



MUSIC DEPARTMENT

# POSTGRADUATE TAUGHT STUDENT HANDBOOK

2018/2019

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Royal Holloway, University of London  
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#### Disclaimer

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

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## 1 Introduction to your department

### 1.1 Welcome

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

The Music Department at Royal Holloway has grown out of a tradition of musical activity at the College going back to its earliest years. The Department is now one of the most distinguished in the country. We achieved an extremely high ranking in the 2014 Research Excellence Framework (REF), which placed us 3rd among Music departments for the quality of our research. We currently have 18 academic staff, 34 visiting instrumental teachers and 4 administrative staff. The vibrant and diverse musical life of the Department is reflected both in our scholarship (covering western music from the Middle Ages to Contemporary Music but also many other musical traditions from around the world) and in our music-making (reflected in a range of ensembles, concerts and events as well as through composition and studio work). At any given time, there are about 220 undergraduates enrolled on degree programmes in Music, and about 60 postgraduates (around 20 studying for a Masters degree, and about 40 for a PhD).

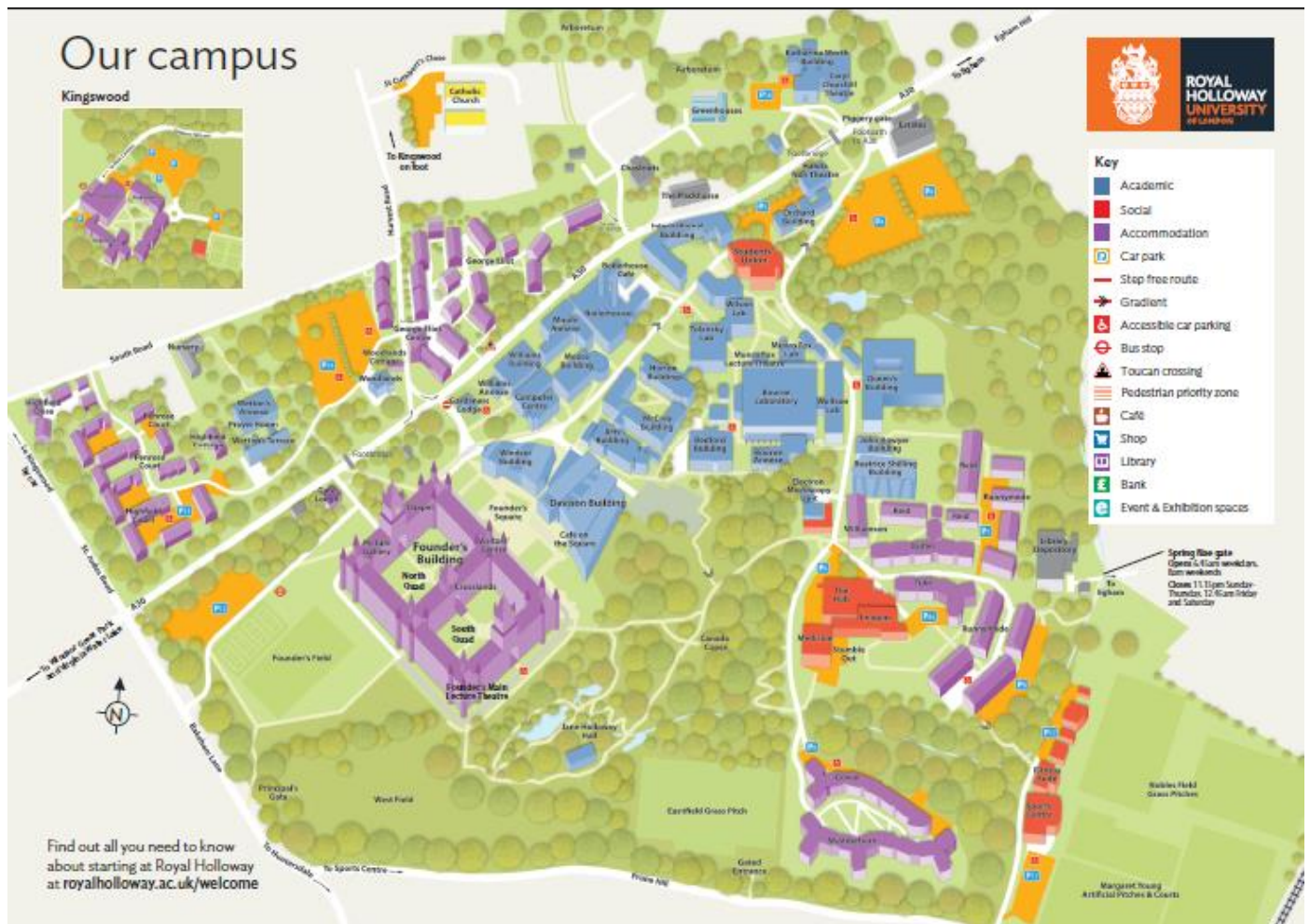
### 1.2 How to find us: the Department

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

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

**Bedford Square:** Royal Holloway also has a central London base at [Bedford Square, 2 Gower Street, WC1E 6DP](#). This is widely used for postgraduate activities and is situated a few minutes' walk from the British Museum and the University of London Senate House library. The nearest tube stations are Euston Square, Goodge Street, Russell Square and Tottenham Court Road, which are all about a five minute walk away. Room bookings: [bedfordsquare@rhul.ac.uk](mailto:bedfordsquare@rhul.ac.uk).

### 1.3 Map of the Egham campus



Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal [here](#).

