STUDENT HANDBOOK

UG 2010/2011

SCHOOL OF MUSIC AND SONIC ARTS
QUEEN'S UNIVERSITY BELFAST
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WWW.MUSIC.QUB.AC.UK

School of Music and Sonic Arts

Student Handbook 2010-11

WELCOME

I am glad to take this opportunity to welcome all our new undergraduates and returning students to the School of Music and Sonic Arts for the 2010-11 academic year. We are delighted that you have chosen to be part of one of the leading Music departments in the UK and Ireland, one which is dedicated to providing the highest possible quality of education in Music and Music Technology.

We have designed this Handbook to help you with the numerous academic and practical issues which may arise during the coming year. In it, you will find information on everything from your enrolment to the musical life of Belfast. I recommend that you refer to it throughout the year. Please contact us if you have any questions.

The *Music at Queen's* brochure will help keep you up to date with all of the lunchtime and evening concerts and seminars in the Music Building and in the Sonic Arts Research Centre (SARC). We urge you to make these concerts and seminars a key part of your weekly schedule.

You can also follow School activities on Facebook and Twitter – details are on the School website. Do throw yourself into the musical life of the School and explore everything we have to offer. I look forward to working with you and seeing you progress in the coming year.

Professor Michael Alcorn
Head of School

IMPORTANT

We have made all reasonable efforts to ensure that the information contained in this handbook is accurate and up-to-date when compiled. The School reserves the right to revise, alter or discontinue courses of study and to amend the regulations and guidance at any time, without notice. In particular, this handbook should not be regarded as a substitute for the University Calendar, which contains definitive information and regulations. Any changes to the information contained in this handbook, which significantly affects students in relation to such matters as timetabling and assessment, will be notified in writing and posted on the relevant notice board.

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1. GUIDING PRINCIPLES

The School is committed to:

(i) The promotion and enhancement of Music and Sonic Arts, through historical and analytical study, composition, performance, and technological development; to these existing strengths, further areas of expertise will be added as and when the opportunity arises.

(ii) The provision of the highest quality education in these areas, with teaching informed by the research interests of staff and the latest developments in the discipline.

(iii) The delivery of a range of modules for its undergraduate degree programmes (BMus, BSc in Music Technology[1], BA Joint and Minor Honours), to be available on other University degree pathways, as appropriate; these modules will encompass fundamental musical skills, the heritage of Western music, and the development of more advanced skills in composition, performance, musicology and music technology.

(iv) The delivery of a range of taught Masters courses, providing training for research and further study as well as constituting satisfying programmes in themselves.

(v) The delivery of teaching by lecture, seminar, tutorial class, individual tuition, audiovisual or computer-assisted learning, and practical work, as appropriate.

(vi) The promotion of a range of concerts, festivals, research seminars and other public events for the cultural and education enrichment of the School, the University and the wider community.

(vii) Encouraging and facilitating students in developing transferable skills such as literacy, numeracy, accuracy, IT, the handling of symbols, problem solving, oral and personal presentation.

(viii) Providing students with appropriate career information and guidance; exercising appropriate pastoral care.

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[1] BSc Music Technology has been renamed BSc Music Technology and Sonic Arts for students commencing Level 1 in 2010/11

2. GENERAL INFORMATION

2.1 Location

The School operates in two locations:

The **Music Building** in **University Square** which houses:

- The Harty Room, one of the city's most established music venues and the School's main ensemble rehearsal space
- Three teaching rooms: the Lecture Room on the first floor, the McMordie Hall and the Seminar Room on the ground floor
- A School Office, dealing mainly with matters related to activities in the Music Building
- The offices of the academic staff who teach mainly on the BMus pathway
- Practice Rooms and computer workstations

Sonic Arts Research Centre (SARC) in **Cloreen Park** which houses:

- The Sonic Laboratory, a unique space for cutting-edge initiatives in the creation and delivery of music and audio
- The Multimedia Room and other teaching spaces
- Labs and workstations
- A School Office, dealing mainly with Music Technology matters
- The offices of the Head of School, School Manager and the academic staff who teach mainly on the BSc pathway

2.2 Offices

Opening Hours

The Offices are normally open to students Monday to Friday from 9.00am to 1.00pm and 2.00 to 5.00pm.

Staff

The School has a School Manager, Mr Kirk Shilliday (SARC building) and four clerical staff: Iris Mateer and Audrey Smyth in the Music Building, and Pearl Young and Marian Hanna in SARC.

2.3 Information and Messages

Addresses and Telephone Numbers

It is important for the School to be able to contact you. Your contact details (term-time, home and next-of-kin addresses, telephone numbers) will be checked at the beginning of the academic year and you will be assigned a Queen's email address. All communication from the University will be directed to this address. **You must check your Inbox at least once a day**. If any of your other contact details change, please notify the appropriate School Office.

The School's postal address is:	School of Music and Sonic Arts Queen's University Belfast BELFAST BT7 1NN
Phone and email:	Music Building Tel: (028) 9097 5337/5227 Fax: (028) 9097 5053 Email: music@qub.ac.uk SARC Tel: (028) 9097 4829/5534 Fax: (028) 9097 4828 Email: sarc@qub.ac.uk

Notice Boards

There are a number of notice boards in the Music Building:

(i) Current notices are to be found on the plasma screen and on the notice board in the entrance foyer

(ii) General notices and posters are to be found on the notice board to the right of the Harty Room entrance and opposite Professor Piers Hellawell's office

(iii) Notices relating to modules and assessment will be found in the old main corridor, to the right of Professor Jan Smaczny's office

(iv) Music Society notices are posted to the right of the ramp

(v) In the lower foyer, there are notices about Postgraduate courses

(vi) The basement also has a board with general Scholarship and Careers information

In SARC, there are notice boards for undergraduates on the lower ground floor. You should also pay attention to notices on the plasma screen in the foyer.

If you wish to put up a notice, please ask permission in the Office first, and remove when the notice is no longer needed.

Post and Messages

Students: Messages to students are generally via email. Any post or messages for BMus students may still be left in the pigeon holes. These are found via the ramp, through the door straight ahead, on the left in the Music Building; please check your pigeonhole daily. Alternatively, staff will usually leave items for collection in the relevant School Office and inform you by email.

Staff: Please hand messages, letters or other items for members of staff to one of the secretaries, in the appropriate School Office. Submitted coursework must be checked in first by one of the secretaries (follow the procedure described under Assessed Coursework).

2.4 Support for students at Queen's

Introduction

The University takes the view that all aspects of student life offer opportunities for learning and development. The School works closely with student support services and the Students' Union to provide a range of academic and personal support services and development opportunities during your time at Queen's.

Starting University

Moving to higher education is an exciting time and a new phase in your life. Whilst you may have been looking forward to it for some time, don't be surprised if you find it overwhelming at times – it's normal to feel this way. For those of you who have recently left compulsory education, studying for a degree is very different. You have much more freedom to decide what you want to learn, and you

will be asked to consider and debate about the content of your course. You will be expected to be more self-directed in how you approach your studies. Unlike school, your lecturers and tutors will guide you but will not direct you as much as your teachers may have done in the past.

This could be quite a change for you, which is why we offer you the services of Personal Tutors, so you can discuss this transition and receive guidance on how best to approach any difficulties you may be having.

Personal Development Planning (PDP) is a very helpful process to support you identify what study and skills related changes you need to make to be even more effective as an undergraduate. Our experience shows that students who use Personal Development Planning do better academically than those who choose not to. Don't forget Personal Development Planning is not just about helping you study, but will also help you develop skills for all aspects of your life at Queen's and beyond.

School Support

Personal Development Planning

Personal Development Planning (PDP) is a process of reviewing and planning your own development. You will be encouraged to take control of your learning needs by reflecting on your personal performance and the feedback you receive. An electronic portfolio (e-folio) is provided in Queen's Online to help you set out plans and personal goals to improve your academic performance and enhance your employability. Our research suggests that students who engage with PDP are better equipped to study than those who do not. You should also look at the Careers, Employability and Skills service website and talk to your Personal Tutor.

As part of your Personal Development Plan, you will be able to engage with Degree Plus - a programme that allows you to use a range of extra-curricular activities, such as volunteering or joining clubs and societies, to build your skills portfolio as you learn.

Personal Tutors

Each undergraduate student is assigned a Personal Tutor whose role it is to be a point of contact and support within your School. We

strongly advise you to speak to your tutor if you have any concerns relating to your time at Queen's, particularly if you think it will affect your progression.

Personal tutors will listen, support you as you reflect on your Personal Development Plan and, where appropriate, refer you to a University or Students' Union service for specialised assistance. Level 1 and Level 2 students are to have six official contacts with their Personal Tutor a year, but if you need to speak to yours outside of these scheduled meetings, feel free to approach them for an appointment.

School Support: Staff Responsibilities

Big Band	Dr Franziska Schroeder (Dr Stéphanie Bertet for Semester 2)
Brass Band	Professor Michael Alcorn
Careers Office	Dr Martin Dowling
CDs (borrowing)	School Office (Music Building)
Chamber Choir	Professor Jan Smaczny
Camerata (Chamber Orchestra)	Dr Aidan Thomson
Computers – Music	Mr Craig Jackson
– SARC	Mr Chris Corrigan
Concerts (Music at Queen's)	Dr Michael Gurevich
Director of Education	Dr Pedro Rebelo (Professor Yo Tomita for Semester 2)
Disability Co-ordinator	Dr Franziska Schroeder
DVDs (borrowing)	School Office (Music Building)
Electronic Equipment – Music	Mr Craig Jackson
– SARC	Mr Chris Corrigan
Enrolment	Personal Tutor
Erasmus Co-ordinator	Dr Eric Lyon
Fire Controllers – Music	Dr Martin Dowling
– SARC	Mr Kirk Shilliday
Harpsichords	Professor Yo Tomita

Head of School	Professor Michael Alcorn (Dr Pedro Rebelo for Semester 2)
Instruments for Loan	Dr Paul Wilson Dr Gascia Ouzounian
Library Liaison	Dr Sarah McCleave
Multiple Copies (borrowing)	School Office (Music Building)
Music Society Liaison	Professor Michael Alcorn
Organs	Professor Jan Smaczny
Pathway Convenor – BMus/BA	Dr Aidan Thomson
Assistant	Dr Sarah McCleave
– BSc	Dr Gary Kendall
Assistant	Dr Michael Gurevich (Mr Chris Corrigan for Semester 2)
Personal Tutors	All academic staff
Pianos	Professor Yo Tomita
QUBEnsemble	Dr Paul Stapleton
Registration	Personal Tutor
Repertory Choir	Professor Jan Smaczny
Safety Committee Chair	Mr Kirk Shilliday
Scores (multiple copies)	School Office (Music Building)
Staff Student Consultative Committee	Professor Michael Alcorn (Dr Pedro Rebelo for Semester 2)
Studios and Labs	Mr Chris Corrigan Mr Craig Jackson
Timetabling	Ms Ruth Walmsley
Videos (borrowing)	School Office (Music Building)
Web and e-learning	Dr Paul Stapleton

University Support

Specialist support services are offered through both the University's Student Guidance Centre and the Students' Union. The Student Guidance Centre and the Students' Union work closely together to provide comprehensive services. The Students' Union is located on University Road, opposite the Lanyon Building. The Student Guidance

Centre is also on University Road, above the Ulster Bank, Post Office and The Bookshop at Queen's.

The Student Guidance Centre
University Terrace
Tel: 028 9097 2727
Email: sgc@qub.ac.uk
Website: www.qub.ac.uk/sgc/

The Queen's University Students' Union
University Road
Tel: 028 9097 3106
Email: studentsunion@qub.ac.uk
Website: www.qubsu.org

The International Student Support Centre
International and Postgraduate Student Centre
Tel: 028 9097 3899
Email: internationalstudentsupport@qub.ac.uk

The McClay Library
10 College Park
Tel: 028 9097 6135
Website: http://www.qub.ac.uk/directorates/InformationServices/TheLibrary/

The Student Guidance Centre
What follows is a brief summary of support that is available and how to access this. If you are not sure which service is most appropriate, call the Student Guidance Centre on 028 9097 2727 and one of the Information Assistants will point you in the right direction.

University Accommodation

The University has a range of accommodation for students based mainly at the Elms Village, which is a 15-minute walk from the main campus. If you would like to apply for a place in University accommodation or if you are a resident and have any queries, please contact us or visit our website:

Elms Village Reception Office
Elms Village
78 Malone Road
BT9 5BW
Tel: 028 9097 4403
Email: accommodation@qub.ac.uk
Website: www.stayatqueens.com

Students' Union Advice Centre

University life can throw up all sorts of interesting situations and challenges. Sometimes you may not know exactly what to do about one of these challenging situations and may want some advice. That's what the Students' Union Advice Centre is there for. The Students' Union Advice Centre currently employs three Advisers dedicated to providing all students with free, confidential, independent and accurate advice.

Connie Craig – Financial Adviser
Connie advises on grants, loans, fees, Support/Hardship Funds, the financial aspects of repeating years and course changes, Social Security Benefits and other general financial issues.

connie.craig@qub.ac.uk
Tel: 028 9097 1049

Brian Slevin – Education and Welfare Adviser
Brian advises on accommodation, including Queen's accommodation, private landlords, deposits, repairs, checking leases/contracts. Brian also covers academic issues, including representation at Progress Committees, complaints and appeals.

b.slevin@qub.ac.uk
Tel: 029 9097 1135

Debbie Forsey – Money Management Adviser
Debbie advises on debt, this includes overdrafts, credit cards, loan agreements, arrears of payments, negotiating with creditors and any other debt issues. Guidance on budgeting and money management is available and students do not need to be in a 'crisis situation' in order to seek advice.

d.forsey@qub.ac.uk
Tel**:** 028 9097 1166

Private Sector Accommodation

If you need assistance in searching for private accommodation, or if you are living in the private sector and need advice on tenancy issues or any other matter related to your accommodation, please contact:

Brian Slevin
Education and Welfare Adviser
Student Advice Centre
2nd Floor, Students' Union
University Road
Tel: 028 9097 1135 or 028 9097 3106
b.slevin@qub.ac.uk

Careers and Employability

Careers, Employability and Skills offer a range of facilities to help students develop their career potential. These include the following:

- Guidance on a drop-in or appointment basis
- Accredited employability programmes and workshops www.qub.ac.uk/careers > Careers Programmes
- Events such as careers fairs and business insights www.qub.ac.uk/careers > Events Calendar
- Graduate jobs, placement opportunities and work experience vacancies www.qub.ac.uk/careers > Vacancies
- Part-time work on and off campus through the Student Jobshop www.qub.ac.uk/careers > Vacancies

It is never too early to start thinking about how you can use your time at Queen's to enhance your employability and develop your career.

Degree Plus

Degree Plus is a unique and innovative programme that allows Queen's students to gain accreditation for skills and experiences gained outside of their academic programme.

Students may register for the programme at any time during their academic career but must have submitted evidence for the award of Degree Plus by 1 April in the year they hope to graduate. Successful completion of the programme provides students with the award of

Degree Plus on their transcript. Any extra-curricular activities which enables the development of academic, personal, career or employability skills may be included eg volunteering, involvement in a club or society, participation in an ensemble, completion of an additional course or programme, summer experience or working part-time. The award may be obtained in two different ways either by undertaking a programme which is fully accredited through Queen's or by combining two experiences and presenting evidence on a Degree Plus application form. For further details, visit the website www.qub.ac.uk/degreeplus

Part-time work – Student Jobshop

A high percentage of students work part-time whilst completing their degree. There are a number of good reasons for doing this as part-time work can help you:

- develop valuable employability skills that will impress future employers
- gain experience and a greater understanding of the workplace
- access and develop networking opportunities
- help financially during your studies

Register with the Student Jobshop to access a range of opportunities and fairly paid part-time jobs at www.qub.ac.uk/careers under 'Vacancies'.

