



SCHOOL OF PERFORMING & DIGITAL ARTS  
DEPARTMENT OF MUSIC

# UNDERGRADUATE STUDENT HANDBOOK

2023/2024

## Disclaimer

This document was published in September 2023 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 modules of study, to discontinue modules, or merge or combine modules if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

\* Please note, the term 'department' is used to refer to 'departments', 'Centres and Schools'. Students on joint or combined degree courses should check both departmental handbooks.

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# 1 Introduction to your department

## 1.1 Welcome

Welcome to Royal Holloway. Royal Holloway, University of London (hereafter 'the College') is one of the UK's leading research-intensive universities, with six academic schools spanning the arts and humanities, social sciences and sciences.

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. Section 2 has more details on who to contact, depending on the kind of question you have.

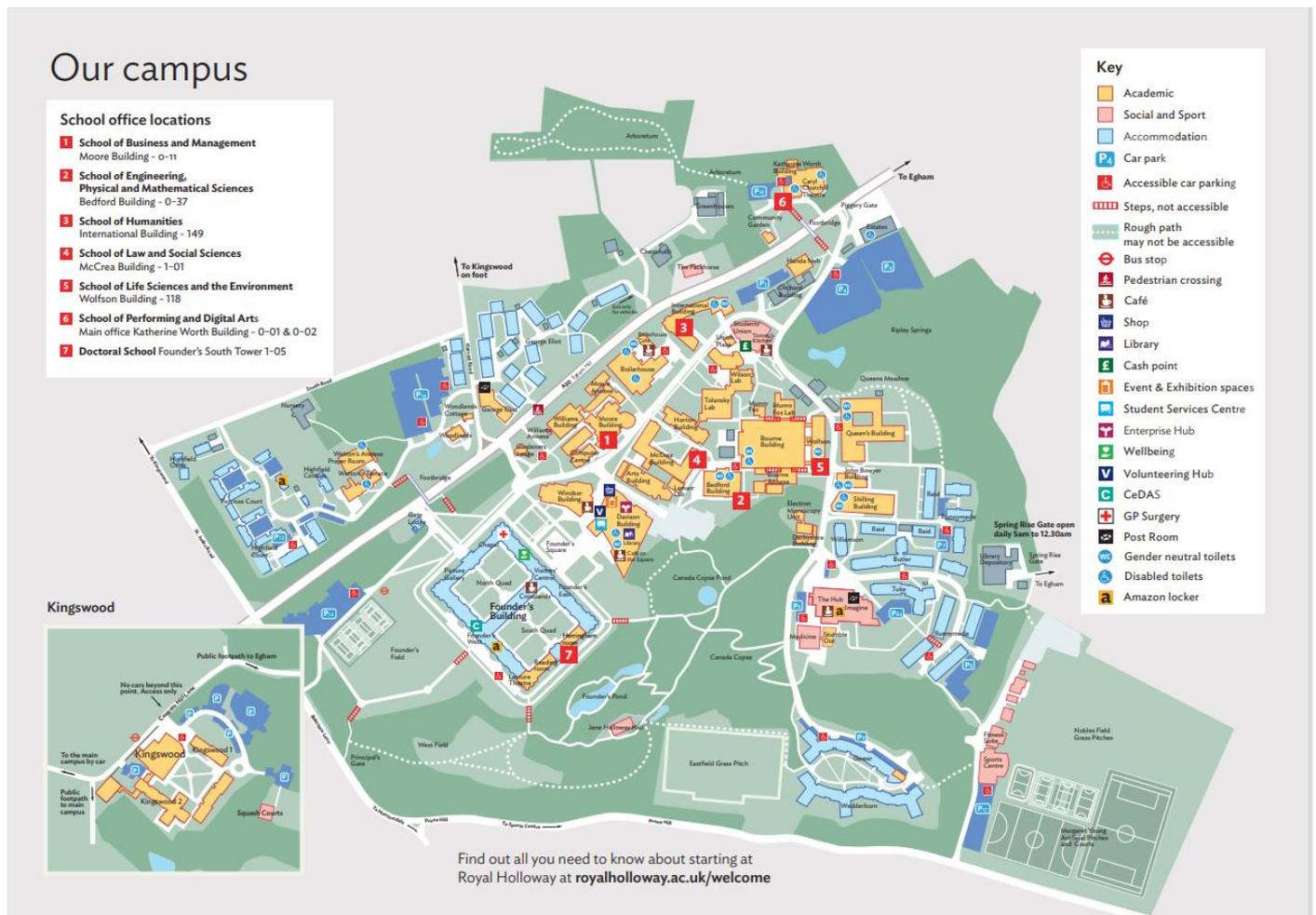
The Music Department at Royal Holloway has grown out of a tradition of musical activity at the College going back to its earliest years. The Department is now one of the most distinguished in the country. The 2021 Research Excellence Framework (REF) placed us as the highest ranked Music Department in the UK for research. The 2024 Good University Guide has ranked Royal Holloway's Music Department as 2nd in the UK on the basis of our high-quality teaching and research. We hold the UK's only Regius Professorship in Music, awarded by HM The Queen in recognition of our department's contribution to research and teaching of music. At any given time, there are about 220 undergraduates enrolled on degree courses 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 primarily in in Wettons Terrace, standing to the North of the A30 and approached by footbridge from the main College campus. This can be found on [College campus maps](#). Wettons Terrace contains staff and teaching rooms, an IT suite and a student common room. Performance teaching and practice rooms are in neighbouring buildings: Woodlands and Woodlands Cottage Music. Music Technology studios and world music facilities are primarily in the east end of Wettons Terrace, although some use may be made of studios elsewhere on campus. Further Music Technology studios are under construction in other locations on campus including Engineers Cottage (within the Boilerhouse Complex).