## 1.4 How to find us: the staff

### Head of Department

Name	Telephone	Room	Email
Professor Julie Brown	01784 41 4143	WT100a	<a href="mailto:Julie.brown@rhul.ac.uk">Julie.brown@rhul.ac.uk</a>

### PGT Director

Name	Telephone	Room	Email
Dr. Shzr Ee Tan	01784 414451	WT205	<a href="mailto:shzree.tan@rhul.ac.uk">shzree.tan@rhul.ac.uk</a>

### Academic staff

Name	Telephone	Room	Email
Geoff Baker	01784 443537	WT209	<a href="mailto:geoff.baker@rhul.ac.uk">geoff.baker@rhul.ac.uk</a>
Rachel Beckles Willson	01784 443538	WT107	<a href="mailto:r.beckleswillson@rhul.ac.uk">r.beckleswillson@rhul.ac.uk</a>
Mark Berry	01784 443290	WT203	<a href="mailto:mark.berry@rhul.ac.uk">mark.berry@rhul.ac.uk</a>
Mark Bowden	01784 443948	WT202	<a href="mailto:mark.bowden@rhul.ac.uk">mark.bowden@rhul.ac.uk</a>
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Henry Stobart	01784 443533	WT004	<a href="mailto:h.stobart@rhul.ac.uk">h.stobart@rhul.ac.uk</a>
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Nina Whiteman	01784 443946	WT201	<a href="mailto:nina.whiteman@rhul.ac.uk">nina.whiteman@rhul.ac.uk</a>

### Department Manager (DM)

Name	Telephone	Room	Email
Louise Mackay	01784 44 3532	WT100	<a href="mailto:Louise.mackay@rhul.ac.uk">Louise.mackay@rhul.ac.uk</a>

### Postgraduate administrator

Name	Telephone	Room	Email
Fiona Sheridan	01784 44 3540	WT004	<a href="mailto:Fiona.sheridan@rhul.ac.uk">Fiona.sheridan@rhul.ac.uk</a>

### Music administrator

Name	Telephone	Room	Email
Caroline Simmons	01784 44 3540	WT004	<a href="mailto:Caroline.simmons@rhul.ac.uk">Caroline.simmons@rhul.ac.uk</a>

### Performance Manager

Name	Telephone	Room	Email
Nathan Dearden	01784 44 3853	WT004	<a href="mailto:Nathanjames.dearden@rhul.ac.uk">Nathanjames.dearden@rhul.ac.uk</a>



## Music Studios Manager

Name	Telephone	Room	Email
Martin Astle	n/a	n/a	<a href="mailto:musicstudios@rhul.ac.uk">musicstudios@rhul.ac.uk</a>

## Choral Office

Name	Telephone	Room	Email
Rupert Gough Director of Chapel Choir	01784 41 4970	WT110	<a href="mailto:rupert.gough@rhul.ac.uk">rupert.gough@rhul.ac.uk</a>
Alex Turner Choral Administrator	01784 41 4970	WT110	<a href="mailto:choraladmin@rhul.ac.uk">choraladmin@rhul.ac.uk</a>

