHER PG TRAINING.....	51
11.3	ENTERING THE PROFESSION.....	51
<b>12</b>	<b>HEALTH AND SAFETY INFORMATION .....</b>	<b>52</b>
12.1	CODE OF PRACTICE ON HARASSMENT FOR STUDENTS.....	52
12.2	LONE WORKING POLICY AND PROCEDURES .....	52
<b>13</b>	<b>EQUAL OPPORTUNITIES STATEMENT AND COLLEGE CODES OF PRACTICE .....</b>	<b>52</b>

13.1	EQUAL OPPORTUNITIES STATEMENT .....	52
<b>14</b>	<b>APPENDIX ONE – TIMETABLE .....</b>	<b>54</b>
<b>15</b>	<b>APPENDIX TWO – DEPARTMENTAL ACADEMIC STAFF ADMINISTRATIVE RESPONSIBILITIES....</b>	<b>56</b>

# 1 Introduction to the Department

## 1.1 Welcome

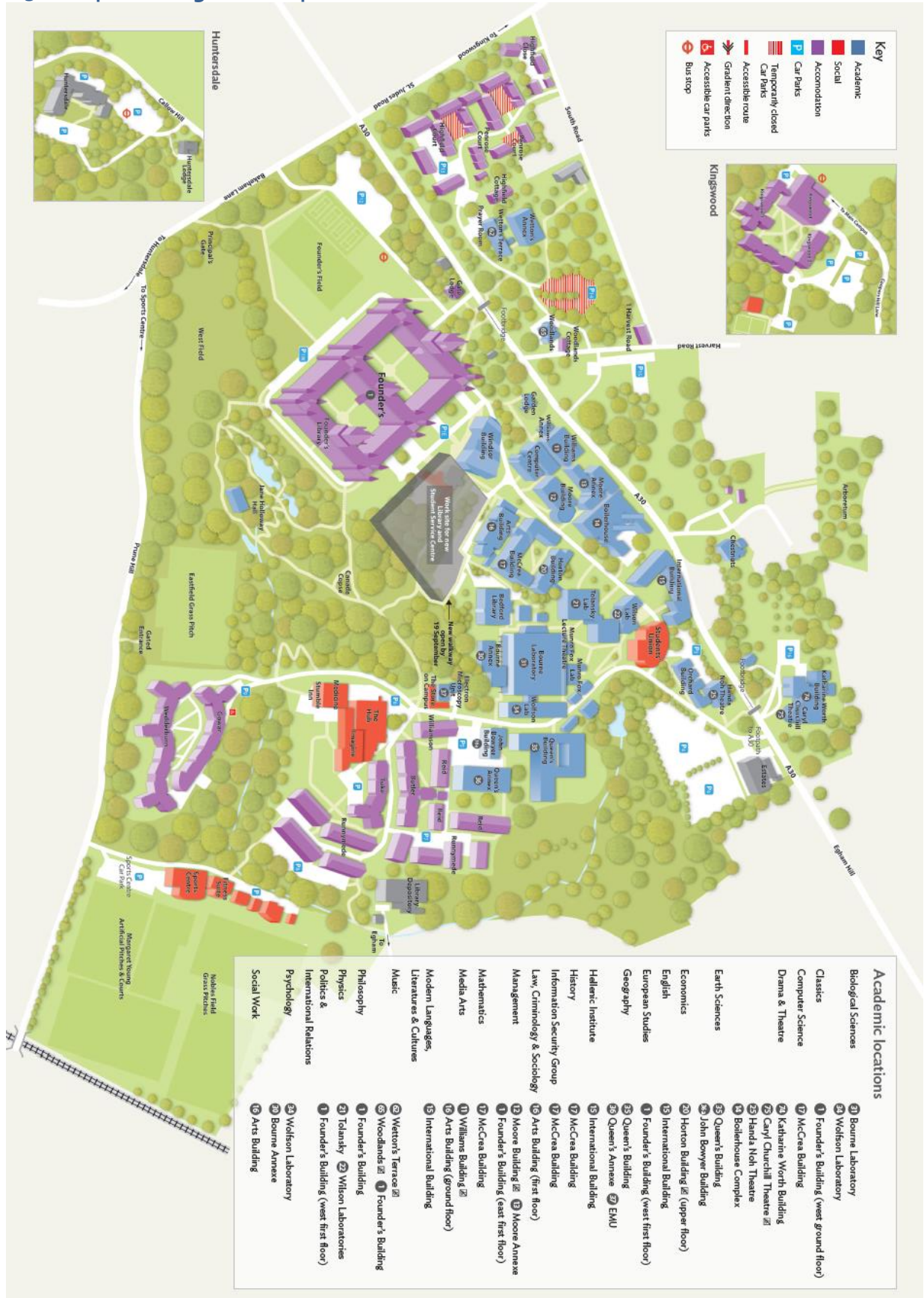
Welcome to the Department of Music. Department staff will do everything they can to ensure that things run smoothly for you. This handbook sets out most of what you need to know about the running of the Department, the practicalities of your studies and assessment, and includes valuable information on 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

## 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 via Security. You will need proof of insurance and ID before a permit will be issued.

#### 1.4 How to find us: the staff

#### CONTACT DETAILS

	Name / Email	Telephone	Room
<b>Head of Department:</b>	Professor Stephen Downes (Term 1) <a href="mailto:stephen.downes@royalholloway.ac.uk">stephen.downes@royalholloway.ac.uk</a>	01784 443548	WT110
	Professor Julie Brown (From Term 2 onwards) <a href="mailto:julie.brown@royalholloway.ac.uk">julie.brown@royalholloway.ac.uk</a>	01784 414143	WT109 110 from term 2
<b>Academic Staff:</b>			
<b>Professors:</b>	Geoff Baker <a href="mailto:geoff.baker@royalholloway.ac.uk">geoff.baker@royalholloway.ac.uk</a>	01784 443537	WT209
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	Julian Johnson <a href="mailto:julian.johnson@royalholloway.ac.uk">julian.johnson@royalholloway.ac.uk</a>	01784 443949	WT210
	Anna F Morcom <a href="mailto:anna.morcom@royalholloway.ac.uk">anna.morcom@royalholloway.ac.uk</a>	01784 414998	WT211
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	Stephen Rose <a href="mailto:stephen.rose@royalholloway.ac.uk">stephen.rose@royalholloway.ac.uk</a>	01784 443806	WT206
	Henry Stobart <a href="mailto:h.stobart@royalholloway.ac.uk">h.stobart@royalholloway.ac.uk</a>	01784 443533	WT004
<b>Senior Lecturers:</b>	Mark Berry <a href="mailto:mark.berry@royalholloway.ac.uk">mark.berry@royalholloway.ac.uk</a>	01784 443290	WT203
	Mary Dullea <a href="mailto:mary.dullea@royalholloway.ac.uk">mary.dullea@royalholloway.ac.uk</a>	01784 443535	WT208
	Helen Grime <a href="mailto:helen.grime@royalholloway.ac.uk">helen.grime@royalholloway.ac.uk</a>		
	Brian Lock <a href="mailto:brian.lock@royalholloway.ac.uk">brian.lock@royalholloway.ac.uk</a>	01784 443231	NT 201
	Shzr Ee Tan <a href="mailto:shzree.tan@royalholloway.ac.uk">shzree.tan@royalholloway.ac.uk</a>	01784 414451	WT205
<b>Lecturer:</b>	Samantha Fernando <a href="mailto:samantha.fernando@royalholloway.ac.uk">samantha.fernando@royalholloway.ac.uk</a>	01784 443946	WT201
<b>Director of Orchestras:</b>	Rebecca Miller <a href="mailto:rebecca.miller@royalholloway.ac.uk">rebecca.miller@royalholloway.ac.uk</a>	01784 443302	WT102
<b>Teaching Fellow:</b>	Tim Summers <a href="mailto:tim.summers@royalholloway.ac.uk">tim.summers@royalholloway.ac.uk</a>	01784 414143	WT103