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.

### 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

### CONTACT DETAILS

<b>Head of School:</b>	Roberta Mock <a href="mailto:Roberta.Mock@rhul.ac.uk">Roberta.Mock@rhul.ac.uk</a>	+44 (0)1784 414106	KWB102
<b>Head of Department:</b>	Stephen Rose <a href="mailto:Stephen.Rose@rhul.ac.uk">Stephen.Rose@rhul.ac.uk</a>	+44 (0)1784 443806	WT109
<b>BMus / BA Music Course Lead</b>	Tim Summers <a href="mailto:Tim.Summers@rhul.ac.uk">Tim.Summers@rhul.ac.uk</a>	+44 (0)1784 414998	WT211
<b>BA Sound Design Course Lead</b>	Tom Parkinson <a href="mailto:Tom.Parkinson@rhul.ac.uk">Tom.Parkinson@rhul.ac.uk</a>	TBC	Wettons East Office 2
<b>Academic Staff:</b> A full list of academic staff and their contact details can be found <a href="#">here</a> .			
<b>Performance Manager:</b>	Nathan James Dearden <a href="mailto:NathanJames.Dearden@rhul.ac.uk">NathanJames.Dearden@rhul.ac.uk</a>	+44 (0)1784 44 3853	WT110
<b>Music Studios Manager:</b>	Martin Astle <a href="mailto:musicstudios@rhul.ac.uk">musicstudios@rhul.ac.uk</a>	TBC	WT-iMac Stu
<b>Director of Choral Music:</b> <a href="mailto:Choraladmin@rhul.ac.uk">Choraladmin@rhul.ac.uk</a>	Rupert Gough <a href="mailto:Rupert.Gough@rhul.ac.uk">Rupert.Gough@rhul.ac.uk</a>	+44 (0)1784 414970	WT110
<b>Director of Orchestras:</b>	Rebecca Miller <a href="mailto:Rebecca.Miller@rhul.ac.uk">Rebecca.Miller@rhul.ac.uk</a>	+44 1784 443303	
<b>School Manager:</b>	Louise Mackay <a href="mailto:Louise.Mackay@rhul.ac.uk">Louise.Mackay@rhul.ac.uk</a>	+44 (0)1784 443532	KWB103
<b>Student &amp; Programme Administration Manager:</b>	Jackie Marty <a href="mailto:Jackie.Marty@rhul.ac.uk">Jackie.Marty@rhul.ac.uk</a>	+44 (0)1784 443916	KWB001
<b>Helpdesk &amp; D&amp;N Network Member</b>	Michael Masters <a href="mailto:PDA-school@rhul.ac.uk">PDA-school@rhul.ac.uk</a>	+44 (0)1784 276885	KWB001
<b>Information Consultant:</b>	Rachel White <a href="mailto:Rachel.White@rhul.ac.uk">Rachel.White@rhul.ac.uk</a>	+44 (0)1784 414017	Davison Building