## 1.5 How to find us: the Departmental office

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

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

## 1.6 Staff research interests

**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): performance and composition (particularly in Arab, Turkish and Ottoman idioms), also histories of music politics in the 20<sup>th</sup>-century, with current interest in migration and refugees

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

(Reader in Music History): Musical and intellectual history from the eighteenth century onwards; Wagner; Schoenberg; aesthetics; Adorno, modernism

**Mark Bowden**, BMus Huddersfield, MMus Royal College of Music, PhD London

(Professor of Composition): composition

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

(Professor of Music): cultural history of early 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

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

**Daniel Elphick**, PhD (Manchester), MRes (Keele), BA Music (Keele)

(Teaching Fellow): Twentieth-century Russian music, especially Mieczysław Weinberg, music analysis

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

**Jonathan Godsall**, BA, MA, PhD (Bristol), FHEA  
(Teaching Fellow): Music and screen media; musical intertextuality; reception studies

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

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

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

**Rebecca Miller**  
Director of Orchestras, Performance and Conducting

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

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

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

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

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

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

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

## 2 Support and advice

### 2.1 Student Charter

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

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

### 2.2 PGT Degree Regulations

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

### 2.3 Students' Union Royal Holloway University of London (SURHUL)

The Students' Union Royal Holloway University of London (SURHUL) is a registered charity (Registered No: 1141998) and actively represents the students of Royal Holloway University of London. SURHUL promotes your needs and interests by offering employment, participation, entertainment, support and advice, your clubs and societies, catering, transport, volunteering, campaigning and advocacy.

The SU [Advice and Support Centre](#), situated on the first floor of the Students' Union, is a free service that offers you the opportunity to discuss any concerns you may have and receive impartial advice and information from the team of experienced and professional advisers. Open 9.30am - 5pm, Monday – Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment.

Phone: 01784 24 6700  
Email: [helpdesk@su.rhul.ac.uk](mailto:helpdesk@su.rhul.ac.uk)

[Find out more about the Students' Union](#)

### 2.4 Student-staff committee

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

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

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

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

## 2.5 Student Services Centre

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

Phone: 01784 27 6641  
Email: [studentservices@royalholloway.ac.uk](mailto:studentservices@royalholloway.ac.uk)

[Find out more about the Student Services Centre](#)

## 2.6 Support Advisory & Wellbeing

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

Phone: 01784 44 3394  
Email: [wellbeing@royalholloway.ac.uk](mailto:wellbeing@royalholloway.ac.uk)

[Find out more about Support Advisory & Wellbeing](#)

## 2.7 Student Wellbeing

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

Phone: 01784 44 3395 / 44 3132 / 27 6757  
Email: [wellbeing@royalholloway.ac.uk](mailto:wellbeing@royalholloway.ac.uk)

[Find out more about Student Wellbeing](#)

## 2.8 Disability & Dyslexia Services (DDS)

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

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

Phone: 01784 27 6473  
Email: [disability-dyslexia@royalholloway.ac.uk](mailto:disability-dyslexia@royalholloway.ac.uk)

[Find out more about Disability & Dyslexia Services](#)

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

Name: Louise Mackay  
Phone: 01784 44 3532

Email: [louise.mackay@rhul.ac.uk](mailto:louise.mackay@rhul.ac.uk)

## 2.9 International Student Support Office (ISSO)

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

Phone: 01784 27 6168  
Email: [internationaladvice@royalholloway.ac.uk](mailto:internationaladvice@royalholloway.ac.uk)

[Find out more about the International Student Support Office](#)

## 2.10 Academic Skills Support

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

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

The Centre also oversees the Royal Holloway Proofreading Scheme, which enables postgraduate students to pay for an approved third-party proof-reader to identify surface error in final drafts. Please note that Royal Holloway does not permit the use of paid third-party proof-readers 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](https://twitter.com/cedasrhul).

## 2.11 IT Services Desk

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

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

[Find out more about IT Services](#)

## 3 Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Members of staff will often need to contact you to inform you of changes to teaching arrangements, special preparations you may have to make for a class, or meetings you might be required to attend. You will need to contact members of

the Department if, for example, you are unable to attend a class, or you wish to arrange a meeting with your Personal Tutor.

### 3.1 Email

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

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

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

### 3.2 Post

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

### 3.3 Your Contact Information

There can be occasions when the Department needs to contact you urgently by telephone or send you a letter by post. It is your responsibility to ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date. Further information about maintaining your contact information is available [here](#).