<b>Instrumental / Vocal Teachers:</b>			
	Elizabeth Byrne – Voice		
	Anna Cashell – Violin		
	Simon Cook – Jazz Piano		
	Ben Davies - Cello		
	Elizabeth Drew – Clarinet		
	Michael Fuller – Double Bass		
	Rupert Gough – Organ		
	Robert Greenhill – Voice (Musical Theatre)		
	Eleanor Hodgkinson – Piano		
	Kyle Horch - Saxophone		
	Emily Jeffrey – Piano		
	Lorna John - Oboe		
	Stuart King – Clarinet		
	James Kirby – Piano		
	Helen Leek – Piano		
	Stuart MacIntyre - Voice		
	John Mitchell – Guitar		
	Simon Munday - Trumpet		
	Alison Myles – Flute		
	Marc Ongley – Jazz Guitar		
	Elaine Pearce – Voice		
	Shiry Rashkovsky - Viola		
	Carla Rees – Flute		
	Irene Serra – Voice (Jazz)		
	Helen Sharp - Harp		
	Matthew Stanley – Piano		
	Tim Travers Brown – Voice (Counter-Tenor)		
	John Turville – Jazz Piano		
	Mark Vines - Horn		
	Diana Vivian - Voice		
	Alison Walker – Recorder		
	Simon Watterton - Piano		
	Carl Woodcroft - Tuba		
	Phillip White - Trombone		
<b>Support Staff:</b>			
Department Manager	Leah Hill <a href="mailto:leah.hill@royalholloway.ac.uk">leah.hill@royalholloway.ac.uk</a>	01784 443532	WT100a
Administrator (Postgraduate)	Nanette Elias <a href="mailto:nanette.elias@royalholloway.ac.uk">nanette.elias@royalholloway.ac.uk</a> or <a href="mailto:music@royalholloway.ac.uk">music@royalholloway.ac.uk</a>	01784 443540	WT100
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<b>Choral Music Office:</b>			
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Choral Music Administrator	<a href="mailto:choraladmin@royalholloway.ac.uk">choraladmin@royalholloway.ac.uk</a>	01784 414970	WT005

### 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 (WT100) 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 (WT102) 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 1<sup>st</sup> place in the 2008 Research Assessment Exercise. We currently have 21 academic staff, 26 visiting instrumental teachers and 3 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, plus music in the interdiscipline) 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 Staff research interests

**Geoffrey Baker**, BA Oxford, MMus & PhD London  
(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): music politics and sociology in the 20<sup>th</sup>-century (particularly in connection with Hungary, the former Eastern Bloc and West Asia (the 'Middle East')).

**Mark Berry**, MA, MPhil & PhD Cantab.

(Senior Lecturer): 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

(Reader): composition

**Julie Brown**, BMus Melbourne, MMus & PhD London

(Professor of Music): cultural history of early 20<sup>th</sup>-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); 19<sup>th</sup> and 20<sup>th</sup>-century music, particularly of central and Eastern Europe; aesthetics, analysis and hermeneutics of music

**Mary Dullea**, PhD Ulster

(Senior Lecturer): piano trio performance practice, new works for solo piano, incorporating extended techniques

**Samantha Fernando**, BA, DPhil Oxon, MMus Royal Academy of Music

(Lecturer): Composition

**Helen Grime**, BMus & MMus Royal College of Music

(Senior Lecturer): Composition

**Paul Harper-Scott**, BA Dunelm, DPhil Oxon

(Professor of Music History and Theory): 20<sup>th</sup>-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 and Žižek).

**Julian Johnson**, BA (CNA), MA DPhil Sussex

(Regius Professor of Music): music and modernity since the late C18th; music and philosophy; Viennese modernism; Mahler

**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; 21<sup>st</sup> 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): ethnomusicology, especially Northern European and Caribbean; music, politics and identity; performance

**Stephen Rose**, BA York, MPhil & PhD Cambridge

(Reader): German music 1500-1750; keyboard music; performance practice; social and material history of music

**Henry Stobart**, MPhil & PhD Cambridge, ABSM

(Reader): ethnomusicology, especially Bolivian music; Renaissance and Baroque performance practice

**Shzr Ee Tan**, BA, MMus & PhD London, ARCM (piano), AKC

(Senior Lecturer): ethnomusicology, especially musics of the Sinophone worlds and East Asia, music and gender, music and politics, im/migration

**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

**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): 18<sup>th</sup>- and early 19<sup>th</sup>-century French music, especially opéra-comique; aesthetics and criticism in early 19<sup>th</sup>-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 Dümmling**, PhD Berlin

(Honorary Research Associate): Music in Nazi Germany

**Katharine Ellis**, BA & DPhil Oxford, ARCM

(Visiting Professor): musical culture in 19<sup>th</sup>-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): 19<sup>th</sup>-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): 19<sup>th</sup>- and 20<sup>th</sup>-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 Adviser.

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** <https://campus-connect.rhul.ac.uk/cp/home/displaylogin> (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 etc., 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](http://help.outlook.com/) 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. **It is your responsibility to log on to your College account occasionally 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 (WT002). At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Registry 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) <https://campus-connect.royalholloway.ac.uk/cp/home/displaylogin>. 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. Every effort is made to post notices relating to class times etc. 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 (eg. essay deadlines) relating to your courses, so, if in doubt, please ask!**

### 2.5 Personal Advisers and Supervisors

Students are allocated a supervisory team of two: a supervisor (normally the member of staff to be associated with their Special Study) and an adviser. The supervisor will be the main contact for MMus and PGDip students whilst preparing their special study. The adviser is available to discuss both academic matters (he/she may have some useful alternative perspectives to offer) and personal ones.

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

Personal advisers and supervisors 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, PGT Director, Director of Graduate Studies and/or

Head of Department also will see any student who wishes to discuss matters academic or personal.

Students with a serious case for a change of supervisor/adviser should approach the PGT Director or Head of Department as appropriate.

Students in financial difficulty should contact the PGT Director 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 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.

## 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.

Seminars play a larger part in the MMus and PGDip programmes, where they supplement, or in some cases replace, formal lectures: 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 MMus special study dissertation and composition students, there are regular one-to-one tutorials with a supervisor; those MMus and PGDip students taking special study performance have individual instrumental and singing lessons



### 3.1 Timetable

The Timetable can be found on the Departmental website:

<http://www.royalholloway.ac.uk/music/informationforcurrentstudents/home.aspx>

and as an Appendix to this Handbook. Any changes will be advised by email.

### 3.2 Dates of terms

**Term dates** can be found on the College website

<http://www.royalholloway.ac.uk/aboutus/collegecalendar/home.aspx>

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 3.6below). 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. Furthermore as Master's programmes run for one calendar year from September to September you are also supposed to be available to meet with staff after the official end of term should this be required, that is, during the summer vacation period.

### 3.3 Reading weeks

The Music Department does not have reading weeks.

### 3.4 PG Teaching

In addition to in-house research training, students attend the research training programmes available at the Institute of Musical Research.

Student course choices are decided at the beginning of the academic year (incoming students will be pre-circulated with details). All course combinations are subject to the approval of the PGT Director. Students are normally not permitted to change courses after Week 4 of the first term.

Each elective course normally involves 20 contact hours in a term, except in the case of Special Studies and the Independent Study course based on individual supervisions (or instrumental lessons, workshops etc.), which are by arrangement. For Special Studies, students should expect a minimum of 15 contact hours in terms of supervisions or instrumental lessons etc., appropriately spaced during the period, to which are added workshops and colloquia. Courses based on class teaching adopt a flexible mixture of lectures and seminars according to need, although given the quality of students and the level of the work involved, seminars (involving student presentations and class discussion) predominate. Students are also set regular work (reading/listening assignments etc.) in preparation for each class.

Formal classes are normally taken throughout terms 1 and 2, detailed above, except for special arrangements in given courses. Students are required to keep abreast of

information about classes sent by email and posted on departmental notice-boards.

Tutors for individual course units also make themselves available during 'office hours' or by appointment for tutorial sessions to discuss preparation for seminars and assignments etc. and student progress.

Special-Study supervisions take place primarily in Terms 2 and 3 and through the summer vacation prior to submission in September. Vacation supervisions may be in part at a distance (for example, by post, e-mail, Skype or telephone), although if a supervisor cannot guarantee effective contact with a student during vacations, the Department will attempt to find an alternative supervisor: the supervisory team system adopted generally for postgraduate students at Royal Holloway is useful in this respect. Students have a responsibility to submit, and staff a responsibility to comment upon, work for their Special Studies at regular intervals.