Please note the University strongly recommends that students do not exceed 15 hours part-time work per week as there is strong evidence to show that significant levels of part-time work can affect degree outcomes.

If you are an international student there will be prohibitions or restrictions on working in the UK. It is very important that you confirm you have a legal right to work and if you do have the right to work, that you don't exceed the permitted hours. If you want to work, you must bring your visa to the International Student Support Office where your visa will be checked to confirm whether or not you can work and if you can, how many hours you are allowed to work.

Careers, Employability and Skills
Student Guidance Centre
University Terrace
Belfast
BT7 1NN
Tel: 028 9097 2770
Email: careers@qub.ac.uk
Website: www.qub.ac.uk/directorates/sgc/careers/

Chaplaincies

Currently there are 16 Chaplains and religious representatives recognised by the University. Our work is varied and far reaching but we always hope to offer a warm welcome, support and advice (spiritual and otherwise) to all members of the University community. Each of us is committed to playing a constructive and beneficial role in the building up of the individual person, and of the University community. The Chaplaincies website is the best source of information, however, the four main chaplaincy centres and points of contact are:

Catholic Chaplaincy	28 Elmwood Ave	Rev Fr Gary Toman
Church of Ireland Student Centre	20 Elmwood Ave	Rev Barry Forde
Methodist Chaplaincy	24 Elmwood Ave	Rev John Alderdice
Presbyterian Community Centre	12 Elmwood Ave (and 49a Derryvolgie Ave)	Rev Karen Mbayo

Website: www.qub.ac.uk/chaps

Counselling

Whilst we hope your time at Queen's is trouble-free, there may be times when you find things difficult for a range of reasons. If that is the case then please speak to the Counselling Service. Staff are friendly, approachable and experienced in dealing with issues that University students have to face. Don't leave things until the problem escalates; speak to them at the earliest opportunity. Counselling is free and confidential to any student of the University, and can range from a five-minute chat to a series of hour long sessions.

2nd Floor, Student Guidance Centre
University Terrace
Belfast BT7 1NN
Tel: 028 9097 2774
Email: counsellor@qub.ac.uk
Website: www.qub.ac.uk/counselling

Disability

Disability Services provides support to students with a wide range of disabilities including mental health difficulties and dyslexia. If you have a disability or acquire a disability whilst studying at Queen's, we can help arrange academic and personal support to meet your individual needs.

Student Guidance Centre
University Terrace
Belfast BT7 1NN
Tel: 028 9097 2727
Email: disability.office@qub.ac.uk
Website: www.qub.ac.uk/disability

Finance

The Income and Student Finance Office provides advice on course tuition fees, including the assessment and collection of fees. If you have any concerns about your fee assessment speak to staff in the office who have experience in advising student on these matters. They administer a range of bursaries and student support and hardship funds to help students in financial difficulty which do not need to be repaid. They also provide a finance function for the University Clubs and Societies.

Student Guidance Centre
University Terrace
Belfast BT7 1NN
Tel: 028 9097 2767
Email: IncomeOffice@qub.ac.uk
Website: www.qub.ac.uk/directorates/sgc/finance

The Students' Union Advice Centre also has two members of staff who provide advice and guidance on personal finance, debt management, income maximisation and applying for bursaries. They can see

students between 9.30am – 4.30pm, Monday – Thursday and 9.00am – 3pm on Friday. If you can only come outside of these hours, they will do their best to accommodate you.

Connie Craig
Financial Adviser
Student Advice Centre
2nd Floor, Students' Union
University Road
Tel: 028 9027 1049 or 028 9027 3106
Email: connie.craig@qub.ac.uk

Debbie Forsey
Money Management Adviser
Tel: 028 9097 1166 or 028 9027 3106
Email: d.forsey@qub.ac.uk

Health Centre

The University Health Centre (UHC) at Queen's offers student-focused NHS services and University funded non-NHS services for Queen's students. The UHC has extensive experience in the health needs of young adults and are a friendly team who understand University life. International students resident in the UK for six months or more on a student visa are entitled to free NHS care and can also register with the practice. Visit our website or phone the Health Centre for more information on how to register.

University Health Centre
5 Lennoxvale
Belfast BT9 5BY
Tel: 028 9097 5551
Email: reception.157@uhcq.gp.n-i.nhs.uk
Website: www.universityhealthcentreatqueens.co.uk

Learning Development Service

The Learning Development Service is available to help you with academic skills. You can have a one-to-one appointment and/or attend a range of workshops on topics including essay writing, referencing, time management, presentation skills and preparation for exams. You can find out more on their website or by calling into the Student Guidance Centre to make a free appointment.

Student Guidance Centre
University Terrace
Belfast BT7 1NN
Tel: 028 9097 2727
Email: sgc@qub.ac.uk
Website: www.qub.ac.uk/sgc/learning

Information Services

The goal of Information Services is to provide the highest quality information resources and services to students and staff of the University. This commitment to quality is well illustrated by the building of The McClay Library, which blends the best features of a traditional library with the latest learning technologies to create a truly 21st century environment for students and staff.

Information Services also supports student computing, which is based within The McClay Library. You can visit their website to determine the status of key computing services and computers currently free on campus, as well as information about accessing the wireless network, training and the virtual learning environment. (www.qub.ac.uk/student)

Queen's Sport

Recreational and competitive sports are equally important at Queen's and we have a popular programme of sporting activities to help promote both fitness and fun. We have four main sites which include the Boat House at Stranmillis, a Cottage at the base of the Mourne Mountains, the outdoor facility at Malone Playing Fields and the Sports Centre in Botanic Park. The Malone site has grass pitches for both competition and training, sand dressed and water based hockey pitches and a 3G playing area. The site is currently undergoing a multi-million pound investment.

The Sports Centre in Botanic Park has a state-of-the-art gym, squash courts, a climbing wall, 3G training area, swimming and diving pool and much more. All Queen's University students are entitled to a subsidised membership.

Queen's University Belfast Physical Education Centre (PEC)
Botanic Park
Belfast
BT9 5EX
Tel: 028 9068 1126
Email: sport@qub.ac.uk
Website: http://www.queenssport.com/

Study Support

Speaking to your Personal Tutor and using some of the material on Personal Development Planning can be helpful ways of supporting your studies. You may also benefit from more specific help. See the section on Learning Development Service for details on the support they can offer you.

Student Guidance Centre

The Student Guidance Centre brings together a number of support services that help guide and assist you throughout your time at Queen's. From managing your student record, developing your academic and employability skills, and offering advice and assistance for times when you may feel under pressure, all services work together to ensure you have an enjoyable student experience.

Information Assistants on the first floor will help you with all your queries about the University, from getting a new student card, to where to submit a form, or how to take advantage of specialist advice from one of the services. The Student Guidance Centre also offers a comfortable seating area, internet access, coffee, newspapers and laptops that you can borrow for use within the Centre.

Student Guidance Centre
University Terrace
Belfast BT7 1NN
Tel: 028 9097 2727
Email: sgc@qub.ac.uk
Website: www.qub.ac.uk/sgc

Students' Union (SU)

The Students' Union offers a range of membership services including entertainment venues, food and other retail outlets, alcohol-free study space in The SPACE, a student enterprise centre, the Students' Union

Advice Centre, clubs and societies, student volunteering, campaigns and representative work and much more.

Every student of the University is automatically a member of the Students' Union (which means there are about 20,000 members). Open 18 hours a day during term time, the Students' Union welcomes over one million visitors every year. The SU is recognised by Queen's University as the representative body of students and is run by elected full-time Student Officers (Sabbaticals) and student-centred staff.

The Sabbatical Officers, management and staff, work with the student body to ensure the improvement of facilities and support services for students of Queen's.

Queen's Students' Union
University Road
Belfast, BT7 1NF
Tel: 028 9097 3106
Email: studentsunion@qub.ac.uk
Website: www.qubsu.org

If you do have financial pressures that mean you have to work more hours than is advisable, please come and talk to us. Both the Student Income and Finance Department in the Student Guidance Centre and the Students' Union can give you advice on funds that are available to help students in your position. The Learning Support Service can also offer advice on time management.

International Students (non-EU/EEA/Swiss National)

All the services listed in this guide are equally available to international students and staff are happy to support you during your time at Queen's. In addition, the International Student Support Office (ISSO) has staff specifically trained to provide advice, support and guidance for international students.

The staff in this office are the only staff in the University who are permitted to provide advice or guidance on immigration/visa matters. The ISSO is in the International and Postgraduate Student Centre (IPSC). We offer a wide range of services including confidential advice on immigration, problems affecting your studies or personal concerns. We provide information on matters relating to arriving in the UK, opening a bank account, police registration, healthcare and doctors, safety and security, working in the UK, driving in the UK, activities in

the University, local activities and events, travel, British culture, local shops and services, facilities for families. More general support is provided to help with settling in the UK, life in Belfast, academic life and study methods, home sickness and culture shock and schools and childcare.

It is very important that International students meet the conditions of their visa while they live in the UK. This means that if you have a job you must not work more hours than you are permitted. If you want to work (paid or unpaid) you should make an appointment with the ISSO to discuss what you are allowed to do in the UK.

The UK has introduced new immigration rules called the Points Based System. This affects both you and the University. The University has a number of obligations to meet for the UK Border Agency which includes (but is not restricted to) keeping copies of your immigration documents, monitoring your arrival/enrolment and your attendance. The International Student Handbook contains a list of the recording and reporting obligations which must be carried out by the University. If you have any questions about these, please contact the ISSO.

You can contact the ISSO at internationalstudentsupport@qub.ac.uk with any questions, enquiries or to make an appointment. Alternatively, you can drop into the IPSC where we will be delighted to meet and help you.

When you attend an appointment at the ISSO you should always bring your passport with you.

International Student Support Office
International and Postgraduate Centre
Ground Floor
Tel: 028 9097 3899
Email: internationalstudentsupport@qub.ac.uk

Don't drop out – drop in!

We want you to do well during your time at Queen's and all these services are here to help you. Staff and Sabbatical Officers have a long and successful history of supporting students in a range of situations, so do not hesitate to ask for help. You certainly will not be the first!

Every year we come across students who wish they had asked for help sooner - so take their advice and come and speak to one of the support services listed here. If you are not sure which one to talk to, come to the Student Guidance Centre and one of the Information Assistants will be able to point you in the right direction.

2.5 Staff/Student Meetings

Students are represented on a number of School committees:

(i) Staff Student Consultative Committee (SSCC)

Staff representatives meet approximately twice each semester with student representatives from all years of both the Music and Music Technology pathways (BMus, BA, BSc and postgraduate). Student representatives are normally elected at the start of the academic year. If there is something you wish the SSCC to discuss, please bring it to one of the student representatives, or to the SSCC Student Chair. Any matter of joint concern to staff and students, including the curriculum, examinations, concerts, problems with facilities, safety etc is dealt with by the Committee.

(ii) School Board

The School Board, consisting of all the staff in the School, meets approximately three times each semester. The agenda is generally thematic or in the form of briefings on areas of common interest. Students are not normally required to attend.

(iii) Pathway Committees

There are Pathway Committees for the BMus and BSc pathways. These each consist of the academic staff involved in the pathway plus student representatives. These committees discuss the day-to-day running of the pathway and details of the curriculum and it is vital that student representatives attend these meetings and contribute to the processes of academic review and development. It is sometimes necessary where issues of sensitivity or confidentiality arise to reserve part of the agenda to staff only.

2.6 Safety and Security

It is the policy of the University that structures are set up to ensure that the requirements of the Health and Safety at Work Order (N.I.) 1978 are met. The School has instituted a Safety Committee to oversee the implementation of this policy and to advise on local issues. The Committee is chaired by Mr Kirk Shilliday. Everyone (including students) has a responsibility to ensure a safe working environment.

Please familiarise yourself with all relevant health and safety guidance in this section, including evacuation procedures, first-aid provision etc. Should you have any concerns or queries, these should be addressed to the School Office.

Emergency Procedures

In the event of an emergency seek assistance and raise the alarm as soon as possible.

The Internal Emergency Telephone Number is 2222; from an external phone or mobile dial (028) 9097 2222.

Action on discovering a fire:

- Sound the alarm by activating the nearest fire alarm manual call point (red 'break glass'). The alarm may also activate automatically where heat and smoke detectors are installed.
- Contact the Security Control Room via the Emergency number, Ext: 2222 to inform them of the fire and to obtain assistance.
- If you have been trained to do so and it does not place you or others in any danger, attempt to put out the fire using a portable fire extinguisher, otherwise:
- Make your way out of the building and report to the Assembly Area, your Assembly Area will be indicated on the Fire Action notices posted throughout the building.

In the event that First Aid is required:

Call for help and contact your nearest First Aider. A list of available First Aiders, and their contact numbers, will be on display on the green First Aid posters posted throughout the building.

Evacuation Procedure

- The fire alarm is a loud siren with a tone that rises and falls. In some areas there are also red flashing strobe lights to assist those with hearing impairments or where the sound of the siren may be masked, e.g. sound studios.
- On hearing the fire alarm – immediately leave the building by the **nearest available exit**. The lift should not be used as a means of escape.

- Access Controlled Doors: All access controlled doors (principally keypad access) which are on escape routes are automatically set to the unlocked state when the fire alarm is activated to allow quick and safe exit. Push pads intended for wheelchair users still remain operational at all times except during power outage.

Door release – break glass in event of doors remaining locked

- Your nearest available means of escape are indicated by the green 'running man' signs placed throughout the building.
- On leaving the building go directly to the Assembly Area. Your Assembly Area will be indicated on the Fire Action notices posted throughout the building.
- Do not return to the building until you are told to do so.
- Please make yourself familiar with the **Fire Action and Evacuation Notices** which are displayed in your workplace.

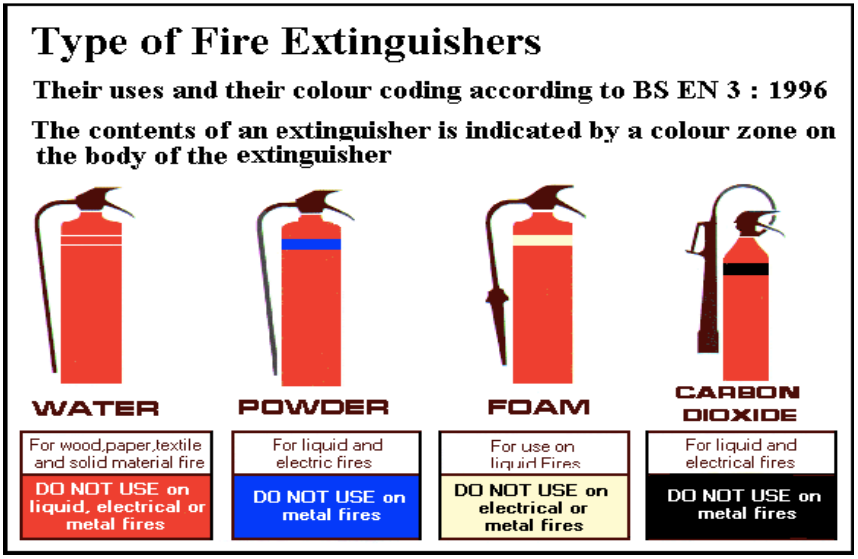
Fire Extinguishers

- The use of fire extinguishers is covered by a formal training programme. You should not use a fire extinguisher unless you have been fully trained ***and*** you feel confident to do so.
- You should only tackle a fire if the appliances provided are suitable and it does not place you or others in any danger. Note newer fire extinguishers are all coloured **RED**.