You can find out about how the College processes your personal data by reading the [Student Data Collection notice](#).

### 3.4 Notice boards

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

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

### 3.5 Personal Tutors

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.

### 3.6 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.

## 4 Teaching

We employ a variety of teaching methods in our 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.

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.

#### **4.1 Department Seminars, Colloquia, Special Lectures, etc**

The MMus course, MU5500 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.

The Department runs a general Research Colloquium, including visiting speakers, on Tuesdays. There are also special lectures, seminars, study-days and conferences.

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.

#### **4.2 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).

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

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



#### 4.2.2 External lesson agreement

With the joint approval of the Admissions Tutor, Director of Performance and Coordinator of Instrumental & Vocal Tutors, lessons may be taken with an approved external tutor.

The arrangement of lessons falls in this case to the student, although the department, through the Coordinator of Instrumental & Vocal Tutors and/or Director of Performance, may be able to assist by suggesting possible teachers and establishing contact.

The arrangement should take place at the beginning of Term 1; at the outset the student must meet with BOTH the Director of Performance and Coordinator of Instrumental & Vocal Tutors.

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.

#### 4.2.3 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 Coordinator of Instrumental & Vocal Tutors.

#### 4.2.4 Additional expenses

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

#### 4.2.5 Attendance at instrumental and vocal lessons

Attendance for instrumental and singing lessons in connection with relevant performance courses is viewed in the same light as in attendance in all other courses.

The Coordinator of Instrumental & Vocal Tutors should be informed of ALL changes of arrangements with your tutor, who is required to return reports on attendance and progress to the Department.

Absences are noted by the tutor. Students must give notice of absence 24 hours prior to their allocated lesson (unless reason is illness or emergency, deemed genuine by the tutor). If this code of practice is not followed, tutors are obliged to charge for this lesson and it will be taken out of the student's allocated number of lessons.

Once students are allocated to their 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 Coordinator of Instrumental & Vocal Tutors. The Coordinator of Instrumental & Vocal Tutors will be the only individual to facilitate a change of tutor. After this time (i.e. November 1<sup>st</sup> onwards), students are to remain with their tutors for ALL the Performance-related courses on which they enrol.

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

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

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

#### 4.2.6 Second Study lessons

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

### 4.3 Dates of terms

**Term dates** for the year are as follows.

**Autumn term:** Monday 24 September to Friday 14 December 2018

**Spring term:** Monday 14 January to Friday 29 March 2019

**Summer term:** Monday 29 April to Friday 14 June 2019

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency which requires you to leave the country and/ or miss lectures/ seminars/ practicals etc., you are expected to inform your department and fill in a Notification of Absence Form ([explained further below](#)). Furthermore, as Master's programmes run for one calendar year from September to September you are required to engage with your studies and be available to meet with staff after the end of the Summer Term until your programme end date in September. For Master's programmes there is no summer vacation period.

### 4.4 Reading Weeks

The Music Department does not have reading weeks.

### 4.5 Academic Timetable

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

## 5 Attending classes and engaging with your studies

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

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

### 5.1 Attendance requirements

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

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

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

### 5.2 Adjustments to attendance requirements

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

### 5.3 Monitoring attendance

All learning activities will be monitored through the use of class registers. It is your responsibility to make sure that your attendance has been recorded. It is also essential that you arrive at your classes in good time, as you will be marked absent if you turn up late without good reason.

We will contact you in the event that:

- i. you fail to attend for **two weeks** without providing notification of your absence;
- ii. you display a **pattern of absence** that the department feel is affecting or is likely to affect your work
- iii. you display a pattern of absence that causes **concern over your wellbeing or which may point to an undisclosed disability**

## 5.4 Formal Warnings

Should it become apparent that there are no acceptable reasons for your non-attendance and/or general lack of engagement with your studies, the Department may issue you with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the formal warning process and the consequences of receiving such a warning in section 17 of the [Postgraduate Taught regulations](#).

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

## 5.5 Withdrawal of visa

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

## 5.6 Missing classes

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

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

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

## 5.7 Missing an examination

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

### Step 1

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

### Step 2

It is essential that you inform your department and Chair of the Sub-board of Examiners by completing the Extenuating Circumstances form. For further information, please refer to [section 8](#) below.

## 6 Degree Structure

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

### 6.1 Course registrations

You should register for 180 credits' worth of courses. While you may have the option of changing course unit registrations within the first two 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.