The course units for the MMus and PGDip programmes are taught primarily by established staff in the Department who have responsibility for individual course units in the normal way, although we will wish to take advantage of contributions from the Department's post-doctoral research fellows and honorary research fellows and associates as well as visiting scholars and composers. Instrumental/vocal teaching for MU5535 and MU5539 is provided by approved teachers (whether chosen from our visiting instrumental/vocal teachers or an external teacher nominated by the student); a similar arrangement exists for performance teaching in MU5551.

MMus students choosing to specialise in Historical Musicology and Theory & Analysis are expected to demonstrate or develop reading competence in at least one language other than English. Students are encouraged to gain, or strengthen, such competence during the programme.

### **3.5 Instrumental and Singing Lessons**

Individual instrumental or singing lessons are associated with the PGT courses MU5535, MU5551 and MU5539. Admission to MU5535 and MU5539 is by audition on application or as soon as possible thereafter.

The normal programmes of tuition are as follows: for MU5535 – 10 hrs of lessons (5hrs if also taking MU5539); for MU5539 – 22hrs of lessons; for MU5551 - £430 towards lessons. PGT students taking performance courses are expected to follow a regular programme of tuition, although not necessarily at weekly intervals. In all cases, lessons may be taken with one of the Department's visiting teachers or with an external teacher, in which case special conditions apply (see below).

#### **3.5.1 Payment of lessons taken with an internal tutor**

Payment of Instrumental and Vocal Tutors employed by the College and for tuition in connection with MU5535, MU5539 and MU5551 is made directly by the Department to the tutor.

#### **3.5.2 External lesson agreement**

With the joint approval of the Admissions Tutor, Director of Performance and

Performance Manager, 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 Performance Manager 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 Performance Manager.

Postgraduates are expected to take the same amount of tuition as that normally taken from our internal Instrumental and Vocal Tutors.

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.

#### 3.5.3 **Payment of lessons taken with an external tutor**

Payment of external tutors for tuition in connection with MU5535, MU5539 and MU5551 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 Performance Manager.

#### 3.5.4 **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.

#### 3.5.5 **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 Performance Manager should be informed of ALL changes of arrangements with your tutor, who are 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 being 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 tutor during their 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 Performance Manager. The Performance Manager will be the only individual to facilitate a change to another tutor. After this time (i.e. November 1<sup>st</sup> onwards), students are to remain with their tutors throughout ALL Performance-related courses that they enrol on whilst at the College.

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 Performance Manager. This will only be granted in special cases.

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

- The Performance Manager 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 Performance Manager. 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.

#### **3.5.6 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.

### **3.6 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

recognises 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 3.6.6 below). 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 Advisor.

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 [Postgraduate Taught 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 authorize your absence. If you are experiencing such difficulties on an ongoing basis, please contact your Personal Adviser or Year Tutor. In addition, an extensive range of additional support, guidance and advice is readily available from the College's Student Advisory Service (<https://www.royalholloway.ac.uk/ecampus/welfare/home.aspx>). The Students' Union also operate an Advice and Support Centre, details on which can be found here <http://www.su.rhul.ac.uk/advice/>.

#### 3.6.1 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, practicals 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 will start at five minutes past the hour and finish five minutes before the hour. You will normally be marked absent if you turn up late without good reason.

### 3.6.2 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. The activities at which your attendance is monitored may vary depending upon the discipline in which you are studying or the department in which you are taking courses in the case of electives, for example.

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 feel is affecting or is likely to affect your work
- iii. you display a pattern of absence that the department feel is a cause for **concern over your wellbeing or may point to a disability which you may not have disclosed**.

### 3.6.3 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 & Policy Office (AQPO).

The College also has obligations places on it by UK Visas and Immigration (UKVI) – (see 3.6.7 below).

### 3.6.4 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.

**ROYAL HOLLOWAY UNIVERSITY OF LONDON** *IN CONFIDENCE*  
**NOTIFICATION OF ABSENCE FORM - SELF CERTIFICATION**  
**(absence due to illness)**

**Student details** \* Information which you must complete

\* Student Number 100  \* UG or PG  UG  PG

\* Department  Please Select  2nd Department (joint programmes)  Please Select

\* First name  \* Family name

\* Degree programme  Year of study

**Absence details**

If you have been ill for more than 5 consecutive term-time days (excluding Saturday's and Sunday's) a Formal Medical Certificate signed by the Health Centre or your GP is also required.

Period of absence (both dates inclusive) \* From  \* Until

\* I confirm that I have been suffering from  (maximum 325 characters)

These circumstances did  did not  necessitate treatment by a medical practitioner

If you do not wish to disclose the nature of the illness on this form please submit such information in a sealed envelope, attach it to this form and tick this box

I have contacted my course tutor(s)/ leader(s) Yes  No

I have contacted my personal adviser Yes  No

If yes give name(s)

As a result of my illness I have missed the following class(es)\*\* and/or the following assessment(s) have been affected:

Date	Course code	**Classes missed and/or assessment(s) affected	Course title/topic/details	Course Tutor(s)/ leader(s)
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		
		Please select		

\*\*A class is any learning and teaching session such as lectures, seminars, tutorials, workshops, field work, laboratories etc.

I confirm that the information provided on this form is to the best of my knowledge honest and accurate and that I have read and understood my responsibilities relating to this notification of absence.

\*Signed  \*Date

The information will be held by RHEL and processed by staff in the departments/schools in order to keep a record of student absences. The frequency of self-certified absences will be monitored and you may be requested to provide a doctor's medical certificate in multiple and subsequent instances of self-certified illness.

**For Departmental use only:**

I confirm that I have discussed this absence with the student:

Signed  Date

Date received

Absence up to and including 5 term-time days  Absence more than 5 term-time days

Formal Medical Certificate Required  Formal Medical Certificate received

Absence deemed acceptable  Absence deemed unacceptable

Email confirmation of receipt of notification sent

Other

**Figure 1 - Notification of Absence Form – Absence Due to Illness**

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 your department by email to both the departmental office ([music@royalholloway.ac.uk](mailto:music@royalholloway.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 (WT100).
- 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.

Reason for absence	Documentation required
Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays)	Completed <b>Notification of Absence Form – Self Certification</b>
Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays)	Completed <b>Notification of Absence Form - Self Certification plus</b> Formal Medical Certification signed by the Health Centre, your GP or hospital consultant
Unrelated to sickness	<b>Notification of Absence Form</b> plus supporting evidence
Leave of absence request	<b>Notification of Absence Form</b> 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 Advisor).
- 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> 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.

### 3.6.5 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 Student Administration at the very earliest possibility. Wherever possible, please try to ensure you contact them via e-mail at [student-administration@rhul.ac.uk](mailto:student-administration@rhul.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 Student Administration 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>.



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.

#### 3.6.6 Consequences of failing to attend

As indicated in 3.3.2 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](http://www.royalholloway.ac.uk/ecampus/academicsupport/formalwarnings/formalwarnings.aspx) process and the consequences of receiving such a warning on <http://www.royalholloway.ac.uk/ecampus/academicsupport/formalwarnings/formalwarnings.aspx> and in the relevant [regulations](http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx).  
<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

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.

#### 3.6.7 Withdrawal of visa

If you are in receipt of a **Tier-4 (General) Student Visa** sponsored by Royal Holloway, it is a requirement of your Visa that you attend classes and complete assessments. This is also a requirement of the College's academic regulations. The College has a legal responsibility **to report any student admitted to the College on a student visa who does not appear to be in attendance to UK Visas and Immigration (UKVI)**. Therefore if you fail to meet UKVI visa requirements and/or fail to respond to informal and formal warnings from the College in this regard you could have your sponsorship withdrawn, your Visa cancelled and your registration with the College terminated. The termination of registration due to a breach in Visa requirements is conducted independently of the College's formal warning process and the decision is not open to appeal.

Please see the College [Postgraduate Taught Regulations](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx)  
(<http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx>)

## 4 Degree Structure

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

<http://www.royalholloway.ac.uk/coursecatalogue/home.aspx> or  
<http://www.royalholloway.ac.uk/studyhere/progspecs/home.aspx>

#### 4.1 Course registrations

While you have the option of changing course unit registrations 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.

#### 4.2 Administration, Supervision and Pastoral Care

The MMus in Advanced Musical Studies and PGDip in Music Performance is convened by the PGT Director and reviewed by a number of Department Committees, on which PGT students are represented (except for 'reserved' business). The PGT Director acts with the Director of Graduate Studies and the Head of Department in matters of quality assurance (monitoring of teaching and assessment etc.). The Department Teaching & Learning Committee, reporting to the Department Board, maintains oversight of PGT programmes, ensuring that their operation and future development (e.g. in terms of curriculum review) keep pace with student demand and with developments in the field.