## 1.5 How to find us: the School office

The School office is located in room KWBo-01 on the ground floor of the Katharine Worth Building. Term-time opening hours are Mondays to Fridays between 10:00am and 4:00pm. The Helpdesk is your first point of contact for administrative queries.

If you have any issues relating to your ability to perform academically, please consult with your course tutor and/or your personal tutor. You can also contact Louise Mackay, School Manager or Jackie Marty, Student & Programme Administration Manager, if any academic or administrative issues arise for which you feel you would benefit from a private consultation. The college website provides much of the information that you will need, plus contact details, during your time with us: [www.royalholloway.ac.uk/students](http://www.royalholloway.ac.uk/students).

The Concert Office (WT110) is open during term time with times on the door. Alternatively, email

[NathanJames.Dearden@rhul.ac.uk](mailto:NathanJames.Dearden@rhul.ac.uk) for specific questions.

## 1.6 The Department: practical information

The vibrant and diverse musical life of the Department is reflected both in our scholarship (covering global arenas, including Western art music from the early modern period to the present, plus traditions and scenes in Asia, the Mediterranean, the Caribbean and the Americas) and in our music-making (reflected in a range of ensembles, concerts and events as well as through composition and studio work).

### 1.7 Staff research interests

Detailed information on staff profiles and interests can be found online at:

<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/music/contact-us/?department=music>.

## 2 Support and advice

### 2.1 Support within your School

The School Helpdesk is there to help you with any questions or concerns you might have about your studies. It is situated in room 0-01 of the Katharine Worth Building. Term-time opening hours are 10:00am to 4:00pm. The Helpdesk can also be contacted via +44 (0)1784 276885 or [pda-school@rhul.ac.uk](mailto:pda-school@rhul.ac.uk). Depending on your query, the Helpdesk will answer your questions then and there, put you in touch with a colleague who can help, or find out the answer and get back to you.

Your first point of reference for advice within the Department is your personal tutor, or if you have a specific question about your class please contact the module convener (their contact details will be listed on the Moodle page for your module). Inevitably, problems will sometimes arise that staff within the department are not qualified to deal with. The College offers a high level of student welfare support which includes a highly regarded [Counselling Service](#), dedicated [Disability & Neurodiversity](#) support, as well as a wealth of student wellbeing financial, career and other advice. There is also an [NHS GP practice](#) (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the [Student Welfare page](#).

## 3 Communication

### 3.1 Moodle and e-mail

Notifications are often posted via Moodle. Email is the primary mode of communication between students and staff at Royal Holloway. Please ensure you check your email at least once a day. You are welcome to email staff at any time, and they will endeavour to respond within three working days. 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!**

### 3.2 Personal Tutors

Each student is allocated a personal tutor – a member of teaching staff. Personal tutors are there for you to see if you have any questions or concerns about the course or if you need to talk through any other situations/ circumstances that may affect your studies. You will be notified of who your personal tutor is via email.

First-year students see their tutor in one-hour tutorials held weekly in the autumn term and fortnightly in the spring term. Second- and final-year students normally see their tutor at least four times during the course of an academic year.