### 6.2 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](#).

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, 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.

### 6.3 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 December or 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.
- (v) **CPD (Continuing Professional Development) students** will normally have a review at the end of their first, third and penultimate years of study, for which they should submit a progress report (covering all aspects of their coursework) of about 250 words.

### 6.4 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.

### 6.5 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.

## 6.6 Change of programme

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

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

Further information about changing programmes is available in Section 8 of the [Postgraduate Taught Regulations](#).

## 7 Facilities

### 7.1 Facilities and resources within your department

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

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

Specialist studio facilities in the North Tower include audio/video studios for composition, film music and ethnomusicology, and two rooms housing a gamelan and a large collection of world music instruments. Enquiries about the studio should be addressed to the Music Studios Manager ([musicstudios@rhul.ac.uk](mailto:musicstudios@rhul.ac.uk)), enquiries about the gamelan and instrument collection should be addressed to Dr Henry Stobart.

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

## 7.2 The Library

The Library is housed in the **Emily Wilding Davison Building**.

Details, including Library Search, dedicated subject guides and opening times can be found online from the [Library home page](#).

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for Postgraduate Taught courses. . The rest of the Library collections are on the upper floors. There are plenty of study areas and bookable rooms to carry out group work, as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow on the ground floor to use in other study areas.

The Information Consultant for Music is Mrs Debbie Philips, who can be contacted at [deborah.phillips@rhul.ac.uk](mailto:deborah.phillips@rhul.ac.uk).

## 7.3 Photocopying and Printing

The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available [here](#):

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library, and Computer Centre.

## 7.4 Computing

There are ten open access PC Labs available on campus which you can use, including three in the Computer Centre. For security reasons access to these PC Labs is restricted at night and at weekends by a door entry system operated via your College card.

The IT Suite in Wettons Terrace is being upgraded and will be available in the Autumn of 2018, it will be open to all Music students from 8.30am to 6pm via your College swipe card. The IT suite on the ground floor of Wettons Terrace was originally created with the help of a generous benefaction by Miss Agnes Divine, a former member of the College. The newly refurbished suite will contain 16 iMACs, midi keyboards, headphones, music sequencing software (Logic Audio), Sibelius, and music samples (Komplete II), which are maintained by the Music Studios Manager ([musicstudios@rhul.ac.uk](mailto:musicstudios@rhul.ac.uk)). Plus 2 networked PCs, with standard word-processing, database, internet and music-processing software (including Finale, Sibelius and EarMaster) maintained by the College's Computer Centre, to whom all issues and problems should be addressed. The Sibelius software is also installed on PCs in the Davison Building.

## 8 Performance

Royal Holloway University of London Department of Music offers a variety of thriving and exciting



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

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

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

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

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

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

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

### **Dress for practical examinations and public performances**

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

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

## **8.1 Performance Administration**

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

Students are able to contribute to administration of performance through their membership of the Music Society.

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

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

## 8.2 Concert Series 2018/19

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

## 8.3 Accompanists for Recital Examinations

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

## 8.4 Instruments

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

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

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

## 9 Coursework Essays and Dissertation

## 9.1 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.

## 9.2 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, Screen Music Studies, Historical Musicology, Performance Studies, Theory and Analysis) or it may bridge such divisions.

## 9.3 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. In light of advice from your supervisor, often a process of refinement will take place during the year. It is worth reiterating that this is an opportunity for you to pursue your own interests. Provided that your topic seems manageable, falls within the purview of the course description, and can be supervised by a member of the departmental teaching staff, we shall most likely be very happy for you to make your own decisions concerning it.

## 9.4 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 Tutor 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.

## 9.5 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 more 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.

## 9.6 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.

## 9.7 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.

## 9.8 Footnotes

Footnotes are used in the author-title system of referencing to cite the sources used. In the author-date system e.g. (Bohman 2001:45), which is more typical in Ethnomusicology, footnotes may be used for additional evidence. Footnotes are included in the essay word-count.

## 9.9 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. The bibliography is not included in your essay word-count.

## 9.10 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.

## 9.11 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 analyzed. Appendices are not included in your essay word-count.

## 9.12 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.

## 9.13 Stepped Marking

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

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

## 9.14 Marking criteria

The following should be read in conjunction with the appropriate sections of the [Postgraduate Taught Regulations](#).