Students are allocated a supervisory team of two: a supervisor (normally the member of staff to be associated with their Special Study) and an adviser. Each acts according to the College Code of Practice for the Academic Welfare of Postgraduate Research Students (which the Department adopts for PGT students *mutatis mutandis*). The relevant Programme Director, Director of Graduate Studies and Head of Department also provide further points of contact for students wishing to discuss academic or personal issues.

The modular structure, teaching methods, feedback/review and assessment procedures are intended to permit the early identification of students with problems and/or in danger of failing the programme. Failure to attend classes and (where relevant) instrumental/vocal lessons, to submit coursework or to attend supervisions will be closely monitored and, if appropriate, will result in Formal Warning(s) as described in the College [Postgraduate Taught Regulations](#).

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

Student feedback is obtained on a regular basis by informal discussion and by formal questionnaires. PGT students nominate a number of their fellow students to act as their representatives on the Department's Teaching & Learning, Performance & Composition and Postgraduate Student-Staff Committees. Such feedback and the minutes of the appropriate committees also provide support for the formal annual monitoring of the degree.

### 4.3 Annual Review

All MMus and PG Dip students participate in the Annual Review of Postgraduates, normally held in early May. This meeting, which involves the student's supervisor, advisor and other members of staff as necessary, provides an opportunity to take an overview of a student's progress to date and deal with other pastoral and administrative matters. MMus and PG Dip students are also required to attend an Informal Progress Meeting, normally held in January.

For the Annual Review, students are expected to supply written work as specified below. Three copies of all documents should be submitted to the Department Office two weeks before the date of the Review meeting. Normal standards of scholarly presentation apply.

- (i) **MMus students taking Special Study: Dissertation** during the current academic year should submit an outline (c.500 words) of the proposed Special Study, and a progress report (covering all aspects of their coursework) of about 250 words.
- (ii) **MMus students taking Special Study: Performance** during the current academic year should submit an outline (c.500 words) of the proposed Recital programme (including estimated timings), a progress report (covering all aspects of their coursework) of about 250 words, and a calendar of public performances during the year to date.
- (iii) **MMus students taking Special Study: Composition** during the current academic year should submit a detailed plan (c.500 words) of the proposed portfolio of compositions, and a progress report (covering all aspects of their coursework) of about 250 words.
- (iv) **Part-time MMus students** in their first year of study should submit a progress report (covering all aspects of their coursework) of about 250 words.

### 4.4 Study Abroad

At the moment, arrangements for postgraduate students to study abroad in European and other institutions operate largely on an informal basis – formal schemes such as ERASMUS cater mainly for undergraduate students – and the one-year time-span of a British Master's programme is not easily amenable to combining study in the UK with study abroad. However, the Department has close relationships with a large number of European and US institutions, and would be happy to explore the possibilities for MMus students to take up to two out of five course units elsewhere on a credit-transfer basis, provided comparability of content and standards could be assured and arrangements for supervision put securely in place.

### 4.5 Skills, Employment and Research Training

The aims of the MMus programme make explicit that it is designed as a free-standing degree in its own right. Those who complete the programme successfully will have

professional skills in their chosen discipline(s) at a high level – as well as a raft of transferable skills in reasoning, oral and written communication and independent working – and thus will be well equipped to find employment either within or outside Music. Recent MMus graduates have found jobs in performance, arts administration, the media, in teaching, in librarianship and in finance and commerce, or have remained within academe to study for a research degree.

These aims also make explicit the role of the MMus in providing research training for future programmes of study. Students gain such training through the core and elective courses (the general and more specific, respectively) and (especially) the Special Study. In the case of the MMus in Advanced Musical Studies, the possibility of taking courses outside the Department is also evaluated in terms of such courses' contributions to research training. The PGDip in Musical Performance provides a firm foundation for students wishing to embark upon professional work in a range of areas of the music profession. These include the media, research, academia, teaching, performing and arts administration.

All PGT students are encouraged, and may be required, to participate in certain College-based research-training schemes (for example, through the Faculty of Arts and Information Services) and are further encouraged to take advantage of other non-credit courses in the College (in languages, computing etc.) and work experience as may be available to equip them for future work in their fields.

## 5 Facilities

### 5.1 Practice Rooms

Practice rooms are situated in the Woodlands Building and Cottage (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 8am – 10.30pm 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 and all rooms in Woodlands Building have mirrors. Please treat the practice rooms and the instruments and equipment they contain with care and respect. Pianos and other keyboard instruments should not be moved about any of the rooms: this can lead to damage and disturbs the tuning. **Eating and drinking are not allowed in the practice rooms, nor are students permitted to engage in any teaching of their own there (whether of College students or those from outside RHUL).**

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

Specialist studio facilities in the North Tower include audio/video studios for composition 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 Brian Lock; enquiries about the gamelan and instrument collection should be addressed to Mr Simon Cook or Dr Shzr Ee Tan.

Access to the North Tower studios and world music rooms is restricted to Music students taking studio based courses and Music Department staff (contact the [Department Office](#)).

## 5.2 Libraries

There are 2 libraries on campus:

- **Founder's Library**, located on the South Side of Founder's Building, houses most language, literature, film, music and theatre material;
- **Bedford Library**, located up the hill from the Students' Union next to the History Department, houses science, social science and history material;

Details, including further resources available, opening times and regulations, can be found online: <http://www.royalholloway.ac.uk/library/home.aspx>

If you cannot find the specific items that you require in the libraries, it is possible to order items from other libraries by inter-library loan or to gain access to the Senate House Library or other university libraries. You can obtain further information on this by asking at the library helpdesks. The Information Consultant for Music is Russell Burke, who can be contacted at [russell.burke@royalholloway.ac.uk](mailto:russell.burke@royalholloway.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://www.royalholloway.ac.uk/library/helpandsupport/findinginformation.aspx>

**The Music collection is located within the main Founders Library.** It provides crucial support to the teaching activity of the Department through its provision of the books, articles, music, audio-visual material etc. specified in the select bibliographies which accompany most courses. Much of this material is located on the 'Short Loan' shelves for the duration of the courses concerned. However, beyond these core texts lie the greater part of the Library's stock of music, books, reference works, periodicals, collection of CDs and DVDs that the student is expected to explore and make use of. Students are encouraged to consult the excellent range of electronic resources (including many important music journals) available both on- and off-campus.

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 (a library card will be issued only upon presentation of a validated RHUL registration form available from Founders Library or

Bedford Library). Other libraries in London include the British Library (normally accessible only to postgraduate students), various University of London college libraries (KCL, Goldsmiths, SOAS) and the Westminster Central Music Library.

### 5.3 Photocopying, printing and computing

The IT Suite in Wettons Terrace is open to all Music students at all times. Access is by means of your College swipecard.

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. 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.**

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, libraries and Computer Centre. Further information on printing is available online:

<http://www.royalholloway.ac.uk/it/printing/home.aspx>

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>

## 6 Coursework Essays and Dissertation

### 6.1 Coursework essay

A number of course units include work submitted for informal formative assessment in their early stages (for example, short essays, seminar papers, technical exercises worked in musical notation); all formally submitted coursework counts for formal assessment purposes. Assessment methods range from assignments (essays or equivalent work in editing, analysis or composition) submitted during the year, to special studies, portfolios and recitals. There are no examination papers within the MMus or PGDip programmes.

## 6.2 The dissertation

The dissertation is an opportunity for you fully to engage in original academic research on any subject of your choosing within the scope of the department's research activities. You will present a fully referenced essay 15,000–18,000 words (inclusive of footnotes/endnotes but exclusive of bibliography and any appendices) with a specialist focus developed out of areas studied in elective courses in Terms 1 and 2. This may fall into a clear sub-disciplinary field (Ethnomusicology, Film Studies, Historical Musicology, Performance Studies, Theory and Analysis) or it may bridge such divisions.

## 6.3 Choice of dissertation topic

Generally this will be clear to you before starting the programme; sometimes it will be a matter on which you will seek advice. Often a process of refinement, in conjunction with advice from your supervisor, will take place during the year. It is worth reiterating that this is an opportunity for you to pursue your own interests. Provided that it seems manageable, falls within the purview of the course description, and can be supervised by a member of the departmental teaching staff, we shall most likely be very happy for you to make your own decisions concerning the topic.