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

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

### **3.2.1 First-year Tutorials with Personal Tutor**

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

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

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

### **3.2.2 Second and Final-year Tutorials with Personal Tutor**

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

- Start of autumn term: welcome back; sign module choice form; review of academic progress; coursework; career choices
- End of autumn term / start of spring term: review of academic progress; coursework; career choices; plans for summer (e.g. work placements)
- End of spring term: choice of next year's modules; review of academic progress; exam preparation; career choices; plans for summer
- Summer term (either start or end of term): exams; review of academic progress; career choices; plans for summer; plans for Special Studies (2nd years); plans for life after university (finalists).

Students who wish to change their personal tutor should approach their Course Lead and/or Head of Department as appropriate.

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

## **3.3 Questionnaires**

Towards the end of the Autumn and then Spring Term you will be asked to fill out a module questionnaire for each module you take. This is completely anonymous and will ask for your thoughts and opinions on various aspects of the module.

### 3.4 Space

Please note that eating, drinking, and smoking are not permitted in any of the department's teaching spaces.

## 4 Teaching

### 4.1 Study weeks

The Music Department does not have designated study weeks, i.e. weeks without scheduled classes. Other departments may well do, however, so joint students should check with their respective departments.

### 4.2 Instrumental and Vocal Tuition

As part of certain performance courses, the department provides tuition with one of our visiting instrumental/vocal tutors. The amount of tuition offered depends on the module(s) that you take. The hours of tuition offered runs as follows:

**MU1118** – 18 lessons of 45 minutes' duration, taken at regular weekly intervals during Terms 1 and 2.

**MU2205** – 16 lessons of 45 minutes' duration, taken at regular weekly intervals during Terms 1 and 2.

**MU2210** 20 lessons of 1 hour duration, taken at regular weekly intervals during Terms 1 and 2.

**MU3407** - 16 lessons of 45 minutes' duration, taken at regular weekly intervals during Terms 1 and 2.

**MU3393** – 21 lessons of 1 hour duration, taken at regular weekly intervals during Terms 1 and 2.

For more information, please contact the Performance Manager, Nathan James Dearden ([NathanJames.Dearden@rhul.ac.uk](mailto:NathanJames.Dearden@rhul.ac.uk)).

## 5 Degree structure

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

### 5.1 Department specific information about degree structure

Music can be read as a single honours subject (BMus in Music or BA in Music and Sound Design for Film, Television, and Interactive Media); as a major subject (BA) with French, German, Italian, Spanish, Philosophy, Political Studies; as a minor subject (BA) with Modern Languages French, Spanish and (BSc) with Economics and Physics; and as a joint honours subject (BA) with Drama (Music and Theatre), English, History, Mathematics, Modern Languages and Philosophy.

Courses of study are designed to progress from core modules establishing a secure foundation in the main fields of the subject to an increasing freedom of choice in the second and final years. Courses also provide a range of intellectual and practical activities, of modes of teaching and learning, and of methods of assessment. Modules have the value of 30 credits or 15 credits; a degree course normally consists of 360 credits taken over three full-time academic years (four years in the case of joint courses with a language involving a year abroad). Our undergraduate Music degrees can also be taken on a part-time basis.

#### 5.1.1 Component Modules

For details of course units search the Music General Information page on Moodle, for module specifications. Students can expect, for each module taken, to receive a detailed outline comprising a statement of the module's rationale embracing specific learning outcomes, a list of topics to be covered (according to a lecture timetable where appropriate), a bibliography, a statement of assessment requirements, links to relevant marking criteria, and the specification of assignments with a timetable for submission. It is a matter of principle that all assignment tasks specific to a module are specified at the outset; an exception may be made in the case of modules lasting two terms, in which case assignments may be specified on a termly basis. In

cases where modules are also assessed by an exam, students can expect guidance on the structure and broad coverage of the exam, which may include specimen papers in cases where a module is offered for the first time or where the format of past papers is altered.

During the second or third term, information about the modules to be offered in the next academic year is uploaded to the department website and a notification is emailed to all first/second years and any students studying overseas that year. Students then complete an options form, indicating their choices (with reserves) for the succeeding year and submit the form to the School Office (detailed arrangements for submission will be given). These choices are reviewed by the Department and School with regard for the course profile of the individual student and the feasibility of the indicated size of classes. Students are required to discuss their proposed module choices with their personal tutors; they may also be required to revise their choices on the grounds of inappropriate balance or timetabling constraints. Modules may also be withdrawn on the grounds of limited recruitment, and limits may be set on class sizes.