The assessment and examination requirements and regulations for the MMus in Advanced Musical Studies and PGDip in Music Performance are given in the [Programme Specification Repository](#). The Department marks on a stepped scale within the 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. These various criteria should not therefore be regarded as mutually exclusive. They also define targets for which students should aim in achieving a certain standard in their work.

It is 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) and the Educational Support Office may be able to provide some assistance with regards to language issues. 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 and Dyslexia Services](#) as relevant.

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).

## **10 Assessment Information**

### **10.1 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.

## 10.2 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 Music's General Information pages on Moodle) 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 (two hard copies)** are to be submitted to the Department Office, it should also be submitted electronically to Turnitin via Moodle (<http://moodle.rhul.ac.uk/>). 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 strictly upholds submission deadlines: it is the only way to be fair to all students. Any failure to submit assessed work will be monitored and repeated failures to submit will be dealt with via the formal warning process.

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.

### 10.3 Policy on the return of marked student work and feedback

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

#### Return of marked student work and feedback

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

### 10.4 Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification [Programme Specification Repository](#) (and also more generally in the [Postgraduate Taught Regulations](#)).

### 10.5 Examination results

Please see the [Examinations & Assessments](#) website for details of how you will be issued with your results.

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

### 10.6 Penalties for late submission of work

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

#### Section 13 (4)

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

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

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

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

## 10.7 Penalties for over-length work

Work which is longer than the stipulated length in the assessment brief will be penalised in line with Section 13, paragraph (6) of the College's [Postgraduate Taught Regulations](#):

### Section 13 (6)

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

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

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

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

## 10.8 What to do if things go wrong – Extensions to deadlines

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

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.

## 10.9 What to do if things go wrong – the "Extenuating Circumstances" process.

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

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

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

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

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

### Applying for extenuating circumstances

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

### Ongoing circumstances

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

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

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

## 10.10 Support and exam access arrangements for students requiring support

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

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) for an assessment of your needs before adjustments, support and exam access arrangements can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put

in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above for further guidance about registering with the Disability and Dyslexia Services Office.

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

### **10.11 What to do if you have difficulty writing legibly**

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

### **10.12 Academic Misconduct**

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

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

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

#### **What is Plagiarism?**

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

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

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

## 11 Postgraduate Awards and Research Expenses

### 11.1 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.

### 11.2 Research Expenses

The Department, through its Research Committee, allocates money to support research-related expenses for its full- or part-time postgraduate students. Research Committee funds should be regarded as a last resort. AHRC or TECHNE funded students should apply in the first instance for [AHRC Research Training Support Grants](#) and the [TECHNE student development fund](#). Students should also apply for Royal Holloway's [Travel Awards](#) as appropriate.

Within any one financial year (which runs from 1 August to 31 July), full-time MMus students may request to spend up to £150 on research expenses funded by the Department. Part-time students may request up to £75 per annum.

Allowable costs include: travel to conferences or for research trips (e.g. fieldwork or to research libraries); conference fees; overnight accommodation on research-related trips; purchase of digital scans/microfilms from libraries; costs involved in performing or recording compositions. Costs must be as economical as possible. Please note that Royal Holloway's Travel and Subsistence policy bans the use of AirBnB accommodation on college business.

Departmental research funds **cannot** be used for the following: equipment; software/hardware; subsistence (i.e. meal costs apart from those included in overnight accommodation); proofreading or other publication costs; books or scores. (Royal Holloway library will usually obtain books and scores for you; contact the Subject Liaison Librarian.)

Applications for research funding should be made on the form which can be downloaded from the Department's General Information pages on Moodle, explaining why the expenses are essential for the student's research and providing a full itemised budget. Please state what other sources of funding (whether college funds, external organisations, charities etc.) have been tapped. On completion by the student, this form is to be sent by email to the student's supervisor for authorisation and subsequent forwarding to the Chair of the Research Committee. Applications are considered at meetings of the Research Committee (dates for 2018-19 are: 17 October 2017, 5 December 2018, 6 March 2019, 8 May 2019, 5 June 2019) and should be submitted to the Chair of Research Committee a week before the meeting. Advance applications are encouraged, although retrospective applications will also be considered (in which case students will have to bear financial responsibility for any costs that Research Committee cannot fund). Once an application has been approved, expenditure is reimbursed via the forms stipulated by Royal Holloway's Finance Department ([www.rhul.ac.uk/finance](http://www.rhul.ac.uk/finance)), which should be submitted to the Music Department Manager.