## 6.4 The dissertation supervisor

Your department will assign you 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 Programme Director 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

## 6.5 Content of dissertation

There is no single, correct way to write a dissertation. In a sense, the advice is little different from that given for assessed essays, other than that you are writing on a grander scale, and crucially, you will be engaging in a greater proportion of original research. You will need to contextualise your research in existing literature, as relevance to other scholars' work is an important contribution to a finely honed argument. So, however interesting something seems to be, ask yourself whether it is relevant to what you are trying to argue.

## 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 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 summarizing. 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. In the author-date system e.g. (Bohlman 2001:45), which is more typical in Ethnomusicology, footnotes may be used for additional evidence. 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, (Second Edition) 2012), which is available in the library. See also

<http://www.royalholloway.ac.uk/music/informationforcurrentstudents/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, (Second Edition) 2012), which is available in the library. You may be penalised if your essay does not use references in a consistent manner. See

<http://www.royalholloway.ac.uk/music/informationforcurrentstudents/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

As a rule-of-thumb, a one-term course requires 4,500-5,000 words or equivalent of submitted work for assessment purposes, although actual modules may vary. Course units in composition each require a maximum of 10 minutes of music. Special Study dissertations are required to be 15,000–18,000 words or equivalent in length; for composers, the Special Study will comprise 14–16 minutes of music, and a 2,000–2,500-word written commentary. A significant number of courses require students to present seminar papers during the course: in most cases, these papers are intended to be developed into assignments for assessment purposes.



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 [Postgraduate Taught Regulations](#).

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

The assessment and examination requirements and regulations for the MMus in Advanced Musical Studies and PGDip in Music Performance are given in the [Programme Specifications](#). The Department marks on a percentage scale that correlates with various categories of Fail, Pass, Merit and Distinction as indicated below. The pass mark for all submissions is 50%; the threshold for Merit in any one submission is 60% and, for Distinction, 70%.

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 each and every element taken into account in assessing each and every 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 PGDip/Master's-level study in Music.

In the following criteria, a general statement covers all material submitted for assessment, whether an essay, analysis, composition or recital. In the case of the main categories, criteria have been further defined for different disciplines/tasks (essays, analysis/composition and 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. All these various criteria, then, should not be regarded as mutually exclusive. They also define targets for which students should aim in achieving a certain standard in their work.

It is also important to note that marking according to these criteria will probably be inflected downwards by excessive brevity or prolixity, and/or by flaws in expression and presentation where these affect the intelligibility and effectiveness of the outcome. Except where otherwise notified, specified word-limits are regarded as **inclusive** of notes and citations but **exclusive** of any appendices and bibliographies. Submissions that are poorly conceived, styled or presented (e.g. in terms of linguistic expression, citations, bibliographies, 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. The Centre for the Development

of Academic Skills (CeDAS, <https://www.royalholloway.ac.uk/ecampus/cedas/home.aspx>) and the Educational Support Office may be able to provide some assistance with regards to language issues. (<https://www.royalholloway.ac.uk/studyhere/postgraduate/facilitiesandacademicsupport.aspx>). Any student with Special Educational Needs (e.g. dyslexia) should alert the PGT Director about these as early as possible, and should also consult the [Disability & Dyslexia Service \(DDS\)](#) as relevant. <http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx>

Plagiarism is never condoned and will automatically be dealt with according to the [Postgraduate Taught Regulations](#).

The criteria are as follows:

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Non submission to an assessment or a submission that is invalid or judged not to merit marking will receive a zero.

### **1-39 Low Fail**

The bottom half of the band will be reserved for misconceived attempts, perhaps incoherent, excessively brief or marred by persistent irrelevance, vagueness, errors or misunderstanding. There will be embarrassing technical errors and a basic understanding will be insufficiently projected. Moving up the band, work will reflect a limited sense of design and evidence of thought, obviously undeveloped as a demonstration of intellectual, technical and/or creative ability. Choice/treatment of materials will be flawed or ill-balanced, with significant elements of irrelevance or misunderstanding. There will be persistent technical or similar errors.

### **40-49 Fail**

A workable design permitting demonstration of some technical and/or creative ability and holding some interest. Treatment of material may be weak and/or unbalanced; there may be some glaring technical or similar errors. Incomplete understanding of the issues is shown; treatment may rely on convention rather than demonstrating critical perception. There may, however, be signs of 'Pass' potential.

*Essays:* The main thrust of the task will have been recognised, although arguments may be limited or unbalanced, and/or the evidence may be of dubious relevance. There is inadequate understanding of primary and/or secondary sources, and/or too much reliance on paraphrase, or on simple descriptions.

*Analysis or Composition:* Some evidence of technical ability and consistency, but with an incomplete awareness of larger-scale structural issues. Material may be patchily developed, or rely overmuch on conventional models. The intended effects or results may be vitiated by improperly notated or articulated detail.

*Performance:* The programme demonstrates a reasonable range of technical and musical abilities and some sense of occasion is created. But the performance is efficient more than creative, and will be inadequate in some of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range;

awareness of style and structure; musical understanding and projection.

**50-59 Pass**

A sound design permitting demonstration of a good range of intellectual, technical and/or creative abilities. Poor performance in one part of the submission may mar an otherwise consistent outcome. The main issues are understood, but the evaluation may appear conventional, and the overall outcome a little shallow.

*Essays:* The issues are understood, even if they are not developed fully. Work may be inconsistently structured, e.g. leading to rigidity in the treatment of complex issues or containing some passages of irrelevance. Appropriate primary and secondary sources are covered and evaluated with some confidence.

*Analysis or Composition:* Sustained signs of technical competence and consistency, with a control of larger-scale structural issues. Technical limitations may hamper the development of an original voice, or produce an inconsistent analysis. The results will be sound, but perhaps conventional.

*Performance:* The programme projects a range of musical and technical abilities, and sustains audience interest. The performer communicates interpretations consistently. Technical weaknesses may be outweighed by musical qualities, but overall the performance will be strong in at least three of the following areas: technical control; accurate intonation; articulation; tone quality; expressive range; awareness of style and structure; musical understanding and projection.

**60-69 Pass 'with Merit'**

A well-developed and well-structured design permitting the demonstration of a good range of intellectual, technical and/or creative abilities, and sustaining interest throughout. Few technical errors; issues are understood and handled imaginatively and consistently. At the lower end of the band some shallowness may be apparent; at the upper end, a sense of assurance will be predominant, with a focussed, elegant technical command and sense of detail.

*Essays:* The adduced evidence reflects intelligent research and has been subjected to critical analysis. Creativity and originality or 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. There is little or no irrelevant material, and the submission is cogently structured.

*Analysis or Composition:* There is significant evidence of technical fluency and consistency, and a control of larger-scale structural issues, plus clear signs of an original voice or approach. Material is developed and sustained in a coherent manner moving well beyond the mechanical, and resources are well controlled. Originality could compensate for some weakness in technique; or technical fluency could compensate for some lack in imagination.

*Performance:* The programme projects a wide range of musical and technical abilities and sustains audience interest throughout even though there may be slight unevenness in the quality of the entire performance. The performer appears generally

assured. 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 Distinction**

Submission shows unmistakable stylistic maturity and professional potential. Material is treated with technical command and developed with authority, revealing creative flexibility of approach, high intellectual standards and signs of distinct originality.

*Essays:* The answer presents a convincing maturity of argument based on a thorough knowledge of the secondary literature, to which is added unmistakably original thinking and/or research. The material is structured in a consistently logical manner, and presented with clarity and authority.

*Analysis or Composition:* In the case of analytical work, a maturely sustained argument shows originality of approach, design and execution, combined with precision in presentation. In composition, the work shows penetration of thought and advanced creativity, clarity and organisation of material. The composition is coherent and sophisticated.

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

#### **80-89 Distinction**

Submission shows high levels of stylistic maturity and professional potential. Material is treated with absolute technical command and developed with authority, revealing breadth and/or depth of approach of significant creative flexibility. The submission is consistently of an excellent intellectual standard, at times displaying an arresting originality.

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

*Analysis or Composition:* an excellent piece of work shows exceptional penetration of thought and advanced originality and creativity, clarity and organisation of material. The analysis or composition is highly coherent and sophisticated. Technique is assimilated into creative work of consistent originality; in analysis, in terms of elegant and rational argument; in composition, in terms of construction, sound-world and manipulation of material.