Carbon Dioxide (CO_2) Extinguishers are suitable for use on electrical fires. Do not use them on burning wood, paper or textile fires. Avoid holding the horn during discharge as you may receive a cold burn. Older CO_2 extinguishers are coloured black.

Water Extinguishers are suitable for fires involving burning wood, paper or textiles. Do not use water on electrical fires due to the risk of electrocution.

Fire Blankets are available in kitchen areas. Please make yourself familiar with the location of all fire extinguishers and fire alarm call points (break glasses) within your area.



Lifts

If you become stuck in the lift, activate the emergency call button or use the emergency intercom and wait to be rescued. Under no circumstances should you attempt to climb out of the lift.

Fire Doors and Escape Routes

- Fire Doors protect escape routes from smoke and fire and should not be compromised or kept propped open at any time.
- Escape routes must be kept clear from any obstruction or storage. Floors and walkways should not be used for general storage.

Fire Risks

- Never obstruct the ventilation of electrical equipment particularly by storing items on top of computer monitors.
- All items of electrical equipment should be switched off when not in use especially at night and weekends.
- Switch off all lights and close all doors and windows when leaving the office in the evening.
- Avoid storing combustible materials near sources of heat.

Non-Smoking Policy

Smoking is prohibited on all University grounds with the exception of some smoking shelters specifically designed by the University.

Working with Computers

Your computer and work station should be organised to enable you to work safely and comfortably. Please consult the guidance that is available on-line at http://www.qub.ac.uk/so.

Hearing Protection

Prolonged exposure to excessive noise can cause permanent damage to your hearing. Efforts should be made to reduce noise to a safe level. If this is not reasonably practicable, then appropriate ear protection must be worn.

Equipment

- Do not attempt to repair or modify any electrical equipment. Please report these problems (and other maintenance related matters) to the School Office.
- Be aware of the dangers associated with the operation and maintenance of equipment e.g. gantries, studio equipment, photocopiers, printers, guillotines etc which may cause electric shock or physical injury.
- Personal electrical appliances e.g. heaters, kettles may not be brought into the building unless approved by the Head of School and tested for electrical safety. Toasters etc. must only be used in a designated kitchen.

Lone and Out of Hours Working

- Out of hours working (after 6pm) must be authorised by the Head of School; all students are therefore required to complete a lone-working form, available from the School Office. Security (9097 5099) can provide assistance in an emergency if required.
- Magnetically locking doors can be released by pressing the green button located beside the door. In an emergency and in the event of failure of the release mechanism, activation of the green break glass will release the door.

Lifting and Carrying

- Caution should be taken when lifting and carrying objects such as speakers, boxes of paper etc and you should ensure that anything lifted is within your capability. Heavy objects e.g. water bottles must not be lifted unless you have been specifically trained and are capable of doing so.
- Anyone with any previous back problems or who may be pregnant should not lift or carry any heavy items under any circumstances. Take care not to create a lifting hazard for others by over filling waste bags and bins and heavy items should not be stored at high level storage.

Accidents and Reporting

All accidents must be reported to the School Office and entered in the School Accident Book.

3. FACILITIES

3.1 Access

Buildings

Except during concerts and other public events, the entrance to the Music Building is normally controlled by a keypad. The School Office will give each student an individual code for access. It is vital that this code is not shared with anyone else. Please note that the building must be vacated by 11.00pm daily.

At SARC, front door access is open from 9.00am to 5:00pm, Monday to Friday, but the building has keypad-controlled access at all other times.

Labs and Studios

There are computer labs and studios located in the basement of both the Music Building and SARC. The Music Building currently houses a recording studio and one undergraduate computer suite, while SARC houses four undergraduate studios and two computer suites. With the exception of the computer suite in the Music Building, these studio/ lab resources are reserved for use by students taking Music Technology modules.

Students are allocated pre-booked time in studios relevant to specific Music Technology modules. Remaining time slots can be booked using the online booking system. Access to the online booking system is provided via the relevant modules. All studio/lab resources are accessible from 8.00am – 11.00pm, 7 days a week.

During office hours (9.00am - 5.00pm, Monday-Friday), studio and lab keys can be signed out of the Music / SARC Office respectively. Outside office hours, they can be signed out from the main Security Office, located in the basement of the Administration Building.

Practice and Rehearsal Rooms

There are practice rooms located in the basement of the Music Building and in the basement of the old Science Library in Chlorine Gardens. The Music building practice rooms are suitable for acoustic instruments while the Science Library practice rooms are suitable for amplified instruments.

The practice rooms in the Music Building may be booked by School students on an hourly basis using the sheets on the performance notice board in the main corridor. Practice Room 1 in the Music Building is for the use of final year and postgraduate students only; the key is issued by the School Office in the Music Building. The Science Library practice rooms may be booked using the online booking system, access to which is provided via the relevant modules.

When not in use for teaching, the Harty Room, McMordie Hall and Lecture Room may also be booked in the School Office in the Music Building for individual or group use. Those wishing to use the organ in the McMordie Hall must obtain the key during office hours.

It is important that all performance spaces are returned to their standard layout after use (Harty Room and Sonic Lab – concert seating, McMordie Hall – lecture-room seating).

Disability Support Meetings

Students with disabilities, who have the services of a support person, may book the Seminar Room (Music) or the Multi-Media Room (SARC), when available, to consult with their helper.

3.2 Computing

Queen's Online

The University is rolling out more facilities on Queen's Online (QOL). You can use it to read the specifications of modules and pathways. The new Virtual Learning Environment (VLE) includes course materials that you can download or print as well as features such as online assessment and discussion forums.

Workstations

There are 14 Apple iMac workstations in the Music Building computer suite, which support word processing, music notation programmes, listening to CDs, viewing DVDs and access to online resources. There are 26 Apple iMac workstations in the SARC basement computer suite and 16 Apple iMac workstations in the SARC ground floor computer suite. Each of the SARC computer suites is equipped with audio hardware and software for music technology work. Further computing facilities are available across the University.

3.3 Instruments

Keyboards

The School has a wide range of keyboard instruments which may be used by students, including grand pianos, harpsichords, a two-manual tracker action organ in the McMordie Hall and a fortepiano in the Harty Room. The use of the Steinway concert grand in the Harty Room is restricted to performance students who are preparing for Platform, Performance Seminar, lunchtime or evening concerts, or practical examinations. The practice rooms are equipped mainly with Yamaha upright pianos: these are hard-wearing and reliable but if you encounter problems with them inform the School Office in the Music Building. There are larger organs in the Great Hall and the Whitla Hall: if you are interested in gaining access to these, please see Professor Jan Smaczny.

Orchestral/Percussion

The School has an extensive and valuable collection of orchestral and jazz/Latin percussion items. While storage, practice space and security inevitably restrict free access to this equipment, students are granted regular access for performance and sound-recording purposes. Items in the collection range from tuned percussion to drums, cymbals and standard small orchestral items such as cowbells and woodblocks. Contact Dr Paul Wilson or Dr Gascia Ouzounian if you wish to use these instruments.

Early Instruments

The School has a small number of early instruments which may be borrowed, most importantly a set of viols. Contact Professor Ian Woodfield if you wish to use these instruments.

Instruments for Loan

The School has a useful and growing collection of more unusual wind and brass instruments (piccolo, alto flute, cor anglais, E-flat clarinet, bass clarinet, baritone sax) plus double-bass and jazz bass which may be borrowed. Contact the School Office in the Music Building if you wish to use these instruments.

3.4 Language Centre

The University's Language Centre offers 'Non-specialist Language Courses' during the year in a wide range of languages and at different levels from beginners to post-A-Level. You are strongly advised to take advantage of this opportunity: singers are expected to be proficient in Italian, French and German, and musicologists will find much important literature in these languages.

Language Centre
The McClay Library
10 College Park
Queen's University Belfast
BT7 1LP

Tel: 028 9097 6178
Email: langcent@qub.ac.uk
Web: www.qub.ac.uk/lc

3.5 Libraries

The McClay Library

The McClay Library, which opened in summer 2009 offers a wide range of integrated Library and IT support services in a landmark new building. With 2,000 reader seats in a mixture of formal and informal spaces, it blends the best features of a traditional library with the latest technology to create a truly 21st century environment for our students.

There are places for quiet study and significant provision for group work allowing students to suit their individual learning and research style. The highest quality services and support are fully integrated within the building, making it an exciting and essential part of the student experience at Queen's. As well as extensive collections covering the Arts, Humanities, Social Sciences and Science and Engineering, the Library houses the University's Special Collections and a substantial short loan collection of postgraduate reading materials. The Library also provides a significant number of PCs for student use and has wireless access throughout so that students may access network services using their own laptops. Services are available to students across extensive opening hours, including a period of 24-hour opening in the weeks before and during examinations.

Library staff are committed to supporting students in their use and exploitation of printed and electronic resources and Subject Librarians provide extensive training and support to new students.

For more information, visit the Library website at: www.qub.ac.uk/lib

School Collections

The School houses a number of collections in the Music Building which you will need to access:

(i) Recordings

CDs, LPs, videos and increasingly opera on DVD. Catalogues of the CD collection and the Kelly LP collection may be accessed online from the School website and from a printout. The main LP and Video collection is indexed on cards in the basement below the foyer. All these items may be borrowed for short periods on application to the School Office in the Music Building.

(ii) Multiple Copies

Scores for individual or class study and vocal scores for choral rehearsal and performance. These are also indexed in an online/hard copy catalogue and may be borrowed through the School Office in the Music Building.

(iii) Instrumental Parts

A small collection of orchestral and chamber parts, including piano duets.

Listening and Viewing

There are listening and viewing facilities on workstations in the Music Building and at SARC. It is important that you purchase good quality headphones. We particularly recommend the following models Sennheiser EH350, Sony MDR7502, Beyer DT131 and 235.

More about Libraries – FAQs

(i) Courtesy

- Return books as soon as you have finished with them, even if they are not yet due.
- Do not mis-shelve books. If in doubt, leave on a cart or table for library staff to deal with.

(ii) Grove Online

The *New Grove Dictionaries of Music*, *Opera*, *Jazz*, etc. are now accessible together from *Grove Online*, which can be opened from QCAT.

(iii) Inter-library Loan

For advanced research projects, it is possible to use the inter-library loan system to obtain material not held at Queen's by completing a form that can be downloaded from http://www.qub.ac.uk/directorates/InformationServices/TheLibrary/UsingtheLibrary/

Please ensure that the book or article details you enter are as full and accurate as possible. You will also need to obtain an authorising signature or stamp from the School Office.

(v) Finding Journals

- When looking for a journal article on QCAT, do a title search on the journal title *(not* the article title).

- Journals are normally for library use only, but you can access an impressive collection of music journals including some for which we do not have a hard copy subscription by logging onto JSTOR.

(vi) JSTOR and other music journals online

- These can be accessed via the Library website.
- You can search for a specific article (try author and article title), or browse by a topic; e.g. “odes”.

(vii) Lost Items

- Books not on the shelf (and for which QCAT does not record a borrower) may have been misplaced. You can request a special search for the item at the Issue Desk.

(viii) Organisation

It is essential to organise your reading and listening for essays and exams at an early stage. You cannot assume that the material will be available a day or two before the assignment is due.

(ix) Pressmarks

- M1-M470 Books about Music
- MA-MZ Books about individual composers, e.g. MBA for Bach, Bartók
- qqM, qqMA-qqMZ Large books about music and composers
- mMA-mMZ Miniature scores
- qM, qMA-qMZ Scores and music (quarto, an “average” size)
- fM, fMA-fMZ Large books and scores
- R/M Reference books (mostly dictionaries and encyclopaedias), shelved on the first floor in the main reference sequence

- R/ZM Bibliographical sources (reference). First floor, in main reference sequence

(x) Accessing QCAT from your home computer

You can log into QCAT via your Queen's Online account.

(xi) Recall facility

If the book you want is out to another reader, this will be noted on QCAT - it is possible to recall the book.

(xii) Finding Scores

- If doing a shelf search, bear in mind that scores are shelved according to size, ranging from **m** (smallest) through **q** (standard) to **f** (large). Works by Henry Purcell, for example, can be found under each size option.
- If a search by composer and title does not work, your next options are:
  - Do a composer search only (you might have got the title wrong).
  - Check (through QCAT or a shelf search) to see if we have the complete works by a composer. The works-list at the end of *New Grove* articles can help you to negotiate some of the more complicated complete sets (e.g., J.S. Bach or G.F. Handel).

3.6 Stationery

A range of stationery is available from the Students' Union, including computer consumables such as DVDs, CDRs and CDRWs. Computer consumables are also sold by the School Offices.

The School Office in the Music Building sells sheets of music manuscript paper. Windsor Photoprints at Eglantine Avenue, near SARC, will give student discount on production of a valid student card.

3.7 Storage

Instrument Store

On payment of a deposit you can obtain a key for the Instrument Store in the basement of the Music Building. You are strongly advised to lock valuable instruments there whilst not in use, though the University cannot accept responsibility for loss or damage.

Lockers

There are lockers in the basement of the Music Building, keys to which may be obtained from the Office on a first come, first served basis on payment of a deposit. There are also lockers at SARC – please enquire in the Office for availability.

3.8 Music in Belfast

Concerts at Queen's

The School produces the *Music at Queen's* brochure each semester detailing concerts promoted by the School for students, staff and the general public.

(i) Lunchtime Concerts

These are weekly concerts on Thursdays at 1.10pm in the Harty Room or the Sonic Lab, admission is free. The series showcases visiting professional performers and composers as well as a number of student performers. All types of instrumental and vocal chamber music and electroacoustic music are represented. The lunchtime series is designed to provide students with opportunities to engage in a variety of music-making approaches. These concerts are often followed by workshops and masterclasses by visiting artists.

(ii) Evening Concerts

These are organised or hosted from time to time by the School or the Music Society, again in the Harty Room or SARC and occasionally in other venues. All evening concerts are free to School students, though you may need to request a ticket in advance.

(iii) Sonorities Festival of Contemporary Music

Sonorities is one of the crowning jewels in the School's concert programming, an annual festival of contemporary music taking place in November and in the Spring at SARC, the Music Building and elsewhere in the city. Sonorities takes full advantage of the special facilities and atmosphere of the Sonic Lab as well as the more conventional concert set-up of the Harty Room and attracts performers, composers and audiences worldwide. School students are admitted free and can also gain valuable CV-enhancing experience by getting involved in the organisation of the Festival. Sonorities is supported through partnerships with the BBC, the Ulster Orchestra and the Arts Council of Northern Ireland.

Ensembles

The School provides a varied range of auditioned ensembles. You will also be able to gain recognition for your participation through Degree Plus – an award that is designed to provide official recognition of extra-curricular activities and achievements.