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

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

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

The length of essays and other types of coursework is detailed in the relevant module specification. Students are typically expected to write at greater length and depth as they proceed through the stages of the Music degree programme.

### **5.1.2 Learning Outcomes**

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

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

Another aspect is defined by the ability to transfer skills and knowledge from one domain to another. This requires a high degree of flexibility and imagination on the parts of both teacher and student, and in the end is probably more important than cumulative increase; hence the common formulation that what matters is not how much one knows but how much one can do with what little one knows. This in turn places the emphasis

less on knowledge than on skills (including learning how to learn). Students often find this the most difficult aspect to grasp of their educational development, especially when the system appears to place a premium on the accumulation of knowledge and when tasks appear excessively focused. For example, 18<sup>th</sup>-century European art music may not initially be equally appealing to every student, but writing an essay on baroque music can develop both skills and knowledge applicable across a wide range of historical and other areas. Likewise, students' tastes and interests usually change and are extended throughout the course of a degree. By the same token, the student who 'crams' an accumulation of facts (in an essay or for an examination) without knowing how to discern priority, effect synthesis, and develop an interpretation with respect to those facts is unlikely to do well.

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

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

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

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

### ***Knowledge and Understanding***

First-year students should acquire the ability:

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

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

- to understand the relationship between music and broader political, social, economic and cultural environments;
- to understand the concepts of continuity, change, cause and effect in music history and the problems encountered in identifying and explaining these processes;
- to understand musical works in terms of coherent bodies of theory applied and tested analytically;
- to know at least one musical period, problem or theme in depth;

- to study the complex linkages between many aspects of a musical period, problem or theme;
- to grasp the nature of professional musical and musicological activity at the highest international levels.

### ***Interpretation and Creativity***

First-year students should acquire the ability:

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

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

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

### ***Criticism and the Use of Sources***

First-year students should acquire the ability:

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

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

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

### ***Study, Organisation and Presentation Skills***

First-year students should acquire the ability:

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

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

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

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

## 5.2 Change of course

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

- (a) you must satisfy the normal conditions for admission to the new course;
- (b) you must satisfy the requirements in respect of mandatory modules and progression specified for each stage of the new course 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 course and that for which you are currently registered.

Further information about changing courses is available in Section 8 of the [Undergraduate Regulations](#).

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

## 6 Facilities

### 6.1 Facilities and resources within your department

Practice rooms are situated in the Woodlands Building and Cottage (the building down the drive from the Department, opposite car park 14). 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. Access arrangements to our practice facilities are communicated to students in Welcome Week, and a selection of our rooms are allocated for specific specialisms. Almost all rooms contain a piano; and all rooms in the 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. You can contact Nathan James Dearden for this, but it will only be available when it does not clash with or disrupt teaching in the Department. The Picture Gallery is not normally available for practice; nor is the Boilerhouse Auditorium unless in exceptional circumstances.

Please visit 'Music Performance: Your One-Stop Shop' on Student Intranet for full details about our music practice facilities: <https://intranet.royalholloway.ac.uk/students/study/student-department-information/music/music-performance-your-one-stop-shop.aspx>

Specialist studio facilities include audio/video studios for composition, film music and ethnomusicology, and a room 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 ([H.Stobart@rhul.ac.uk](mailto:H.Stobart@rhul.ac.uk)).

## 6.2 The Library

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

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

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for undergraduate modules. The rest of the Library collections are on the upper floors. The music collection is housed on the first floor, and includes an extensive selection of scores you can borrow for performance. 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 Rachel White ([Rachel.white@rhul.ac.uk](mailto:Rachel.white@rhul.ac.uk)).

## 6.3 Photocopying and printing

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.

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.

## 6.4 Computing

### [How to find an available PC](#)

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.