*Performance:* The performer exhibits complete mastery of all elements of performance (projection, structural understanding, articulation, clarity, variety of colour), but adds to this an individuality of approach commensurate with that achieved by experienced professional executants.

## 90-100            **Distinction**

The submission shows exceptionally high levels of stylistic maturity and professionalism. Material is treated with absolute technical command and consistently developed with authority, revealing breadth and depth of approach of significant creative power. The submission is consistently of an outstanding intellectual/creative standard, and arresting in its originality.

*Essays:* The answer presents a supremely cogent case based on complete assimilation of the secondary literature, to which is added consistently original thinking and significant new research. The material is consistently structured to best effect, revealing considerable intellectual distance from the material; the presentation is superb.

*Analysis or Composition:* a superb submission, with penetration of thought and advanced originality and creativity, clarity and organisation of material at the highest level. A composition at this level is highly coherent and sophisticated; an analysis is highly sophisticated and articulated with the greatest of flair. Technique is assimilated into creative work of consistent originality: in composition, in terms of construction, sound-world and manipulation of material; in analysis, in terms of elegance and rationality of argument. A distinct and viable individual voice is highly apparent. The best possible composition or analysis that could reasonably be expected of an outstanding candidate.

*Performance:* The recital reveals complete mastery of every element of performance but adds to this an individuality of approach commensurate with that achieved by the most talented of professional soloists.

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. In order for an extension to be granted you will need to provide the department with adequate documentation in accordance with the guidance in Appendix B of the [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 have been expected to have managed otherwise. You will, however, need to submit an **Extenuating Circumstances form** and have adequate supporting documentation in accordance with Appendix B of [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 [Support and Advisory Services](#) 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 [Support and Advisory Services](#),

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 are not unpreventable. There is therefore very little that the Sub-board can do, in terms of current College regulations, to mitigate such circumstances

Please read the [Extenuating circumstances – Guidance for students](#), in particular Section 5.

### **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 they assess your needs. 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**

Dates for the in-course and final submission of coursework and the submission of special studies will be communicated separately by the PGT Director. MU5539/5551 recitals will take place on a date during September to be notified.

All coursework 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 Senior Faculty Administrator.**

All coursework should be submitted in **two hard copies to the Music Department**

**office**, each copy with the appropriate cover sheet (downloaded from the website <http://www.royalholloway.ac.uk/music/informationforcurrentstudents/home.aspx>). 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 7 digit candidate number for the current year and not the student's name or 9 digit student number; this will help to safeguard students' anonymity during the marking process. All coursework is double-marked upon submission and is eventually made available for scrutiny by the Visiting Examiner(s).

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.

**Special Study dissertations/portfolios (three hard copies)** are to be submitted to the Department Office. Students will be informed of the submission date well in advance; it will normally be set at the end of August or beginning of September of the final year of the degree. Special Study Performance and Documenting Performance recitals are held on a date (to be notified) normally within the first two weeks of September of the final year of study.

The Department takes a draconian view of all 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.

On the final deadline (which will be advised by the PGT Director) - which marks the end of the 'coursework' portion of the MMus degree/PGDip - students are required to deposit all the coursework in their possession (including material that does not count for assessment) in the Department Office, so that it is available to the Annual Review panel that will convene shortly afterwards. Assignments that are still being marked at the time of the final deadline will be retained by the Office for inclusion in coursework portfolios but may be consulted by students when the marking process has been completed.

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).



- c. 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 copies in Music)
- d. Departments may exercise discretion in relation to (b) in the case of part-time students and set appropriate deadlines for such students to submit a paper copy.

### 7.3 Extensions to deadlines

In the case of illness or other extenuating circumstance, an extension may be granted to PGT students by the **PGT Director**, who will take into account relevant individual circumstances. Requests for extensions must be made **in advance** of the deadline; requests on grounds of illness should, if possible, be supported by appropriate certification. Only **exceptionally** will requests for extensions on other grounds be considered. Failure to obtain reading matter is not acceptable; 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.

**There can be no extension whatsoever on the deadline for the submission or completion of Special Studies, apart from the general provisions relating to late submission and extenuating circumstances.** If this deadline is not met, the candidate may have to wait until the following year to be considered by the Sub-Board of Examiners for the award of the MMus/PGDip, depending on the circumstances in question.

### 7.4 Penalties for late submission of work

Work submitted after the published deadline will be penalised in line with Section 13 (5) of the College's [Postgraduate Taught Regulations 2016-17](https://www.royalholloway.ac.uk/ecampus/academicssupport/regulations/home.aspx) (<https://www.royalholloway.ac.uk/ecampus/academicssupport/regulations/home.aspx>)

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 7.2 above).

Section 13 (5)

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 on applying for an **extension to the deadlines** set, and the section for details on **submitting requests for extenuating circumstances** to be considered.

### 7.5 Anonymous marking and cover sheets

All coursework is marked anonymously. Feedback is provided via comments on cover sheets, as well as via annotations on coursework texts. Anonymous second-marking is carried out in the assessment of dissertations.

### 7.6 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 (6) of the College's **[Postgraduate Taught Regulations 2016-17](https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx)** (<https://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>)

Section 13 (6)

Work which exceeds the upper word limit will be penalised as follows:

- (a) for work which exceeds the upper word limit by up to 10%, the mark will be reduced by ten percent of the mark initially awarded;
- (b) for work which exceeds the upper word limit by more than 10% but less than 20%, the mark will be reduced by twenty percent of the mark initially awarded;
- (c) for work which exceeds the upper word limit by more than 20%, the mark will be reduced by thirty percent of the mark initially awarded.

\*eg. an awarded mark of 65% would be reduced to 55%.

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. The suggested word count range for dissertations is 15,000 – 18,000 and for essays 4,500 – 5,000, although figures may vary according to courses.

### 7.7 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. 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 (WTo02) 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. Coursework should be retained in its original form and returned to the Department Office towards the end of Term 2 for examination purposes. See [section 7.2](#) for further information.

## 7.8 Assessment offences

The College has regulations governing **assessment offences** which can 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 7.9 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, 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 Advisors 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. Students with extenuating circumstances which affect their ability to submit work should contact their departments about the possibility of an extension or other support.

## 7.9 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.

### 7.10 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 the **Disability and Dyslexia Services**.

<http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx>

### 7.11 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification (<http://www.rhul.ac.uk/coursecatalogue/home.aspx>) and also more generally in the **Postgraduate Taught Regulations** <http://www.royalholloway.ac.uk/ecampus/academicssupport/regulations/home.aspx>

If you do not pass a course unit at a first attempt you may be given an opportunity to 're-sit' or 'repeat' the course unit.

**Re-sit of a failed course unit** – normally gives students an opportunity during the following academic year to re-sit any failed parts of a course unit not passed. Students do not have to attend any classes. Marks for work which has been passed will be carried forward. Students are required to register to resit course units. Unless students have been informed otherwise, the mark for such courses will be capped at 50%.

**Repeat of a failed course unit** – if you are given the opportunity to repeat a course unit in attendance you will need to register for the course unit for the following academic year and satisfy afresh all the assessment and attendance requirements, that is, you are expected to attend all classes and redo all required coursework and examinations for the course unit. No marks from the previous attempt at the course unit are carried forward and no work completed as part of the first attempt at the course may be resubmitted for assessment. The mark for a course repeated in attendance is not capped.

Please note that it is **not** possible to re-sit or repeat a course unit which you have passed.

**NB:** Students entered to resit an examination will normally not receive an overall percentage mark greater than 50% for that course unit.

For details on the requirements governing the level of award please see the section

on the **Consideration and Classification of Candidates for the Award** in the Postgraduate Taught Regulations.

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

For details on the requirements governing the level of award please see the section on the **Consideration and Classification of Candidates for the Award** in the Postgraduate Taught Regulations.

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

## 7.12 Examination/assessment results

Please see the **Examinations & Assessments** website

<http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/home.aspx>

x for details of how you will be issued with your **results**.