Big Band: directed by Steve Barnett of the Ulster Orchestra;
Workshops/Rehearsals: Mondays 6:30pm – 8:30pm, McMordie Hall
Auditions: No audition
School Contact: Dr Franziska Schroeder (semester 1) f.schroeder@qub.ac.uk
Dr Stéphanie Bertet (semester 2), s.bertet@qub.ac.uk

Brass Band: Rehearsals: Thursdays 5pm – 7pm, Harty Room (September - June)
Auditions: No audition
School Contact: Prof. Michael Alcorn, m.alcorn@qub.ac.uk

Chamber Choir: directed by David Revels
Rehearsals: Tuesdays, 6:30pm - 8:30 pm, McMordie Hall
Auditions: Arranged by Mrs Audrey Smyth, audrey.smyth@qub.ac.uk

School Contact: Prof Jan Smaczny,
j.smaczny@qub.ac.uk

Camerata: the School's Chamber Orchestra, directed by Colin Stark of the Ulster Orchestra
Rehearsals: Mondays 12pm – 2pm, Harty Room
Auditions arranged by: Mrs. Audrey Smyth,
audrey.smyth@qub.ac.uk
School Contact: Dr Aidan Thomson,
a.thomson@qub.ac.uk

QUBEnsemble: specialising in improvisation and directed by percussionist Steve Davis
Rehearsals: Wednesdays 5pm – 7pm, McMordie Hall
School Contact: Dr. Paul Stapleton,
p.stapleton@qub.ac.uk

If you would like to be considered for membership of any of these groups, please contact Audrey Smyth.

Repertory Choir: as well as being compulsory for some modules, Repertory Choir is open to all wishing to enjoy singing, widen their experience of choral repertory and hone their sight-reading skills.

Rehearsals: Fridays 1pm – 2pm, Harty Room
Auditions: Arranged by Mrs. Audrey Smyth,
audrey.smyth@qub.ac.uk
School Contact: Prof Jan Smaczny,
j.smaczny@qub.ac.uk

Concert Life in the City

Belfast has an increasingly vibrant and varied musical life. Key events and venues include:

The Ulster Orchestra season includes regular Friday-night concerts in the Ulster Hall or the Waterfront Hall, covering the standard repertoire and featuring international soloists and conductors. Students are admitted at very favourable rates.

The **Waterfront Hall** promotes its own series of extremely varied classical and popular events, including opera and visiting orchestras.

The **Belfast Music Society** presents an annual weekend mini-festival of chamber music featuring top-class artists, usually on the Queen's campus.

Moving on Music, with whom we have a special relationship, promote a range of jazz, world music and classical concerts, often on-campus.

The **Belfast Festival at Queen's** presents a wide-ranging arts festival which is one of the most extensive in these islands. As well as classical music and opera it has a well-deserved reputation for bringing excellent artists to Belfast in the fields of dance, drama, jazz, folk and the spoken word. It takes place in late October/early November, and there are opportunities for students to get involved in its day-to-day running.

In addition to all this, Belfast has a vibrant pub and club scene, a varied rock music scene and bars where Irish music sessions may be encountered regularly.

Queen's Music Society

The Music Society is run by students for the benefit of students, both from the School and from elsewhere in the University. In addition to administering the lunchtime concert series, the Society organises occasional evening events, sometimes featuring its own ensembles. The highlight of the social calendar is the Formal, attended by staff as well as students, and other social events are held throughout the year. The Society has a flourishing Traditional Irish Music Group which meets weekly (enquire in the School Office in the Music Building for details).

QUB Electronic Arts Research Society (QUB EARS)

QUB EARS is comprised of researchers in all fields of digital arts and membership is open to anyone with an interest in this field. The objective of the Society is to promote educational activities within the realm of digital arts, engaging with the University and other partnerships in the community.

The Society runs educational events and workshops exploring aspects

of digital media and creative tools that lie outside the academic remit of the School. In addition these workshops are complemented with performance events at which members can demonstrate these skills and explore the new techniques they have learned.

4. STUDYING

4.1 Welcome and Orientation

The University runs a Welcome and Orientation programme dealing with a wide range of matters such as libraries, sports facilities, computing facilities and many other matters of interest to the new student. This takes place immediately prior to the start of the first semester and all new undergraduates are required to attend. Formal registration takes place during this period and the School runs sessions specific to your pathway. This programme will help you to find your way around, enable you to meet the staff and to learn something about how the School functions. This should help make your start in university life as smooth as possible.

4.2 Degree Courses

Pathways and Levels

Degree courses at Queen's follow a structure called a Pathway – the BMus, the BA Joint Honours and the BSc Music Technology are all pathways and conform to the following plan:

Pathway Structure		
LEVEL 1	**LEVEL 2**	**LEVEL 3**
6 Level 1 Modules	6 Level 2 Modules	6 Level 3 Modules or equivalent
Degree Classification Weighting		
10%	30%	60%

This degree classification weighting is applicable to students who first enrolled in the University in 2009; for students enrolled prior to 2009, degree classification weighting is: Level 2 – 40%, Level 3 – 60%.

Progression

- you cannot progress from Level 1 to Level 2 with more than one fail
- you cannot progress from Level 2 to Level 3 still carrying a Level 1 module
- you cannot graduate with honours with more than two fails amongst your Level 2 and 3 modules

If any of these applies to you, you will be called to appear before the School Student Progress Committee.

The BMus (Bachelor of Music)

The BMus course offers foundational study of the standard repertory and tonal harmony, spread over the first two years. There is considerable flexibility and also the opportunity to specialise: some students take only Music modules; others take a mix of Music modules with Music Technology and/or Ethnomusicology modules; still others take one-third of their modules (two per year) in a subject other than Music, generally following the Minor pathway in that subject. Those whose special interest lies in Performance, Composition, Musicology or Music Technology can take up to one-third of their degree in one or even two of these areas.

The structure of the pathway is summarised in **Appendix 1**.

The BA (Bachelor of Arts)

Music (but not currently Music Technology) is available in two versions of this pathway:

Joint Honours with Ethnomusicology

Minor Honours, where Music makes up one-third of the curriculum at each Level.

The BSc (Bachelor of Science) Music Technology

Music Technology is an exciting, innovative area of academic study, attracting students from both musical and scientific backgrounds, to learn about cutting-edge technical and creative developments in the field.

In Level 1, the course focuses on the acquisition of key skills in the areas of sound recording, computer programming, composition and sound design, signal processing and interactive performance environments.

In Level 2, students are encouraged to develop their skills and understanding of these subjects with a view to concentrating on one or more of the areas in a double module Portfolio during the final year. Portfolio projects reflect staff research interests and are individually supervised. Elements of the BMus curriculum are also available, notably performance and composition.

The structure of the pathway is summarised in **Appendix 2**.

4.3 Modules

What is a Module?

A module is defined as one sixth of the year's work for a full-time student. Since the year is divided into two semesters, each semester consists of three modules or the equivalent. This means that each single module should occupy you for about 12 hours per week. For some modules you may only have a couple of hours contact time. The remainder of your time should be spent reading, listening and preparing coursework.

Each module will generally cover a coherent area of the subject, such as an historical period, a body of harmonic or technical expertise, or the acquisition of a particular level of composing or performing skill. Some modules are compulsory for a particular pathway, others are optional. Each module possesses an identifying code and title, such as Repertory B (Western Music 1890-2000) (MUS1042), or Recording Techniques 1 (MTE2009). The codes convey information:

- The letters indicate the subject area.
- The first digit after the letters indicates the Level (1*** = Level 1, normally 1st year, 2*** = Level 2, normally 2nd year, 3*** = Level 3, normally 3rd year).
- The last three digits define the actual module, giving it (together with the subject code) a unique identifier.

Each module has a specification which may be accessed using the module code via QSIS, the University's online Student Information System. This gives a brief description plus information on the aims and learning outcomes, pre-requisites, contact hours and assessment. For most modules, staff will issue a more detailed course outline, and often this (together with other handouts) will be posted in the *My Modules* section of Queen's Online.

Bachelor of Music/BA – Level 1

BMus students take six modules in Level 1: two compulsory Repertory modules; two compulsory Theory and harmony modules, unless exempted from Fundamental Harmony 1; and two optional modules.

BMus Major students with a Minor in another subject take the two Repertory and two Theory modules, and take the Minor programme in the other subject for their options.

BA Joint Honours with Ethnomusicology students take three Music modules: at least one Repertory module, at least one Theory module, and a third module which may be in Repertory, Theory, Composition, Performance or Music Technology.

BA Minor Honours programme students take two Music modules: at least one Repertory module, and either a second Repertory module or a Theory module.

Core Repertory modules

BMus students take two Repertory (music history) modules in their first year: **Repertory A** (MUS1041), which covers western art music of the Classical and Romantic eras, in the autumn semester; and **Repertory B** (MUS1042), which covers western art music since 1890, in the spring semester. Teaching includes three one-hour lectures per week, each of which considers a particular composer or genre, and one-to-one essay feedback tutorials; also compulsory is a weekly

Repertory Choir class, where you will sing music covered in both these modules and in Repertory C. The assessment for both modules includes two essays, a listening test, reviews of two concerts that feature music from the period covered in the module, and a small attendance component for Repertory Choir.

Core Theory and harmony modules

Two theory and harmony modules are offered at level 1. The autumn semester module is called **Fundamental Harmony 1** (MUS1013); it begins with an introduction to/revision of basic music theory, and then proceeds to basic chordal progressions, and the analysis of eighteenth-century tonal music, using Roman numeral and figured bass notation. In the spring semester, the module is **Fundamental Harmony 2** (MUS1014), which builds on the material covered in Fundamental Harmony 1 by exploring different textures, such as the Baroque trio sonata and the Classical string quartet. Teaching for both modules takes place in lectures, with follow-up tutorials in small groups. Assessment for both modules includes homework exercises, class tests, and an exam or longer written assignment. In the case of Fundamental Harmony 1, there is also a short keyboard test. A few students who perform particularly well in the start-of-year harmony test may receive an exemption from Fundamental Harmony 1, but the vast majority of students on the BMus will take both modules.

Optional modules: Composition, Performance and others

In addition to these four core modules there exist a number of optional modules. By far the most popular of these are **Composition 1** (MUS1011) and **Performance 1** (MUS1017). Composition 1 introduces students to the ranges and effects of different instruments, the principles of voice-leading, and the development of a single chord or motivic idea into short pieces. The teaching takes place in lectures and seminars; assessment is based on homework exercises, two short pieces that students compose during the year (and which are often performed in workshops by visiting professional instrumentalists), and an exam. In Performance 1, admission to which is by audition, students receive both solo lessons and ensemble coaching (either in chamber music or in piano accompaniment) throughout the year with tutors who are allocated to them at the start of the year. Progress is monitored in weekly Platform classes, where students perform in front of the rest of the class and the module convener (who provide constructive feedback). Assessment is based

mostly on two end of year recitals – a solo one of 15-20 minutes including scales (worth 60% of the total assessment), and an ensemble one of 12-15 minutes (worth 20% of the total assessment); the remaining marks reflect the student's performance in Platform, and participation at masterclasses, workshops, etc. Keyboard skills are offered as an alternative to chamber music or piano accompaniment.

Other modules offered within the School include those in Music Technology, which are open to BMus students; these include **Performance Workshop 1** (MTE1011), intended for performers of non-classical music (including Irish traditional music), **Studio Techniques** (MTE1009), and **Virtual Studio** (MTE1015); for details on these and other modules, please consult the Music Technology section below. Options outside the School include modules in Ethnomusicology (world musics) and Social Anthropology; in recent years students have chosen to take modules in subjects as diverse as Drama, English, French, Mathematics, Modern History, Philosophy, Sociology, Spanish and Theology.

Bachelor of Music/BA – Level 2

BMus students take six modules in Level 2: two compulsory modules; a pair of what are called 'core option' modules in Composition, Performance, Musicology or Music Technology; and either one or two optional modules (this can include another pair of core options).

BMus Major students take four modules in Music: the two compulsory modules, plus a pair of core option modules.

BA Joint Honours students take three modules, at least one of which has to be Repertory C, Repertory D or Classical Harmony and Technique; the other two modules may be a pair of core option modules.

BA Minor students take two modules, at least one of which has to be Repertory C, Repertory D or Classical Harmony and Technique.

Compulsory modules

All BMus students take two compulsory modules in Level 2: **Repertory C** (MUS2041) and **Classical Harmony and Technique** (MUS2015). Repertory C covers music of the Middle Ages, Renaissance and Baroque eras, and has a format similar to Repertory

A and Repertory B, except that the assessment consists of one essay, a learning journal, a listening test, and an attendance component for Repertory Choir. Classical Harmony and Technique analyses the tonal and formal language of music of the Classical period; assessment consists of two homework exercises, a project, and a takeaway exam. As with the Level 1 harmony modules, teaching consists of a mixture of lectures and tutorials.

Core options

There are four pairs of 'core options':

Composition 2a (MUS2011) and **Composition 2b** (MUS2012) are taken in the autumn and spring semesters respectively. These develop the skills learnt in Composition 1 in lectures and seminars; as well as writing new pieces, students learn how to sketch and re-work material, and reflect on the role of the composer in the twenty-first century. Approximately half the assessment of each module is based on an individual work; the remainder is based on classwork and homework exercises. As in Composition 1, the opportunity exists for students to get their works performed in workshops by visiting professional performers. Admission to Composition 2a is dependent on getting 58% or more in Composition 1.

Solo Performance 2 (MUS2017) and **Ensemble Performance 2** (MUS2018) run concurrently throughout the year and must be taken together; as with Performance 1, teaching takes place in weekly Platform classes, and in individual lessons and group ensemble coaching. At the end of the year students have to give an individual recital (20-25 minutes) and an ensemble recital, whether in a chamber group or as piano accompaniment (20 minutes), or, alternatively, in advanced keyboard skills. The performance components make up 80% of the assessment for both modules; the remainder consists of skills development, Platform attendance, a CD review, and an evaluative essay. A mark of 50% for **both** the first study instrument or voice in Performance 1, **and** for Performance 1 as a whole, is required for admission to these modules.

Writing About Music (MUS2043) and **Repertory D** (MUS2042), which run in the autumn and spring semesters respectively, are the Musicology core options. Writing About Music introduces students to styles of writing about music other than that required for academic essays; these include book and concert reviewing, programme note writing, and more general techniques such as editing. Assessment consists of coursework exercises based on different styles of writing, including one piece of work that is resubmitted in the light of feedback, and a takeaway exam. Repertory D develops skills in critical listening; it consolidates the repertoire covered in earlier Repertory modules, and considers issues such as historical periodization and 'authenticity' in performance. Assessment consists of two essays, a listening test, and Repertory Choir attendance.

It is also possible to take a pair of core options in Music Technology. Any two Level 2 MTE modules are suitable for this, although the most popular are generally **Sound Design** (MTE2015; autumn semester) and **Electroacoustic Composition 1** (MTE2004; spring semester), which are often taken as a combination by students with an interest in composition; **Performance Workshop 2** (MTE2020; full year), which develops the skills acquired in Performance Workshop 1; and **Music Psychology** (MTE2052; spring semester), which is essential for any students wishing to undertake a Work Placement or Directed Study in music therapy in Level 3.

Optional modules

Depending on their interests, students may choose one or more of the following modules to make up their complement:

Musical Instruments (MUS2064, spring semester) examines the social use of musical instruments throughout the ages, and their representation in iconography. Teaching takes place in weekly lectures; assessment is based on two projects.