### **iMac Suite and Electronic Music Studios**

The iMac Suite on the ground floor of Wettons Terrace is open to all Music students from 8.30am to 10.00pm via your College swipe card. The suite contains 16 iMACs, midi keyboards, headphones, Focusrite-Digital Audio Interfaces, music sequencing software (Logic Pro), Sibelius, and Sonic Visualiser which are maintained by the Music Studios Manager ([musicstudios@rhul.ac.uk](mailto:musicstudios@rhul.ac.uk)). It also contains 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.

More specialist studio facilities are located in the east section of Wettons Terrace. These include four production suites for composition and film music, and a Global Music Studio housing a gamelan and a large collection of world music instruments. Enquiries about the studio facilities should be addressed to Dr Tom Parkinson ([Tom.Parkinson@rhul.ac.uk](mailto:Tom.Parkinson@rhul.ac.uk)); enquiries about the gamelan and instrument collection should be addressed to Dr Henry Stobart ([h.stobart@rhul.ac.uk](mailto:h.stobart@rhul.ac.uk)).

A new recording studio complex will open on campus in Spring 2024.

Access to the electronic music studios and world music rooms is restricted to Music students on relevant modules and Music Department staff.

Please note: **The iMac suite and Electronic Music/ Recording Studios are not alternative common rooms: eating, drinking and the use of mobile phones are not permitted. Please respect other users by not**

talking or causing other disturbances. Access will be withdrawn from students who consistently disturb others in these ways.

## 7 Assessment Information

### 7.1 Anonymous marking, cover sheets and marking criteria

All summative coursework is marked anonymously. Feedback is provided via summary comments as well as via annotations on texts. Anonymous second-marking is carried out in the assessment of dissertations. Information regarding marking criteria can be found [here](#).

### 7.2 Submission of work

Coursework should be submitted to Turnitin via the Moodle page of the module in question, with an electronic version of the appropriate cover sheet (available on the [Music Department General Information](#) Moodle page). Submission deadlines and links to upload work will be provided in good time before deadlines.

### 7.3 Penalties for over-length work

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

#### Section 13 (5)

*Any work (written, oral presentation, film, performance) may not be marked beyond the upper limit set. 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, films or performance. In the case of presentations, films or performance these may be stopped once they exceed the upper time limit.*

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.

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

Please refer to the Extensions Policy and guidance on the College's webpage about [Applying for an Extension](#).

**Please note:** Not every assessment is eligible for an extension.

### 7.5 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 Neurodiversity Services](#) (D&N) 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 Neurodiversity 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 Neurodiversity 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 Neurodiversity 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.

## 7.6 Academic misconduct - 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. For information on referencing, please see the [Music Department style guide](#).

## 8 Engagement Requirements

The [Engagement Monitoring webpage](#) provides more information about the attendance and engagement requirements.

## 9 Health and safety information

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

### 9.1 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](#).

### 9.2 Lone working policy and procedures

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

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The Department and the type of work conducted by students is classified as a low risk activity.

Any health and safety concerns should be brought to the attention of the School Manager 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. Rehearsals and concerts on campus

sometimes end late at night. In such cases you are encouraged to avoid walking alone through secluded parts of campus.

## 10 Equality, Diversity and Inclusion

In line with College policy, the department has made a commitment to the principles of Equality, Diversity and Inclusion (EDI) for all, and strives to go beyond the public sector duty placed upon us by the Equality Act 2010. We believe that all students (plus staff and visitors) should work to make their learning, teaching, research, administrative and leisure environments supportive and nurturing spaces, free from bullying, harassment, discrimination or victimisation. We encourage all students to engage with the initiatives we develop to advance EDI at Royal Holloway, and we are always willing to hear suggestions and feedback on what we can do to make our Department a welcoming, happy and inclusive space to share. Our Vice-Dean for EDI is Shzr Ee Tan ([shzree.tan@rhul.ac.uk](mailto:shzree.tan@rhul.ac.uk)), who is always happy to speak to students about any concerns or suggestions.