<http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/results.aspx>

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

<http://www.royalholloway.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx>

## 8 Student Support

### 8.1 Non-academic related enquiries & support

The Student Services Centre is located in the Windsor 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 students with special needs)

Your first point of reference for advice within the Department is the Postgraduate Administrator. Inevitably, problems will sometimes arise that the Postgraduate Administrator is not qualified to deal with. The College offers a high level of student welfare support which includes a comprehensive Health Centre, a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of financial, career and other advice. Further details of each service can be found on the College web on the **Student Welfare** page:

<http://www.royalholloway.ac.uk/ecampus/welfare/home.aspx>

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Departmental Disability and Dyslexia Service (DDS) representative is the Department Manager. You must also contact the DDS

(Founders West 143; tel: +44 (0)1784 276473; email: [disability-dyslexia@royalholloway.ac.uk](mailto:disability-dyslexia@royalholloway.ac.uk)) who will arrange for an assessment of needs to be carried out and will advise on appropriate sources of help. Further information is available on the College web on the **Support, health and welfare** page <http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx>

### 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](http://www.royalholloway.ac.uk/cedas).

### 8.4 Student-staff committee

There is a student-staff committee on which both taught and research students are represented. For constitution see committee's handbook under Compliance/Governance

<http://www.royalholloway.ac.uk/iquad/collegetpolicies/home.aspx>

The Committee meets three times each year and plays an important role in the Department as a forum for airing student views.

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 Other Departmental Committees

Students are also represented on the Department's Performance & Composition Committee and the Teaching & Learning Committee. Such representatives have voting rights where appropriate but will be excluded for 'reserved' business when confidential matters are to be discussed.

The Department's student representatives may represent their respective constituencies on various College bodies. It is possible also to hold occasional plenary meetings with representative groups of students to discuss matters of general concern.

## 8.6 Students' Union

The **Students' Union** offers a wide range of services and support, from entertainment and clubs/societies to advice on welfare 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](http://www.su.rhul.ac.uk/support)

## 8.7 Careers information

The College has a **careers advisory service**, housed in the Horton Building, which is open to any student during normal College hours.

<http://www.royalholloway.ac.uk/careers/home.aspx>

## 8.8 Non-academic policies

Please see the **Regulations and procedures** webpage

<http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/> which includes information on non-academic policies, regulations, and codes of practice as well as the **Student Charter**.

<http://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx>

## 8.9 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 Advisor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the **College Complaints Procedures** for students

<http://www.royalholloway.ac.uk/ecampus/academicssupport/complaints/complaints.aspx>. 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

<http://www.royalholloway.ac.uk/ecampus/academicssupport/academicappealsandcollegecomplaints.aspx>

## 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 Korean Percussion Group and a Gamelan Orchestra (Gamelan Puloganti). There is also a very popular student-run Big Band (*Undergraduated*) and Early Music Ensemble. 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 oversee many of 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 several side-by-side opportunities each year 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 19<sup>th</sup> September, 2016**. Applications close **Saturday 24<sup>th</sup> September** and you will be notified of your audition slot the following day. [royalholloway.ac.uk/music](http://royalholloway.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.

### 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, room 102. In the interests of the efficient and successful running of performance, all administrative



matters and other arrangements concerning performance should be channelled through the Performance Manager.

Students are able to contribute to administration of performance through 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 2016/17**

The Department of Music at Royal Holloway University of London have a long history of providing the College and the wider community with an annual, world-class 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.

From orchestral and choral concerts to a piano recital series, 'Crossing Borders Series' encompassing jazz, gamelan and Andean band to an Alumni recital, visiting artists and staff members to Silent Film, Early Music Ensemble to our New Music Collective and a range of student led ensembles, we are proud to present a dynamic and insightful series. Our instrumental ensembles-in-residence (Tippett Quartet and CHROMA) make an enormous contribution to all of our activities and here offer wonderfully creative programmes. We celebrate the 70<sup>th</sup> Birthday Year of British composer Michael Finnissy in the Spotlight Series'. Our Autumn Festival 'Lest We Forget' marks the commemoration of the centenary of the Battle of the Somme and Spring is themed 'An die Musik'. In January our Chamber Orchestra and Chapel Choir perform at St. John's Smith Square in London alongside the London Mozart Players.

All our events are **FREE** for students, staff and alumni of Royal Holloway. For full listing and to reserve your ticket, please see [royalholloway.ac.uk/music/events](http://royalholloway.ac.uk/music/events)

## **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 and a baritone saxophone. The harpsichords should be used only with prior permission of Dr 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 Postgraduate Awards and Research Expenses

### 10.1 Awards

The College, through the Department, makes certain awards on a competitive basis for postgraduate studies. The College also has some funds for students facing financial difficulties during their course. See the Director of Graduate Studies.

Details of external postgraduate scholarships and grants (for example, from the Arts and Humanities Research Council) are posted or disseminated when available.

### 10.2 Research Expenses

The Department, through its Research Committee, allocates money to support research-related expenses for each of its full- or part-time postgraduate students. Within any one financial year (which runs from August to July), full-time students on the MMus in Advanced Musical Studies may make requests to spend up to £150 on allowable costs such as conference/summer school attendance, microfilm purchases and other research-related items. Part-time students may either apply for up to £75 per year or set the full allocation of £150 aside for use in year 2.

Within any one financial year (see above), full-time students on the PGDip programme may make requests to spend up to £100 on allowable costs such as conference/summer school attendance, microfilm purchases and other research-related items. Part-time students may either apply for up to £50 per year or set the full allocation of £100 aside for use in year 2.

No further allowances to any PGT student will be considered, and no other distribution of funds is available between the two years for part-time students. Both the Faculty and the College possess various funds in trust for related purposes. PGT students must apply, before or after incurring the expense, by using the [Smaller](#)

[Reclaimable Expenditure Form](#) downloadable from the Department website: <http://www.rhul.ac.uk/music/informationforcurrentstudents/home.aspx>. On completion by the student, this form must be sent by email to the PGT Director for authorisation and subsequent forwarding to the Chair of the Research Committee.

We also provide subsidised photocopying for full- and part-time postgraduate students on the MMus/PGDip Programmes up to a cost of £30 per year (part-time students *pro rata*).

## 11 Other Information for PG students

### 11.1 Department Seminars, Colloquia, Special Lectures etc

MU500 Skills in Advanced Musical Studies includes seminars led by members of RHUL staff, guest seminars on methodology from visiting specialists, and may involve visits to major research libraries and archives. In whole or in part, it forms part of the Department's general induction/training available to incoming MPhil/PhD students.

The Department runs a general Research Colloquium, including visiting speakers, on Tuesdays. There are also special lectures, seminars, study-days and conferences. Annual Postgraduate Days take place in September, November, January and May. Details of the Research Colloquium and of series run by other Music Departments are posted on the postgraduate notice boards in the Department.

#### **PGT/PGR Discussion Group**

PGT and PGR students are able to use room WT003 on Tuesday afternoons from 2-4pm on an informal basis for discussion / reading groups. Please book via the Department Office.

The Internet and World Wide Web are indispensable as a source and disseminator of information, and for the exchange of ideas. A good place to start is the Music Department's home-page.

### 11.2 Further PG training

The College offers training days, interdisciplinary seminars and courses on specific skills (for example, in computing): details will be circulated when appropriate. A range of music-specific training opportunities for doctoral students are provided by the Research Training in Music (RTM) programme mounted by the Institute of Musical Research (<http://music.sas.ac.uk/training/imr-research-training>) Students are strongly advised to take full advantage of these opportunities. Similarly, students are urged strongly to take advantage of language tuition available in College.

### 11.3 Entering the Profession

Careers guidance is available from a student's supervisor/advisor and from the College Careers Centre ([see 8.7 above](#)). Depending on students' ambitions, there are a number

of things we can do to help: for example, we are currently using PhD students in various teaching capacities, and often we have useful contacts that can lead to full- or part-time work on a temporary or permanent basis. In addition, the Department runs an annual Careers Workshop, and occasionally incorporates a careers element into other events.

It is in students' interest to attend academic conferences; specialist international conferences on music of various eras, or other themed conferences, can be particularly rewarding. Check the notice board for news of relevant events or the 'Golden Pages' on the Music Department website. Ethnomusicologists will wish to consider joining the British Forum for Ethnomusicology and analysts the Society for Music Analysis, societies which offer a similar range of events and opportunities. It is expected that composers will be seeking outlets for their compositions, possibly in connection with the BMIC.

## 12 Health and Safety Information

### 12.1 Code of practice on harassment for students

This can be found on the student home pages under regulations and procedures <http://www.students.royalholloway.ac.uk/study/read-our-college-regulations-and-procedures/>

### 12.2 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

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.