Irish Traditional Music: Origins and Trajectories (MUS2069, spring semester) introduces students to the history of traditional music in Ireland from the seventeenth century to the present day, and examines how the instruments and styles of traditional music have changed in the light of specific historical events. Teaching takes place in weekly lectures; assessment is based on an essay, a listening test and an exam, weighted at 20%, 30% and 50% respectively.

Solo Performance 2 and **Ensemble Performance 2** (these **must** be taken together);

Composition 2a and **Composition 2b** (these normally must both be taken together);

Writing About Music and/or **Repertory D** (students may take either or both of these modules);

Level 2 modules in Music Technology, Ethnomusicology or other subjects.

Bachelor of Music/BA – Level 3

BMus students take up to six modules at Level 3, at least one of which must be a Music History module. The remaining modules may be drawn from Music History, Composition, Performance, Musicology or Music Technology (or other subjects altogether), subject to the student possessing the necessary module pre-requisites. In some cases students may take 'double modules', which are worth 40 credits rather than 20.

BMus Major students take up to four modules (total 80 credits) in Music, at least one of which must be a Music History module; the remaining Music modules may be drawn from Music History, Composition, Performance, Musicology or Music Technology.

BA Joint Honours students take up to three modules (total 60 credits) in Music, at least one of which must be a Music History module; the remaining Music modules may be drawn from Music History, Composition, Performance, Musicology or Music Technology.

BA Minor students take two modules (40 credits) in Music, at least one of which must be a Music History module; the remaining Music module may be drawn from Music History, Composition, Performance, Musicology or Music Technology. Note that it is impossible for students on the BA Minor to take any double modules.

<u>Core Music History modules</u>

Music History modules are run in both the autumn and spring semesters; these vary from year to year. This year, the History

modules include, in the autumn semester, **Keyboard Music of J. S. Bach** (MUS3029) and **Wagner** (MUS3039), and, in the spring semester, **Opera in England from Purcell to Handel** (MUS3028), **Mozart's Operas** (MUS3033), **American Popular Song** (MUS3059) and **The Beatles** (MTE3050). These modules build on the core Repertory modules by specializing in a particular composer, genre or period; teaching is normally lecture- and tutorial-based, and assessment may include coursework essays, student-led seminar presentations, listening tests, written exams and coursework projects. You should consult the individual module conveners about what each module involves.

Composition

Composition 3 (MUS3087) is a double module, worth 40 credits, that runs throughout the year. Teaching consists of lectures, seminars and one-to-one tutorials, where the skills acquired in Composition 2a and Composition 2b are developed further. Student work is performed and discussed in weekly seminars, both by fellow students and, in workshops and (sometimes) concerts, by professional performers. Students are also encouraged to collaborate with Level 3 performers; in the past two years several new student compositions have received their premieres at final recitals. Assessment consists of studies exercises (worth 25% of the whole), a short composition (worth 25%) and a large-scale composition (worth 50%). Admission to this module depends on getting at least 58% in both Composition 2a and Composition 2b.

Performance

There are four Level 3 performance modules, all of which run throughout the year: **Single Recital** (MUS3072) and **Single Piano Accompaniment** (MUS3074), which are both single modules worth 20 credits, and **Double Recital** (MUS3082) and **Double Piano Accompaniment** (MUS3083), which are both double modules worth 40 credits. Students may not take more than one performance module, except for the combination of Single Recital and Single Piano Accompaniment. Teaching takes place in a weekly performance seminar class, where students will often have the chance to perform in front of visiting professional instrumentalists and singers. The structure of all these modules is similar: an end-of-year public recital worth 80% of the assessment (30-35 minutes for the two single modules, 45-50 minutes for the two double modules), a production diary (worth 15%) and a component for attendance at and participation in Performance

Seminar (worth 5%). The entry thresholds for these modules are as follows:

Single Recital: 58% or more for the performance component in Solo Performance 2, plus 50% or more for Ensemble Performance 2;

Single Piano Accompaniment: 58% or more for the performance component in Ensemble Performance 2 (piano accompaniment), plus 50% or more for Solo Performance 2;

Double Recital: 62% or more for the performance component in Solo Performance 2, plus 50% or more for Ensemble Performance 2;

Double Piano Accompaniment: 62% or more for the performance component in Ensemble Performance 2 (piano accompaniment), plus 50% or more for Solo Performance 2.

Musicology

Students may opt for **one** of the following three modules:

Special Project (MUS3076) is a single module, worth 20 credits, and runs throughout the whole year. Students write a 9000-word mini-dissertation on a subject that they choose in consultation with the module convener, which is then approved by the BMus pathway committee. Teaching includes a series of lectures in the autumn semester that consider issues such as sources, referencing and planning, but is mostly done on a one-to-one basis between the student and the supervisor allocated to them. The project itself is worth 85% of the module assessment, the remainder of which is based on a progress report, a seminar review, and class attendance. Admission to this module is dependent on the student getting an average of 52% or more for the essay components in Repertory C.

Dissertation (MUS3084) is a double module, worth 40 credits, and runs throughout the whole year. Students write a 14,000-word dissertation on a subject of their choice that they choose in consultation with the module convener, which is then approved by the BMus pathway committee. The teaching and assessment structure for this module is the same as it is for Special Project. Admission to this module is normally dependent on the student getting an average of 58% or more for the written work in Repertory C.

Directed Study (MUS3099) may be taken in either semester or across the whole year. It is a single module, worth 20 credits, in which students agree a programme of study (which is usually on a historical, theoretical, performance-related or sociological theme) with the module convener and a designated supervisor. Teaching typically consists of one-to-one tutorials, the frequency of which depends on the subject. Also dependent on the subject is the assessment structure, which may include essays, seminar presentations, harmony exercises, projects, etc.

Other options

Depending on their interests, students may choose one or more of the following modules to make up their complement of 120 credits:

Early Twentieth-Century Technique and Style (MUS3001) is a single module, worth 20 credits, that runs in the autumn semester. In weekly lectures students study the repertoire of two early twentieth-century composers, currently Debussy and Bartók, and undertake pastiche and analytical exercises. Assessment consists of weekly homeworks (worth 40% of the whole) and two more extended projects (each worth 30%).

Traditional Irish Music: form, style and development (MUS3069) is a single module, worth 20 credits, that runs in the autumn semester. Its focus is on the musical language of the different genres found in traditional Irish music, and teaching takes place in weekly lectures. Assessment consists of a seminar presentation (worth 20% of the whole), a project, which may include the composition of a piece of traditional music (worth 30%), and a listening test (worth 50%).

Notation and Transcription (MUS3066) is a single module, worth 20 credits, that runs in the autumn semester. Students learn about the musical notation of the fifteenth and sixteenth centuries, including lute tablature, and also handwriting script of the period. Teaching takes place in weekly lectures; assessment consists of weekly homeworks (worth 20% of the whole) and a final project (worth 80%).

Edition and Commentary (MUS3085) is a double module, worth 40 credits, that runs throughout the whole year. Students prepare an edition of a particular piece of music, based on available extant sources, and a commentary that provides a background to the work, a thorough explanation of the sources, and the editorial method.

Work Placement (MTE3017): see Music Technology section. Note that it is not possible to take a Work Placement **and** Directed Study if the Directed Study is also on a vocational subject.

Level 3 modules in Music Technology, Ethnomusicology or other subjects. (No more than 40 credits may be non-Music or Music Technology modules.)

BSc Music Technology – Level 1

The following modules are taken by all students:

Sound Synthesis (MTE1001) provides a foundation in the theory and practice of a wide range of digital sound synthesis techniques.

Virtual Studio (MTE1015) introduces students to professional audio software applications for recording, editing, mixing and performing audio tracks.

Computer Programming for Musical Applications I (MTE1007) introduces computer programming in the context of Music Technology.

Studio Techniques (MTE1009) provides a grounding in the operation of core components of the electronic sound studio.

Optional Modules

The fifth and sixth modules may be chosen from any permitted subject area across the University. Common choices include **Performance Workshop** (MTE1011), which caters for students with interests in performance areas outside the Western Classical tradition, including rock, jazz, traditional Irish, avant-garde, experimental, improvisatory performance practices, or a module from the BMus pathway, such as **Performance 1** (MUS1017) or **Composition 1** (MUS1011). Alternatively students may choose a module outside the School such as **World Music Cultures** (ETH1001), **Popular Music in Global Perspective** (ETH1004), **Introduction to Film Studies 1** (FLM1001) or **Introduction to Film Studies 2** (FLM1002). The Film Studies modules are highly recommended for students interested in the subject of sound design and are required in order to enrol on Film and Sound (FLM2014) in Level 2.

BSc Music Technology Level 2

Core Modules

At Level 2 of the BSc Music Technology, students must choose at least four of the following modules:

Advanced Sound Synthesis (MTE2003) focuses on the use of computers for generating and modifying sound materials.

Electroacoustic Composition (MTE2004) involves the application of music technology techniques in musical composition, covering topics such as making source sounds, preparing transformations and creating compositional structures.

Computer Programming for Musical Applications II (MTE2007) deals with advanced programming methodology and design including object oriented programming.

Recording Techniques 1 (MTE2009) explores the theory and practice of multi-track sound recording, editing, mixing and mastering for 'pop music production.

Recording Techniques 2 (MTE2019) explores the theory and practice of stereo sound recording, editing and balancing for 'classical' music production.

Interactive Sensing Systems (MTE2012) is an introduction to the technological foundations of embedded interactive sensing systems. Principles of circuits, analogue electronics and microcontroller programming are first introduced and then synthesized in order to design and develop systems with dynamic behaviours.

Sound Design (MTE2015) introduces both theoretical and practical aspects of design and audio-vision, including the analysis of sound design in film and animation works.

Performance Workshop 2 (MTE2020) continues to develop student skills in performance practice in genres such as rock, jazz, avant-garde, traditional Irish, experimental and improvisation providing students with an opportunity to apply technical skills acquired during their studies to their performances.

Music Psychology (MTE2052) introduces key themes in music psychology. These include theoretical perspectives on the social-psychological and evolutionary origins of musical behaviour; models of music cognition and perceptual processing; auditory neuroscience and the neuropsychology of music; developmental music psychology; empirical and experimental studies regarding the function and role of emotion in music; and applications of music and related technologies in therapeutic, medical and commercial contexts.

Optional Modules

Students may choose a further two modules from the above list or from the BMus pathway. A range of other options in Ethnomusicology and Film Studies as well as modules in other subject areas is available.

BSc Music Technology - Level 3

Core Modules

In the first semester, students take at least two of the following modules, the choice taking into account the desired specialism in the Portfolio module:

Electroacoustic Composition II (MTE3003) involves further techniques and compositional strategies in the use of music technology.

Computer Programming for Musical Applications III (MTE3007) continues to build on the programming knowledge acquired in the previous programming modules. Students are provided with the tools for building mature musical applications with interactive audio and graphical user interfaces.

Recording Technologies (MTE3009) provides practical experience of microphone techniques for surround sound reproduction and theoretical grounding in the range of sound recording mediums such as analogue and digital tape, optical discs, computer hard disc recording and data reduction techniques for portable music file formats.

Interaction Design (MTE3013) is an introduction to the analysis and design of the human-technology interface focusing on applications of the interface in the creative arts. It explores the boundaries between how technology knows and interacts (sensors and displays) and how the artist knows and interacts (senses and gestures).

Portfolio (MTE3000) is a second semester double module taken by all students and provides detailed experience of one of the following areas: composition, sound recording, computer programming, sound design, interaction design or signal processing. The module is delivered through small group and one-to-one tuition and is geared towards the needs of the individual student.

Optional Modules

The remaining module(s) may be chosen from the following:

Work Placement (MTE3017) provides practical experience of utilising Music Technology skills in an appropriate workplace: broadcasting institution, recording studio, secondary school, music software company, etc.

The Beatles (MTE3050) examines the history of the Beatles from a variety of perspectives. The primary focus is the evolution of the Beatles expressed through their song writing, films, musical performances and recording techniques. Other topics include the business history of the Beatles and the Beatles' relationship to the social history of the 1960s.

The History of Electronic Music (MTE3053) traces the development of Electroacoustic Music from Thaddeus Cahill at the dawn of the 20th Century to the Dance Music of today.

Modules on the BMus provide specialisms in the areas of Performance, Composition and Musicology. In addition, students can take modules on the Ethnomusicology pathway.

4.4 Enrolment

Choosing your Modules – Level 1 (Registration)

New students confirm their academic enrolment with their Personal Tutor during Welcome Week.

Choosing your Modules – Level 2 and 3

Around Easter each year the School will produce a list of available modules for the following academic year; from this you will (guided by your Personal Tutor where necessary) make provisional choices, a process called Pre-enrolment. At formal registration in September you either confirm your choices or make changes.

Changing your Enrolment

You can change modules within the first two weeks of each semester. In practice, it may be possible to withdraw from a module after this deadline, but not to enrol for a substitute until the following semester – you would have missed too much of the course. This may result in an unduly heavy workload.

In order to change your enrolment, you must seek approval from your Personal Tutor.

4.5 Teaching and Learning

The Structure of the Academic Year

The year at Queen's is divided into two semesters, each concluding with an assessment period.
Autumn Semester

Weeks 1-12	Teaching	Monday 27 September – Friday 17 December 2010
3 weeks	Vacation	Monday 20 December 2010 – Friday 7 January 2011
Weeks 13 -15	Assessment	Monday 10 January – Tuesday 25 January 2011
Inter-semester break		Wednesday 26 January – Friday 28 January 2011
Examination Results Published		Tuesday 8 February 2011

Spring Semester

Weeks 1 – 11	Teaching	Monday 31 January – Friday 15 April 2011
3 weeks	Vacation	Monday 18 April – Friday 6 May 2011
Week 12	Teaching	Monday 9 May – Friday 13 May 2011
Weeks 13-15	Assessment	Thursday 19 May – Saturday 4 June 2011
Examination Results Published		Thursday 23 June 2011
	Graduation	Week beginning Monday 4 July 2011

Types of Class

The way in which a module is delivered varies according to its content and the preferences of the staff involved, and there is a wide variety of class types in the School.

(i) Lectures

Large teaching session, typically of all the students taking a module, addressed by a lecturer. The format is often formal, though may be interactive or varied with, for example, the playing of musical examples. Lectures often contain the module's foundational concepts, understanding of which is essential to derive benefit from the module and to do well in the assessment. A vital skill which you need to cultivate for lectures is note-taking; whilst the lecturer may hand out an outline of the class, you will need to add salient points to enable you to recall afterwards the substance of what was said. Concentrate on key words and concepts – do not try to write down everything the lecturer says word for word: not only will you be unsuccessful, but you will be unable to grasp and reflect on the meaning of what is being said.

(ii) Seminars

Smaller or differently organised teaching sessions. These are more interactive and conversational in style; if led by a lecturer,

they will hope for comments and debate, and may well have asked you to read something or carry out a particular task in preparation for the session. Some seminars feature papers given by students who are being assessed (see Student Seminars).

(iii) Tutorials

There are two types of tutorials in the School. One is a small group (typically of 4-10 people), usually focused on a piece of weekly homework or other coursework, led by a lecturer or teaching assistant. The other is a one-to-one session for either a brief feedback or more extended supervision for modules such as Portfolio, Dissertation or Special Project.

(iv) Lab Classes

These are common in Music Technology, typically based round workstations, and are task oriented, with a member of staff in attendance.