Students are encouraged to seek external research funding, although some of these sources require considerable advance planning. The Royal Musical Association runs an annual competition for research funds of up to around £250 (<https://www.rma.ac.uk/awards/>). The British Forum for Ethnomusicology offers awards for fieldwork costs (<https://bfe.org.uk/awards>). Awards from the Music & Letters Trust cover certain research-related costs, e.g. conference attendance, although not for 'research towards a degree' (<https://academic.oup.com/ml/pages/grants>). Composers should investigate awards from Sound and Music (<http://soundandmusic.org>), the Hinrichsen Foundation (<http://www.hinrichsenfoundation.org.uk>), and the PRS Foundation (<http://www.prsformusicfoundation.com>). Performers may find useful advice on fund-raising from Making Music (<https://www.makingmusic.org.uk>).

Mmus students may wish to apply for student membership of the Royal Musical Association, British Forum for Ethnomusicology, Musicians' Union, or Society for Music Analysis in order to benefit from reduced costs for attending the relevant professional conferences, their own personal copy of the journal, etc. To have this cost covered by the department, students may make an expenses claim directly to the Department Office. The membership cost does not come out of students' research expenses allowance.

Postgraduate students who run reading or study groups within the department may apply for Research Committee funds to support the travel costs of a visiting speaker up to a maximum of £100, for events which are advertised to the whole department and which connect two or more sub-disciplines within the department's postgraduate community. Applications should be made to Research Committee with a brief biography of the speaker and an explanation of how the event will enhance the department's research environment and the specific training needs of postgraduates.

## 12 Performance

Royal Holloway University of London Department of Music offers a variety of thriving and exciting performance opportunities. The performance department is rapidly growing and developing: currently it offers a myriad of different ensembles of all shapes, sizes, and genres - a Symphony Orchestra, Chapel Choir, Chamber Orchestra, New Music Collective and variously can also offer an Andean Band, a Balkan Ensemble, a Korean Percussion Group and a Gamelan Orchestra (Gamelan Puloganti). Not all ensembles run every year. 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 side-by-side opportunities for students to work alongside professionals and specialists in the field.

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

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

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.

### 12.1 Administration

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

Students are able to contribute to administration of performance through their membership of the Music Society.

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

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

## 12.2 Concert Series 2018/19

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

## 12.3 Instruments

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

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

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

## 13 Careers information

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

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

### 13.1 Entering the Profession

Careers guidance is available from a student's supervisor/advisor and from the College's [Careers & Employability Service](#). 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 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.

## 14 Complaints and academic appeals procedure

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

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

## 15 Health and Safety Information

The [Health and Safety webpage](#) provides general information about our health and safety policies.

### 15.1 Code of practice on harassment for students

The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College's [Code of Practice on personal harassment for students](#) should be read in conjunction with the [Student Disciplinary regulations](#) and the [Complaints procedure](#).

### 15.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found [here](#).

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

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



## 16 Equal Opportunities Statement and College Codes of Practice

### 16.1 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.

## 17 Appendices

### 17.1 Appendix One – Music Department Academic Staff Administrative Responsibilities

Professors:	Julie Brown	Head of Department; Director of Graduate Studies (t1&2)
	Geoff Baker	Director of UG Admissions
	Rachel Beckles Wilson	Chair of UG Sub-Board; Director of Impact
	Mark Bowden	Grant-funded research leave
	Steve Downes	Director of IMR; Deputy DoGS (PGR Admissions & TECHNE)
	Paul Harper-Scott	College research leave (t1&2)
	Julian Johnson	College research leave (t1&2) Director of Graduate Studies (t3)
	Tina K. Ramnarine	College research leave (t1&2)
	Stephen Rose	Director of Research
Readers:	Mark Berry	Director of Teaching & Learning
	Mary Dullea	Director of Performance
	Henry Stobart	College research leave
Senior Lecturers:	Brian Lock	Visiting Students Coordinator
	Shzr Ee Tan	Director of PGT Programmes; PGT Admissions
Lecturers:	Samantha Fernando	Director of Composition
	Tim Summers	Deputy Admissions Tutor
	Nina Whiteman	
Teaching Fellows	Daniel Elphick	Careers & Employability; Coordinator of Instrumental & Vocal Teachers
	Jonathan Godsall	Website manager
	John Traill	Library liaison