## 13 Equal Opportunities Statement and College Codes of Practice

### 13.1 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.

# 14 Appendix One – Timetable

TERM 1 2016-2017 (AUTUMN TERM)		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9am - 11am	MU3407 Practical Performance II (finalists only)	MDIMS PG	MU5510 Historical Musicology 1 MU2210 Second Year Solo Performance	MU2326 Choral Conducting MU1116 9am-10am Introduction to World Music: Lecture MU1114 10am-11am Seminar A Seminar B	MU2004 9am-10am Studies in Music, Media & Technology: Lecture Seminar A Seminar B Seminar C MU2322 Music in the City	MU2330 Baroque Performance Practice
11am - 1pm	MU2000 Studies in Music Analysis MU3393 Special Study Performance MU5540 Practical Composition Projects	WT001 (+105 & 003 in wks 6&11) PG MBoSF WT101	MU1114 11am-12pm Seminar C Seminar D MU2211 Ensemble Performance MU5555 Topics in World Music	MU1112 Creative Composition Techniques (wks 2, 4, 6, 8, 10) MU1113 Practical Composition Skills (wks 3, 5, 7, 9, 11) MU3413 Ideas of German Music from Mozart to Henze	MU2342 Orchestral Conducting MU 2343 Orchestral Performance MU5547 Media & Commercial Composition	WT001 / Chapel
1pm - 2pm	MU2001 Studies in Composition (wks 3, 5, 7, 9, 11) MU2213 Composition Portfolio (wks 2, 4, 6, 8, 10) MU3417 Composing with Technology 2 (finalists only) MU5539/5535 Special Study Performance & Short Recital MU1118 First Year Solo Performance (wks ?)	MBoSF WT001, WT105, WT101 MBoSF WT001, WT105 & WT101 MA/CW NT Studio PG MD MD MD	MU2323 Ensemble Performance: Andean Band MU3418 Silent Film Performance MU5500 Skills in Advanced Musical Studies MU5592 Music & Management Research Seminar Series	MU3394 Special Study Composition MU1111 2pm-3pm Practical Musicianship: Lecture MU1111 3pm-4pm Seminar A Seminar B MU1111 4pm-5pm Seminar C Seminar D Composition Seminar Series	MU2335 Composing with Technology 1 MU3259 Debussy & French Musical Aesthetics	NT Studio CW JJ WT001
4pm - 6pm	MU1119 Creative Ensemble Performance (wks 2, 4, 6, 8, 10) MU2305 Practical Performance I MU5520 Techniques in Theory & Analysis	HS W09 MDIMS BH/Aud WT105	Research Seminar Series	APPLICANT VISIT DAYS COMMITTEE MEETINGS PG INTERVIEWS		
Research Day		SR, BL, SD, JJ	SF, MBo		MD, TKR, JB, HS	ST, MBe, AFM, GB

TERM 2 2016-2017 (SPRING TERM)				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9am - 11am MU3407 Practical Performance II (finalists only) MD/MS PG MU2337 Sounds & Cultures in East Asia ST WT001	MU6550 Techniques in Performance Studies SR/tbc WT101 MU2210 Second Year Solo Performance MD PG MU1115 9am-10am Intro to Historical Musicology: Lecture JJ/tbc WT001 MU1115 10am-11am Seminar A JJ/tbc WT001 Seminar B WT105	MU3411 Music, Environment & Ecology HS WT101 MU1110 9-10am Theory and Analysis: Lecture SR WT001 Seminar A WT001 Seminar B WT105	MU2002 9am-10am Studies in Music History: Lecture JJ/tbc WT001 Seminar A WT001 Seminar B WT101 Seminar C WT105	MU2339 Popular Music & Musicians in Post-War Britain & North America TS WT001
11am - 1pm MU2003 11am-12pm Studies in Ethnomusicology: Lecture TKR/GB WT001 MU2003 12pm-1pm Seminar A TKR/GB WT001 Seminar B WT105 Seminar C WT003 MU3393 Special Study Performance MD PG MU6546 Composing for Ensemble MB/SF WT101	MU1115 11am-12pm Seminar C JJ/tbc WT003 Seminar D WT105 MU2211 Ensemble Performance MD PG MU3424 Music & Gender RA WT001 MU6550 Techniques in Ethnomusicology AP/TKR WT101	MU1110 11am-12pm Seminar C SR WT003 Seminar D WT105 MU2319 Sibelius and Music of Northern Europe TKR WT001 MU5541 Post 1900 Analysis JJ/tbc WT101	MU1112 Creative Composition Techniques (wks 17, 19, 21, 23, 25) MB/SF WT001, WT105 & WT003 MU1113 Practical Composition Skills (wks 18, 20, 22, 24, 26) MB/SF WT001, WT105 & WT003 MU2286 Wagner's Ring tbc WT101	MU2342 Orchestral Conducting RM RM MU2343 Orchestral Performance RM RM MU5546 Fusion, Electronics & Sonic Arts BL NT Studio
1pm - 2pm MU2001 Studies in Composition (wks 18, 20, 22, 24, 26) MB/SF WT101 & WT105 MU2213 Composition Portfolio (wks 17, 19, 21, 23, 25) MB/SF WT001, WT101 & WT105 MU6530/6535 Special Study Performance & Short Recital MD PG	MU2323 Ensemble Performance: Andean Band HS NT302 MU6550 Skills in Advanced Musical Studies WT101	PY2102 Practical Ethics (TBC)	MU3394 Special Study Composition MB/SF WT101 MU1117 2pm - 3pm Contemporary Debates in Music: Lecture GB WT001 MU1117 3pm - 4pm Seminar A GB WT001 Seminar B WT105 Seminar C WT003	MU2335 Composing with Technology 1 CW NT Studio MU2304 Issues in Sound, Music & Moving Image TS WT001 MU5515 Historical Musicology 2 tbc WT101
4pm - 6pm MU1118 First Year Solo Performance (wks ?) MD WT001 MU1119 Creative Ensemble Performance (wks 18, 20, 22, 24, 26) ST WT001 / Wo9 MU2205 Practical Performance I MD/MS BHAud MU6582 Music & Management ST WT105	Research Seminar Series WT001	APPLICANT VISIT DAYS COMMITTEE MEETINGS PG INTERVIEWS	Composition Seminar Series WT001	ST, AFM, GB
<b>Research Day</b> SR, BL, JJ	SF, MBo	MD, TKR, JB, HS	MD, TKR, JB, HS	ST, AFM, GB

Blue = 1st year courses  
 Green = Intermediate Courses  
 Yellow = Honours Courses  
 \*Masters courses

## 15 Appendix Two – Departmental Academic Staff Administrative Responsibilities

Professors:	Steve Downes	Head of Department (Term 1); Deputy Director of MMus (Term 1); Sabbatical (Terms 2 & 3)	WT110
	Julie Brown	Deputy Head of Department (Term 1); Chair, UG Exams (Term 1); Head of Department (Term 2 onwards)	WT109
	Geoff Baker	Director of IMR; Deputy UG Admissions Tutor	WT209
	Rachel Beckles Willson	Director of HARC; Research leave (full year)	WT107
	Paul Harper-Scott	Research Leave (full year)	WT210
	Julian Johnson	Deputy Director of Graduate Studies (TECHNE/PGR Admissions)	WT210
	Anna F Morcom	Director of Graduate Studies	WT211
	Tina K Ramnarine	PGT Admissions Tutor; Visiting Student Co-ordinator; Careers / Placements Liaison	WT204
Readers:	Mark Bowden	Director of Composition	WT202
	Helen Deeming	Sabbatical (Terms 1 & 2)	WT200
	Stephen Rose	Director of Research	WT206
	Henry Stobart	UG Admissions Tutor; Schools Liaison	WT004
	Shzr Ee Tan	Director of MMus; Director of Impact; Chair, PG exams	WT205
Senior Lecturers:	Mark Berry	Director of UG Studies (Term 1)	WT203
	Mary Dullea	Director of Performance	WT208
	Helen Grime	Sabbatical (Terms 1 & 2)	WT201
	Brian Lock	Director of Equipment & Studio	North Tower 201
Lecturers:	Samantha Fernando	Library Liaison	WT201
Teaching Fellows:	Tim Summers	Web Manager; Deputy Director of UG Studies	WT104