(v) Practical Studies

Several types of class are specific to Performance modules. They include one-to-one instrumental or vocal lessons, Performance Platform or Performance Workshop, where Level 1 or 2 students perform before their peers and have their performance discussed in a spirit of constructive criticism, Performance Seminar, which has a similar but more intensive function for final-year recitalists, and various types of coaching session involving visiting performers.

Attendance

You are expected to be available for classes Monday to Friday throughout the teaching periods and Monday to Saturday for tests and papers during the examination periods as required by any of your modules. Please note that circumstances may require the School to schedule Performance examinations (especially Double Recitals) outside published semester dates; you are advised to check with the School Office before making arrangements for summer holidays or other activities.

Level 1 students and performance candidates at other levels may be required, in cases of failure or medical absence, to attend examinations or practicals during the Supplementary Examination period (typically the last two weeks of August). Final-year BSc students should check the date of the final Showcase of BSc work, which normally takes place after the end of the second semester.

Attendance registers are kept at classes and in some cases (e.g. Platform, Repertory Choir) are used to generate a mark as part of the assessment of a module. Whether this is the case or not, attendance is monitored and if unexplained absences are noticed the lecturer will notify your Personal Tutor, who will then get in touch with you to arrange a meeting. If you get into academic difficulties and are called before the School Student Progress Committee, one of the things the Committee will take into account in considering your case is your attendance.

Absences: If you are absent through illness, you should supply a medical certificate, either (if the period of absence does not exceed five working days) filled in by yourself or (if the absence exceeds five working days) by your GP, consultant or University Health. Exceptions are absences from examinations, failure to meet a coursework deadline or requests for extensions to coursework deadlines for which you must submit certification from a medical practitioner, normally within no more than three working days of returning to study or, if during an assessment period, no more than three working days after the end of the last examination.

If you are unavoidably absent for any other reason (e.g. family illness or music college auditions), discuss the matter with your Personal Tutor in the first instance and inform lecturers whose classes you will miss; in the case of emergency situations, contact one of the School Offices. Planned absences of a week or more, even if on musical business, are discouraged, as it is very difficult to make up the work afterwards. Notify the Head of School and talk to those teaching your modules. It is your responsibility (not theirs) to make sure you catch up on material afterwards.

Private Study: Structuring your time

The transition to university from secondary education can be challenging particularly in relation to time management. At the beginning of each semester you will be given a timetable that specifies

all teaching sessions, ensemble rehearsal times and regular concert and seminar slots. In addition to these scheduled events you are expected to dedicate 12 hours per week for each module.

Private study encompasses activities such as reading module related materials and bibliographies, listening to recordings, watching DVDs, practising your instrument, and preparing coursework, whether this be devising a piece of software or some other computer-based task, writing an essay, working on a composition exercise etc. Your study time should not be just spent on coursework. Students who achieve First-class honours degrees are those who spend time reading, listening and reflecting beyond the minimum requirements of the module.

As a School target for Personal Development Planning (PDP) we are asking you to make a weekly timetable, not just of classes but of everything you do. Try and programme in the average 12 hours per module (6 hours if it's a long-thin module, i.e. a standard module taught over two semesters). You might need more time for some modules than others, depending on whether the subject matter comes less easily to you.

4.6 Examinations and Assessment

Formal Examinations and Other Tests

Standard three-hour examination papers form part of the assessment for a small number of modules. The module convener should ensure that you are informed of the format of the paper and advise you on how to prepare for it.

For several modules there are Listening Tests, usually of no more than two hours; these explore the repertory and issues covered in the classes.

Special arrangements are made for people suffering from disabilities, ranging from extra time to sitting the paper in a special room.

Assessed Coursework

There are various types of coursework which contribute to the assessment for a module. Failure to meet submission deadlines will result in a deduction of marks.

(i) Essays and other projects

These are assignments for which the deadlines are typically announced in the module description document at the beginning of the semester. Late submissions are penalised by a deduction of 5% per day from the assigned mark, falling to zero after five working days. Thus, if a piece of work scored 65% and was one day late, a mark of 60% would be recorded.

(ii) Dissertations, Special Projects and Portfolios

The deadline for these is announced during the course of the second semester. The 5% per day deduction for late submissions applies here also. You are required to submit two copies of your work.

(iii) Take-away Examinations

These are projects for which there is a short time space between collection and return, typically 4-5 days. These are penalised at a much steeper rate according to the relationship between the extra time taken and the time allowed. As an example, if the project was to take 4 working days and scored 60%, the deductions would be as follows: 1 day late: 15% (one quarter), 2 days late: 30% (one half), 3 days late, 45% (three quarters), 4 days late, 60% (i.e. a mark of zero would be recorded).

Presenting Coursework

All written coursework (and written sections of work accompanying material in other media) must be presented in hard copy, word-processed on A4 paper, with the following:

- Double spacing, normally 12-point.
- Margins for annotation by the examiner.

- Numbered pages.
- Binder or folder, but not one which requires the examiner to remove every page separately in order to annotate it.
- A title page with the module number, module title, the title of the essay or project (please be accurate) and either your name or (if requested) your anonymous code – in the latter case do not give your name.
- Table of contents if an extended piece of work.
- Footnotes or endnotes – the former are more convenient for the reader.
- If appropriate, musical examples, either using a notation programme, copied or photocopied; make sure you number the examples and that they make musical sense – e.g. that they include clefs and key signatures.
- Bibliography containing all relevant sources
- Word count, excluding the bibliography and footnotes.

Coursework should be submitted to the appropriate School Office by the required deadline. Fill in the submission form, make sure it is received and date-stamped by a member of staff and retain the receipt, which is your proof of submission. Some modules use a system for electronic submissions. Since work can go astray, keep a copy of all work submitted. It is also your responsibility to keep backups of all your work as well as copies of work annotated by lecturers.

Grammar and Style

Written communication is of fundamental importance in both university study and the world of work; coursework submitted with grammatical errors, inappropriate modes of expression and careless spelling is unlikely to achieve high marks. Even if your main areas of study are composition, performance or technology, you will almost certainly have to write essays, reports or introductions in connection with your work.

Much help is available in this area, including published guides to grammar or punctuation, for example; material and help is available from the Learning Development Service in the Student Guidance Centre. Appendix 5 provides a short guide to help you to avoid common errors.

Bibliography and Referencing

All written work must be accompanied by a Bibliography, and all direct quotations or sources of information or ideas must be acknowledged in the form of references.

Bibliography

A bibliography must contain a complete list of the works you have consulted, in whatever medium, both those you cite specifically (see Referencing below) and those on which you have drawn in a more general way.

Standardise your format for author's names; give normally used first names (possibly including initials of other given names) and surname. Arrange in order of author's surname – putting the surname first will facilitate this, as in Brown, Howard Mayer, for instance. If there is more than one entry by the same author, list them by year in ascending order.

(i) Books

Entries should include the following Author's name, Title, City, publisher and year of publication and additional details as appropriate, such as: Editor; translator; series title.

Examples and recommended format:

Agawu, V. Kofi. *Playing with signs: a semiotic interpretation of Classic music* (Princeton: Princeton University Press, 1991).
Sanchez, Rinaldo. *La Sarabanda*, trans. by Richard Hudson (New York: Harper and Harper, 1982).
Hudson, Richard. *The Sarabande*, ed. by Stanley Sadie, Genres of Western Music 27 (London: W. W. Norton, 1979).

(ii) Articles

Entries for articles should include author's name, title of article, title of journal, year of journal, page numbers

Example:

Gilliam, Bryan. 'The two versions of Bruckner's Eighth Symphony', *19th Century Music* 16 (1992-93), 59-69.

Articles or chapters in larger works should include Author of specific item, its title, Title of larger work, Author/editor(s) of larger work, publication details, and page numbers of item

Example:

Kallio, Tapio. 'Meter in the opening of the Second Symphony', in *Sibelius Studies*, ed. by Timothy L. Jackson and Veijo Murtomäki (Cambridge: Cambridge University Press, 2001), pp. 275-95.

In the case of a dictionary (e.g. *The New Grove*), use the 'larger work' format; or, if citing more than one article, cite the dictionary separately as a whole and list the articles consulted, giving author's name, article title, dictionary title, volume number and page numbers.

(iii) Articles in CD or vinyl booklets or sleeves should include author's name, article title and recording details

(iv) Internet sources should include as appropriate author's name, title of article, title of complete source, type of source, date created, published or posted, URL and date accessed

Examples:

Rachel Carrico, 'Snaps, Clicks, Ticks, Tocks: Temporality and Fingertips', *Extensions: the Online Journal of Embodiment and Technology* (online journal), 4 (2008) *http://www.extensionsjournal.org/the-journal/4/snaps-clicks-ticks-tocks-temporality-and-fingertips*

Bach Bibliography http://www.mu.qub.ac.uk/tomita/bachbib/

(v) Scores

Single scores should include composer's name, title of work, editor's name if appropriate, city, publisher and year of publication (if given). Items in an anthology should follow the 'larger work' format given above.

(vi) Recordings

Give the following as appropriate, separated by full stops:

Composer or author. Title. Artist. Orchestra or Group. Conductor. Recording Company (year). Serial number

Example:

Brahms, Johannes. Symphony no.2. Wiener Philharmoniker. Cond. Carlo Maria Giulini. ERATO (1992). 435 348-2

Referencing

Learning how to cite references is an important part of academic work. There are 2 main referencing styles: Harvard (or Author-Date System) and Vancouver (or Numeric System). Module conveners might ask for a particular reference style, though below are some general guidelines. For more information on referencing standards please see http://www.qub.ac.uk/directorates/InformationServices/TheLibrary/OnlineResources/ResearchersHandbook/CitingReferences/

(i) When and what should I reference?

- All quotations (double check for accuracy)
- Excerpts from scores (if you have physically copied the score into your essay, *or* if the idea of using that piece of music to make a certain point came from a particular source)
- Graphs, tables, illustrations etc. or excerpts from them taken from another source.
- Ideas or opinions taken from another source.

If you have read an article which provides some factual details about a composer, eg “From 1718-1724, Handel taught the royal princesses how to play the harpsichord”, you do not need to provide a reference. However, if an opinion is included, then you do:
As Schulenberg (p. 90)* claims, “Handel’s harpsichord style at this time appears to have been influenced by the fact he was giving the princesses harpsichord lessons”.

If you may use this style of citation (*) in the text, be sure to include full details about all books and articles used in this manner in your bibliography. If you are using footnotes or endnotes (see below), the first presentation of each reference should give all the information provided in a bibliographical reference, with three changes to the formatting:

1) Names are presented in 'normal' order (first name, surname).
2) Names are followed by a comma rather than a full stop.
3) Always give a precise page reference. (N.B. This should influence how you take notes from sources).

Example:

1. Richard Hudson, 'The Sarabande for Spanish Guitar, 1600-1660', *Music and Letters*, 85 (1987), 125-40 (p. 131).

Second and third references may give a shortened form (guiding principle: make sure each article or book can be distinguished from all the others):

Hudson, 'The Sarabande for Spanish Guitar', pp. 125-40 (p. 133).
Hudson, *The Sarabande* (1979), p. 33.
Hudson, 'Sarabande', *New Grove* (2001 edn.), pp. 430-40 (p. 437).

(ii) Footnotes and Endnotes:

A superscript reference number is placed at the appropriate point in the text (following a quotation or allusion) and the corresponding reference either at the foot of the page (footnote) – preferable - or with the other references at the end of the piece of work (endnote). Many word-processing programs (e.g. Word) will do this automatically. In the case of Word, go to 'Insert' and choose 'Footnote'.

As you become more experienced you may begin to use footnotes or endnotes to comment on the reference or to put in asides with which you don't want to clutter the main text.

(iii) Useful Abbreviations

p page [just give the page number if the sense is clear]

pp pages

n note [for referring back or forward to another reference]

ibid 'in the same place' – saves repeating author's name etc in an immediately following reference

op cit 'in the work cited' – may be used (with page number) for subsequent citing of a work where the author's name is in the main text; you probably won't find a use for this if you have a bibliography laid out as above

loc cit 'in the place cited' – similar, where the reference is being made to the same page of the same work by the same author and where the author's name is in the text

Web Resources on Writing Skills

The following websites will be found useful:

Essay Writing Royal Literary Fund Guide
http://www.rlf.org.uk/fellowshipscheme/writing/essayguide.cfm

Programme Notes Associated Board:
http://www.abrsm.org/resources/writingProgNotesApr05.pdf

Grammar William Strunk's Elements of Style is available at:
http://www.bartleby.com/141/

Bibliography and Footnotes MHRA Style Guide
http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml

Delivering a Seminar

Being able to speak confidently and concisely about a topic is one of the most useful transferable skills you will learn at Queen's. Make sure you know how long your slot is and allow some time at the end for questions or discussion – above all do not exceed the allotted time! Your approach must be very focused: script your talk beforehand to check the timing, remembering to allow for musical examples if any, but deliver it in a lively manner, make eye contact with your audience

and do not stare at the page in front of you. Be prepared to respond to subsequent discussion. You may want to prepare a handout or use PowerPoint slides (check the technical details with the lecturer before the day). If you use slides or PowerPoint, please make sure you give him/her a hard or electronic copy (CD-rom or email attachment) of the material. Remember that the function of such materials is to orientate the listener using main headings or key words and to provide illustrations: Do not give out or project the entire text of your talk!. Recorded examples should be of the minimum length necessary to make the point and must not take up too much of your talk-time.

Marking

Written work is marked by one examiner with a second examiner scrutinising samples and any contentious or borderline cases to check that the marking standard is appropriate (this process is called 'moderation'). Level 3 modules such as Portfolio and Dissertation are double marked.

Performances are assessed by panels of two to four members of staff

The External Examiner looks at samples of work from a range of modules, paying particular attention to double modules.

Marking scale

When a lecturer marks a piece of work (including a performance) s/he will arrive at a mark on what is called the Conceptual Equivalents Scale (Appendix 3). This scale is used in conjunction with a set of more specific criteria defining what is expected for the achievement of a given area of the marking scale in different areas of the curriculum (see Appendix 4).

(v) Degree Classification

The first figure to be calculated in determining the class of a student's degree is the weighted average of the modules across the three levels, with Level 1 counting 10%, Level 2 counting 30% and Level 3 modules as 60%, rounded to the nearest integer. This may produce an immediate result but if the average is in the range 47-49, 57-59 or 67-69 and half the weighted modules are in the next class up the higher class will be awarded 'by Predominance' – thus a mark of 58 plus at least

half of the weighted modules in the 2.1 range or higher will produce a '2.1 by predominance'.

Results

You may look up your results online using your anonymous code – no-one else can get them for you without your express permission. Members of staff such as the module convener or your Personal Tutor will, on request, give you more detail about your performance within individual modules.

(i) Examination Results Codes

P = Pass

F = Fail (39% or less)

Level 1: You will be able to resit during the last two weeks of August. School policy is that you repeat failed elements and/ or hand in missing coursework. If you pass the resit the mark attained will be recorded but only 40% will be credited for the purposes of degree calculation.

Level 2/3: You have the right to resit failed elements or to hand in missing coursework the following year, next time the module is examined or (if it is not running) in the corresponding semester. If you pass the resit the mark attained will be recorded but only 40% will be credited for the purposes of degree calculation. If you prefer, you may take another module instead of the one you failed, but the '40%' rule still applies. It is possible to graduate with up to two failed modules.

RF = Referred

This code (at any level) usually means that you have amassed enough marks to pass but that the module is incomplete – i.e. you have not handed in all the coursework. You have 12 months to hand in the missing coursework, and this will release the referred mark without adding any further marks to it; if you do not, the module result Fail 39 will be recorded. If Level 1 modules are involved you are well advised to supply the missing work in time for the August resit period – otherwise you may have problems progressing to the next stage of your degree pathway. A Referred result may also be used where we

are aware of some legitimate reason why you did not complete the module assessment; you will be allowed to complete the assessment without penalty.

Abs = Absent

Indicates that you were absent from or failed to hand in the major part of the assessment or you failed to attend the whole module; counts as a fail in progression terms and may prevent you from graduating.

AbsM = Absent (medical)

Indicates that you were absent from or failed to hand in some part of the assessment for a valid and certified medical reason. You will be allowed to complete the module assessment without penalty.

School Student Progress Committee (SSPC)

If for any reason you are unable to progress any further towards completion of your degree, you will be asked to appear before the SSPC. The Committee is chaired by the Director of Education and includes pathway conveners and the School's Education Coordinator. It investigates why your progress has been unsatisfactory and how things may be remedied. Further details are issued to students who are summoned.

Appeals

There are several lines of appeal open to you if you consider that you have been treated unfairly in examinations or in any subsequent decision of the School Student Progress Committee:

(i) Clerical Check

A simple arithmetical check to ensure that no mistake has been made. A request must be submitted to the Office of the School which owns the module within ten days of publication of the result. Cost: £10, refundable if a mistake is discovered.

(ii) Review of a Result

There are two grounds for a review – either that there was a procedural irregularity in the assessment process or (in the case of dissertations and portfolios) that there was inadequate supervision. There is no appeal against the academic judgement of the examiners. Applications for review must be made to the Head of School within ten days of publication of the result using the appropriate form, available from the School Office, Academic Affairs Office (Admin Building) or the Students' Union. You should not make informal approaches to individual members of staff.

(iii) Appeals to the Central Student Appeals Committee (CSAC)

If, following a review, there is new evidence, or there was a procedural irregularity in the Appeals process, or you consider the decision too severe or inappropriate, you may appeal to CSAC through the Academic Affairs Office within five working days. CSAC also hears appeals against decisions of the School Students' Progress Committee; details of how to appeal are given to any candidates who have appeared before SSPC.

Academic Offences

Cheating

The term 'cheating' normally describes behaviour that takes place in an examination. It is considered to be cheating for an examination candidate to:

i) have any form of notes, or any items or texts other than those that are specifically permitted for that examination, at his/her desk in an examination hall during an examination; it is the candidate's responsibility to establish what the permitted items are for each examination.
ii) make use or attempt to make use of unauthorised items, texts or notes as described above.
iii) copy or attempt to copy from another candidate's examination script.
iv) obtain or attempt to obtain unfair assistance from another

candidate or from any other person.

v) impersonate another examination candidate, or to allow him/ herself to be impersonated.

vi) provide or attempt to provide unfair assistance to another candidate.

vii) permit another candidate to copy from his/her examination script.

viii) knowingly assist any candidate to make use or attempt to make use of unfair means in a University examination.

Plagiarism

Plagiarism is defined as the presentation of the work of others as the writer's own without appropriate acknowledgement. This includes auto-plagiarism (to use excerpts from your own previous work without appropriate acknowledgement) and self-plagiarism (to submit one piece of work more than once, eg where such has been previously submitted for a different assignment).

It is an academic offence for students to plagiarise.

Definitions and procedures for dealing with academic offences can be found in the University's General Regulations: University Calendar on the Academic and Student Affairs website.

It is also an academic offence for a student to permit another student to copy his/her work submitted for assessment. Both parties will be dealt with in accordance with these procedures.

Collusion

It is an academic offence for two or more students to work together on an assignment that is meant to be done individually. It is expected that the work being assessed, unless specifically designated as a group assessment, shall be the sole work of the student submitting it.

Fabrication

It is an academic offence for a student to claim to have carried out experiments, interviews or any form of research which he/she has not in fact carried out, or where he/she invents or falsifies data, evidence or experimental results. It is also an academic offence for a student knowingly to make use of falsified data as described above.

Avoiding Plagiarism

When you take notes, make sure that you always record where the ideas came from. Indicate, with inverted commas, where sentences or phrases are directly copied. When you write up you will then be able to see when you are quoting or paraphrasing, both of which require referencing. Make sure it is one or the other: if you are paraphrasing, make the words completely different (except for unavoidable words like 'and' or 'but'!), otherwise quote and put the author's words in inverted commas. Be up-front about your sources: comparing and contrasting the opinions of different authors (including your own) is an acceptable form of academic discourse provided it is all properly referenced. By dealing with several sources you will learn about the extent of knowledge and consensus on a particular topic. Remember that when you are writing about music, the music itself is the point: you need to engage with it as well as read about it.

Penalties

The penalties for academic offences vary according to their seriousness, taking into account whether the offence is a first or subsequent offence. They range from a written warning to a zero for the module with no opportunity to re-sit. Where possible the matter will be dealt with within the School, according to the procedures laid down in the University's Study Regulations.

Conduct and Study Regulations

You must abide by the University's Conduct Regulations, and your studies will be governed by the University's general Study Regulations, and the general Regulations for your programme. All these Regulations can be found on the Calendar website at:

http://www.qub.ac.uk/directorates/media/Media,131094,en.pdf

Scholarships and Prizes

The highest performing students in each of the BMus and BSc pathways, in both the first and second years, receive a **Foundation Award**. There are two further prizes for first-year students: the **Ashby Prize** (BMus), and the **Harrison Prize** (BSc).

The School also awards **Hamilton Harty Scholarships**, in memory of the famous Hillsborough musician (famed accompanist, conductor and composer) after whom the Harty Room and the Chair in Music are also named. The purpose of these scholarships is travel within Europe. Any BMus, BSc or BA Joint student may apply and applications are considered by the Boards of Examiners. Academic performance and the merit of the application are both taken into account. Application forms are available from either of the School Offices at the appropriate time.

5. WHAT NEXT?

5.1 Careers in Music and Music Technology

Careers in the Subject Area

There are a number of career paths which the School's graduates have followed, including:

- Secondary teaching (one-year PGCE at University of Ulster (Coleraine) or in GB).
- Primary teaching (one-year PGCE at St Mary's College or Stranmillis College or in GB).
- Third level lecturing (a PhD is essential for a career in a University or other degree-awarding institution, less so as yet for jobs in FE colleges; maximise your degree performance and go on to postgraduate study).
- Private or peripatetic instrumental or vocal tuition (pursue your own performing experience as far as you can, through postgraduate study at QUB or a Conservatoire and/or through diplomas).
- Performance (solo or orchestral) (apply for a postgraduate Conservatoire course).

- Composition.
- Arts Administration (apply for a postgraduate course and try to get some work experience while at Queen's); recent graduates have found employment with organisations such as Sydney Opera House, Arts Council of Northern Ireland, Ulster Orchestra, Music Theatre Ireland, Contemporary Music Network, Spitalfields Festival.
- Recording, Broadcasting, Audio Engineering; recent graduates have found employment with the organisations such as the BBC and RTE.

Careers in other Areas

Remember that a good degree in any subject will improve your job prospects in a whole range of areas. Be aware of your transferable skills, which, in the BMus and BSc, are likely to be more varied than in most other subjects and also unique to you owing to the flexibility of the options; PDP will help you to be aware of what you have to offer and to market yourself effectively. Music Technology as a relatively young discipline has opened up areas such as multimedia design and computer programming.

Past graduates have gone into such a wide range of professions, including the civil service, accountancy and banking.

The School hosts a Careers Information Day in the Autumn semester each year. Check also the services offered by the Careers Service: www.qub.ac.uk/careers

5.2 Postgraduate Study

There is a range of opportunities for further study at Queen's and beyond. We offer three distinct taught MA (Master of Arts) programmes, as follows:

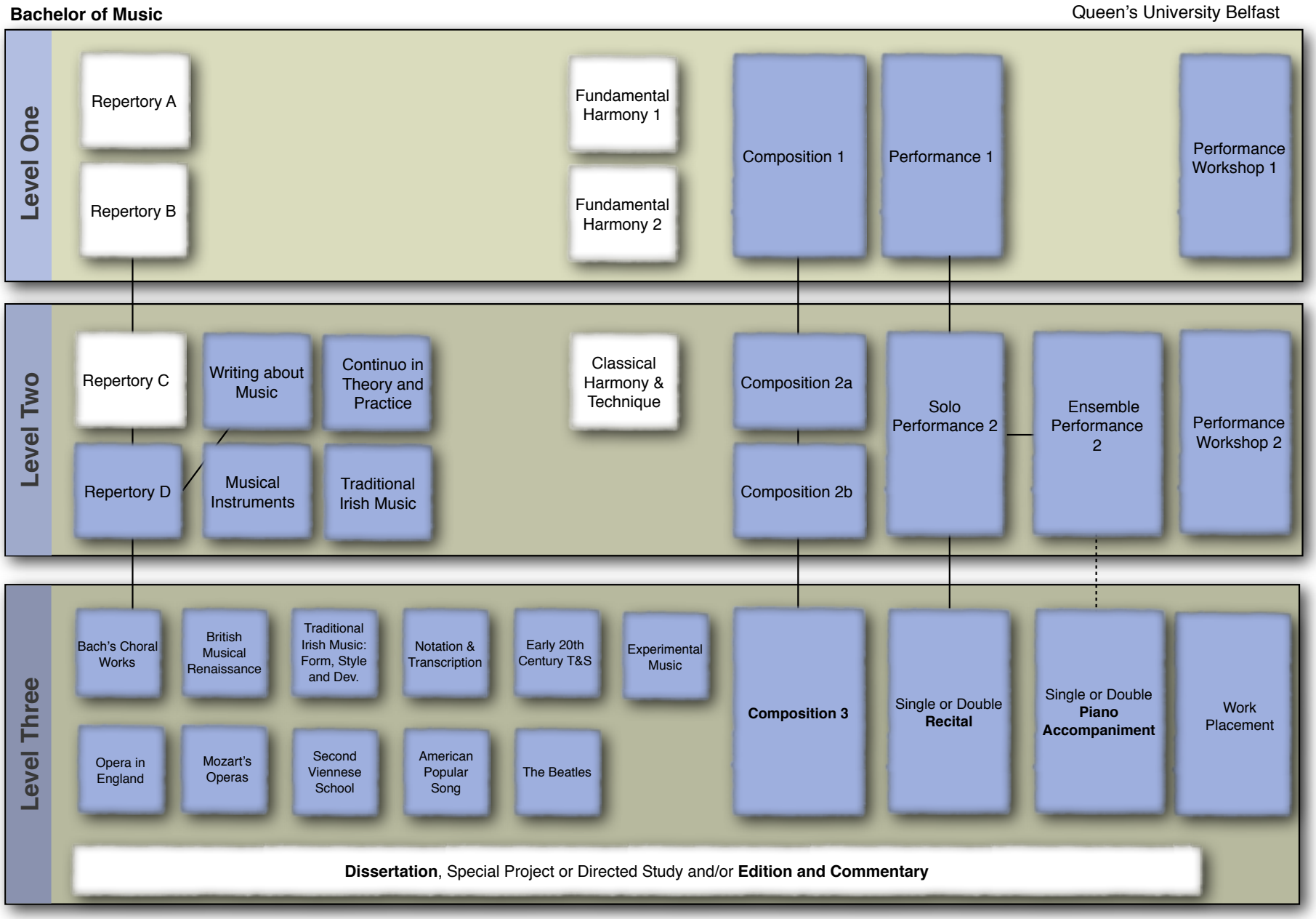
- **MA Music** (with the possibility of specialising in an area of staff interest, such as Renaissance music, the long 18th Century, opera studies and Irish Music).
- **MA Composition** (analysis of contemporary repertoire and a professional training in composition).

- **MA Sonic Arts** (an introduction to cultural, artistic and technical aspects of Sonic Arts in the first semester with the possibility for specialising in areas such as Performance, Sound Design and Composition, Interaction Design, Spatial Audio and Computational Acoustics).

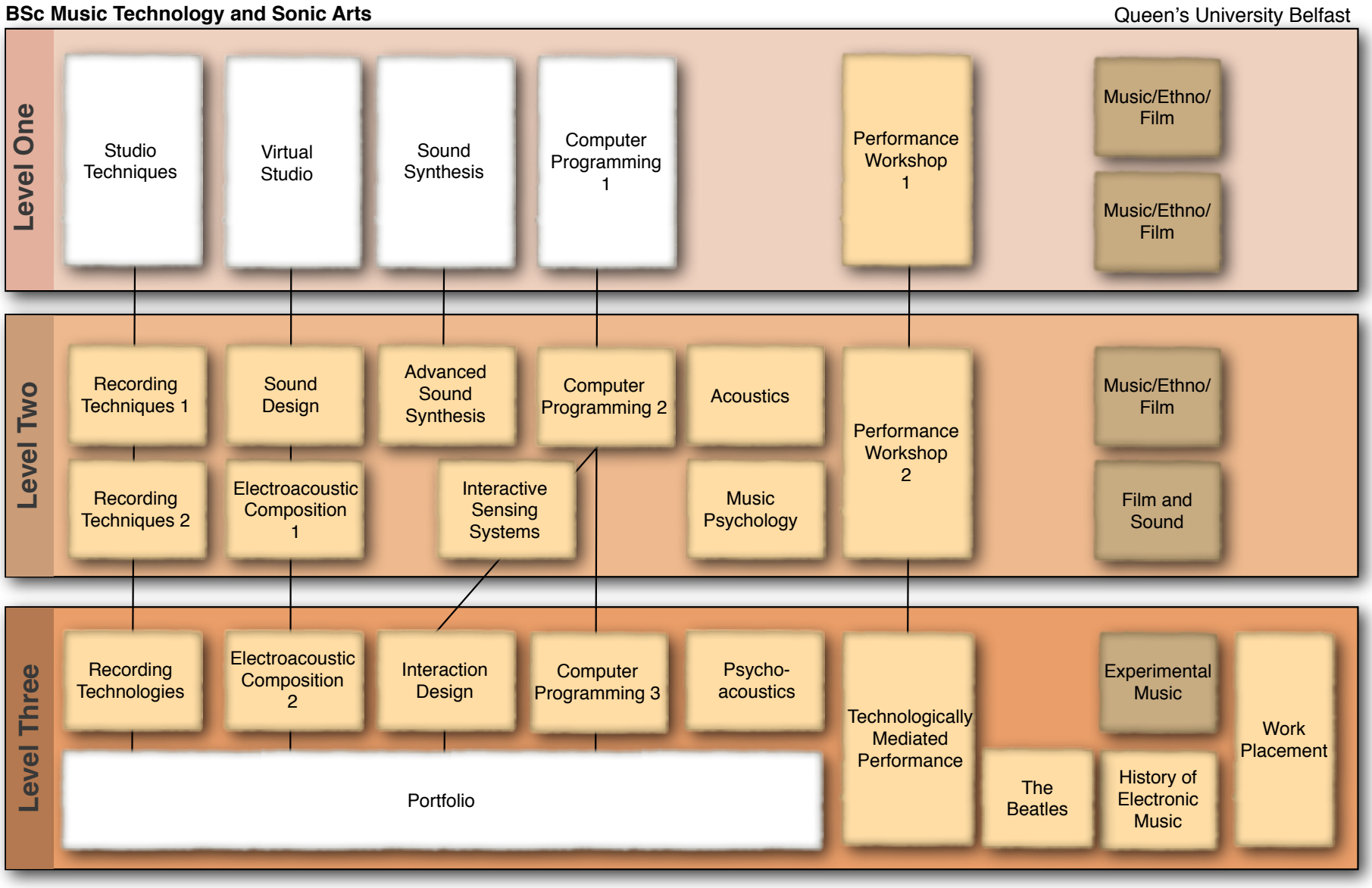
These programmes function not only as self-contained courses, but also as training for **doctoral studies**; the latter normally lead to the degree of **PhD** (Doctor of Philosophy) in **Musicology**, **Composition** (in 'conventional' and/or electroacoustic media) or **Sonic Arts** (in any of the currently active research areas within SARC).

Check out our **Postgraduate Prospectus** and other links on the School of Music and Sonic Arts homepage: http://www.mu.qub.ac.uk.

Appendix 1: Bachelor of Music



Appendix 2: BSc Music Technology



Appendix 3: Conceptual Equivalents Marking Scale

Conceptual Equivalent	% Pt	Mark Band	Level 1 Criteria	Level 2 Criteria	Level 3 Criteria
Exceptional I	100	95–100	**Excellent answer which:** • Is comprehensive and accurate • Is presented in a clear and cogent manner • Makes full reference to appropriate material • Makes effective use of language • Displays some of the following characteristics: o integration of a wide range of learning resources o originality of exposition or treatment o evidence of insight o critical evaluation	*Exceptional answer, an exemplary piece of work showing:* • A good degree of criticality • An in-depth knowledge and understanding across all the relevant areas • Very thorough coverage of the topic • Significance evidence of wide use of learning resources	*Exceptional answer, an exemplary piece of work showing:* • A very high level of critical analysis • A very high level of in-sight in the conclusions drawn • An in-depth knowledge and understanding across a wide range of the relevant areas including areas at the forefront of the discipline • Very thorough coverage of the topic • Confidence in the appropriate use of learning resources to support arguments made
		85–94			
High/Excellent I *(in addition to criteria for Definite/low 1)*	90				
Definite I	80	78–84		*Excellent answer showing:* • A degree of independence of thought and critical judgement • A thorough understanding of the main issues involved • Knowledge and understanding beyond module content • A degree of originality	*Excellent answer showing:* • Considerable independence of thought and critical judgement with sustained critical analysis. • A well developed ability to analyse concepts and ideas at an abstract level • A thorough understanding of all the main issues involved and their relevance • A substantial degree of originality • Substantial evidence of wide, relevant and critical use of learning resources • Good understanding of complex and problematic areas of the discipline
Low I	75	70-77			
High 2.1	68	67–69	**Very good answer which:** • Is generally accurate and reasonably detailed • Displays a good understanding of the main principles and a reasonable grasp of details • Shows strong and coherent argumentation • Is presented in a logical fashion • Makes frequent reference to appropriate material • Makes effective use of language	*Very good, comprehensive answer showing:* • A good awareness of the main issues involved at this level • The ability to analyse concepts and ideas at an abstract level • A good knowledge and understanding of module material • Evidence of use of learning resources beyond required texts/module material	*Very good, comprehensive answer showing:* • Good understanding of relevant wider issues. • Well developed arguments with evidence of independent thought • A good understanding of module material coupled with the ability to relate this to new ideas and concepts • Evidence of wide and relevant use of learning resources • Synthesis / integration of material from other modules/experience as well as the current module • Evidence of independent/autonomous learning
Definite/solid 2.1	65	64–66			
Low/clear 2.1	62	60-63			
High 2.2	58	57-59	**Good answer which:** • Is reasonably accurate and well informed, albeit with some minor omissions or inaccuracies • Is limited to the main issues and based on a limited range of learning resources • Makes some reference to appropriate material • Makes acceptable use of language, with some minor inaccuracies	*Good answer showing:* • Reasonably developed arguments, • Knowledge of the main issues involved at this level • A satisfactory understanding of module material • Little reference to resources outside module material	*Good answer showing:* • The ability to draw reasonable conclusions • Knowledge and awareness of the main issues • A satisfactory understanding of module material • Little reference to resources outside module material
Definite/solid 2.2	55	54–56			
Low/clear 2.2	52	50–53			

Conceptual Equivalent	% Pt	Mark Band	Level 1 Criteria	Level 2 Criteria	Level 3 Criteria
High 3rd Definite 3rd	48 45	47-49 44-46	**Adequate answer which:** • Displays evidence of understanding of the main principles in broad terms • May contain important inaccuracies or omissions • May lack a coherent structure • May answer the question indirectly or may lack supporting evidence	*Adequate answer which:* • Shows weak to fair understanding of main issues • Makes no reference to resources outside module material • Makes arguments that are weak • Has a low but acceptable level of written expression	*Adequate answer which:* • Shows fair understanding of main issues • Shows little familiarity with resources outside module material • Makes arguments that are not strong • Has a low but acceptable level of written expression
Low 3rd	42	40-43	• Makes minimal reference to relevant material • Shows poor use of language, although the meaning is understandable	*Passable (just acceptable) answer which:* • Is weak in material and understanding of module content • Contains significant omissions and/or inaccuracies • Recognises the aim of the question and has attempted to answer it	*Passable just acceptable) answer which:* • Contains some relevant material • Contains significant omissions and/or inaccuracies • Recognises the aim of the question and has attempted to answer it
Marginal fail	35	35-39	**Failing but compensatable answer which:** • Displays a very limited understanding of the aim of the question • Is sparse in material and lacking in organisation • Contains material that is inappropriately used or of limited relevance • Proceeds by way of assertions unsupported by appropriate evidence • Shows poor use of language with significant grammatical and other errors	***Marginally failing answer which:*** • Meets some of the necessary requirements • Has some major inaccuracies • Shows limited knowledge of the main issues	*Marginally failing answer which:* • Meets some of the necessary requirements • Has some major inaccuracies • Shows limited understanding of the module content
Weak fail	25	25-34	**Unsatisfactory, poor answer which:** • Shows a complete lack of understanding of the question • Provides very little of any relevance and value to the question • Makes an incoherent argument • Shows poor use of language with significant grammatical and other errors	*Unsatisfactory answer which:* • Meets very few of the necessary requirements • Shows some recognition of the meaning of the question • Shows little familiarity with the main issues • Indicates that knowledge is vague and skimpy • Has many major inaccuracies	*Unsatisfactory answer which:* • Fails to meet most of the necessary requirements • Shows little understanding of the major issues • Indicates that knowledge is vague and skimpy • Has many major inaccuracies
Poor fail	15	15-24		*Poor answer in which:* • There are few points relevant to the question • The bulk of the answer is irrelevant/inaccurate • There are major misunderstandings of the material	*Poor answer in which* • There are few points relevant to the question • The bulk of the answer is irrelevant/inaccurate • There are major misunderstandings of the material
Nothing of merit	0	0-14		*Answer meeting none of the necessary requirements with:* • Minimal or no material of value to the question asked • No recognition of the question	*Answer meeting none of the necessary requirements with:* • Minimal or no material of value to the question asked • No recognition of the question

Appendix 4: Assessment Criteria

Below is a list of criteria applied in the assessment of written, performative and compositional work across the School. These maybe complemented by module or assignment specific criteria.

Written Work (Essays, reports and dissertations)

- Originality of thought, concepts and ideas, maturity of argument evident in the text
- Command of past and current intellectual debate with respect to the topic
- A mature understanding of appropriate methodologies and their use for an hermeneutic approach to the topic
- The overall design and structure of the text, its cogency and relevance to the development of the ideas
- Understanding of the topic as revealed in the use of material, the thoroughness and clarity of argument and the originality of approach
- The competence and maturity of the use of primary and secondary material, e.g., musical sources, interviews, bibliography, electronic sources
- Evidence of critical reading relating to the issues of the text
- The presence of critical evaluation of material and argument throughout the text; the absence shallow descriptive passages
- Linguistic competence, e.g., good use of English, accurate and thorough bibliographic referencing, elegance of expression and overall presentation
- Appropriate and relevant use of additional illustrative material such as tables and illustrations
- The overall presentation of the submission (e.g., a poorly presented submission will influence the assessment negatively)

Performance (Instrumental or using electronic devices)

- Sense of occasion ("Sense of occasion" includes platform behaviour: entrance, acknowledging the audience, exit, stance etc.)
- Sense of commitment, authority and individuality
- Consistent and appropriate approach to musical style, taking into account the genre and cultural context of the music, or the period in which it was composed
- Accurate reflection of notation in case of notated music
- Dynamic variation and projection
- Variation of sound quality/timbre
- Textural realisation (e.g. part-writing, counterpoint)
- Structural shaping and pacing (phrase/gesture shaping and phrase/gesture relations; smaller units or sections in relation to the whole)
- Articulation
- Interaction with accompanying instrument(s) or group
- Fluency of technique and performative confidence
- Control of the instrument/voice over the full pitch-range
- Intonation
- Engagement of the audience

Composition

Assessment is based on the musical quality of the finished composition as represented by scores, recordings, other submitted materials, and performance (where applicable).

- Evidence of creative invention and dynamic use of musical resources, moving beyond cliché and predictability with regard to both local and large-scale concerns.
- A musical form which is pertinent to the materials
- Effective continuity and pacing
- The development and expansion of materials. This is more concerned with musical relationships as perceived aurally than with the technical manipulations and transformations of materials/source-sounds, although the two may be linked.
- Imaginative use of resources and techniques.
- The level of interest and impact are such that the music remains rewarding on repeated hearings. Pay attention to the creation of concurrent events and generating interest at different levels of structure.
- Use of spatial imaging and perspective in case of recorded or synthesised materials
- Professional standards of sound quality in case of recorded or synthesised materials
- The nature and coherence of the relationship between instrument/voice and electroacoustic elements, whether pre-recorded, or generated/processed in real/deferred time, in case of mixed pieces.
- The effectiveness of the piece in performance
- The imagination and suitability of the conception of the performance system in case of experimental instruments, software instruments for performance, laptop improvisation
- Inventiveness of performance practice in relation to both technological and musical resources.
- Relationships between acousmatic and non-acousmatic elements.
- Musical relationships in group performance as suggested by pre-composed/programmed elements
- Listener communication and effectiveness of presentation
- The use of instrumentation, notation, sound materials, editing and mixing, algorithms, improvisation
- Ability to work within self or externally imposed constrains and fulfill the demands of the assignment (media, form, context)
- Appreciation of compositional techniques and their implications for local and large-scale form

Programming, DSP and other Technical Subjects

Assessment is calculated according to the criteria below:

- Evidence of original algorithm development.
- Functional completeness.
- Use of standard software engineering methodologies.
- Source code style including comments, variable naming, and layout.
- Evidence of Software design, captured in a separate document or as embedded comments.
- Software robustness, error handling.
- Graphical interface design, component layout.
- Software usability.
- Creativity, extending traditional approaches.
- Use of media (graphics, audio) in software.

Appendix 5: Avoiding Common Errors

based on material by Jonathan Worley, St Mary's College

1. Sentences must be complete and not incorrectly combined with other sentences.

The following should be avoided:

- *Sentence Fragment:* The sentence either lacks a subject or a verb or contains an incomplete thought:
  * When you write an essay. (Incomplete thought.)
  * Peter, the son of a fisherman. (No verb.)
  * Went shopping. (No subject.)
- *Fused sentence*: The placement of two sentences together as if they were one sentence:
  * The new wave is not new it is a repetition of old ideas. (A full stop, colon, semicolon, or comma followed by co-ordinating conjunction is needed after the second new.)
- *Comma splice, dash splice:* Two sentences incorrectly joined by a comma or a dash—a very common, fundamental error.
  * The new wave is not new, it is something old. (A full stop, colon or semicolon is needed after new.)
  * The new wave is not new—it is something completely different. (A full stop, colon or semicolon is needed after new.)
- *Run-on sentence:* An excessively long sentence, not necessarily grammatically incorrect but difficult to follow.
- *Choppy 'style':* Too many short, simple sentences. A Lack of variety in sentence structure.

2. Distinguish between plurals and possessives. Know the its (= belongs to it) / it's (= it is) distinction.

- Example of possessive: Jekyll's house, **not** Jekylls house.
- Example of plural: The cinema of the 1950s, not the cinema of the 1950's.
- It's often said, **not** its often said; in formal writing, 'it is' is preferable.
- The flower has come into its own, **not** the flower has come into it's own (the *opposite* of what happens with possessive use of nouns).

3. Underline or italicise books, journals and longer musical works. Place articles, chapters, songs, arias and other portions of longer works within quotation marks.

- Examples:
  * Gray's Anatomy or *Gray's Anatomy* (book).
  * Early Music (journal).
  * *Amadigi* (opera).
  * 'Sarabande', in *The New Grove Dictionary of Music* (Article or chapter in a longer work).
  * 'Vendicarmi' an aria or song in a longer work.
- Italics or underlining is acceptable in word-processed documents. Be consistent in your usage. Use either single or double quotation marks consistently. Some bibliographic forms omit quotation marks for shorter works.

4. Proofread for spelling errors. Do not rely on spell checks alone!

- Typographical errors (teh for the; form /from).

- Composers' names.
- Your tutor's name.
- Characters within operas.
- Technical terms (e.g. semiotic, demisemiquaver).
- Frequently misspelled words (e.g. grammar, secretary).
- Foreign words (*concerto grosso*; *recitativo secco*); note that these should be italicised.

5. Introduce quotations correctly.

- Use block quotations when you are citing more than two lines of text:
  * The following lines are relevant:

    The earth is too much with us, late and soon,
    Getting and spending, we lay waste our powers.
    Little we see in nature that is ours:
    We have given our hearts away, a sordid boon.[1]
  * Note: colon, no quotation marks, smaller typeface (optional), footnote.
- Use in-text form for shorter quotations. Make sure all opened quotations are closed.
  * Tony Blair said, 'Now is the time for all good men to come to the aid of their party.' [1] (Note comma, capitalisation, terminal punctuation and footnote)
  * In the tried and true tradition of political loyalty, John Major made the following statement: 'Now is the time for all good men to come to the aid of their party.' [1] (Note usage of colon)
  * He said that now was 'the time for all good men to come to the aid of their party'.[1] (Note lack of introductory comma, no capitalisation, terminal punctuation, footnote.) Be particularly careful in using this format that the sentence makes grammatical sense.

6. Make your paragraphs of appropriate length.

- Experiment with shifting paragraph boundaries to increase coherence.
- Very occasionally, short paragraphs are used for emphasis.
- The more scholarly the work, the longer the paragraphs are likely to be.
- Consider writing transitional paragraphs instead of creating new sections with new titles.

7. Proofread for the correct usage of commas according to several criteria.

- Setting off introductory material:
  * However, I am of a different opinion. (Introductory word.)
  * Depending on his condition, he will have to remain in hospital overnight (Introductory dependent clause.)
- Items in a list:
  * He bought chillies, avocados, salsa and tortillas. (A noun list.)
  * It was an anachronistic, stylised costume. (An adjective list.)
- Setting off introductory material:
  * However, I am of a different opinion. (Introductory word.)
  * Depending on his condition, he will have to remain in hospital overnight (Introductory dependent clause.)
- Connecting independent clauses.
  * I went to the store, and I bought a copy of *The Full Monty*. (Independent clauses joined by and, but, or, for, nor, so yet).

- Setting off introductory material:
  * However, I am of a different opinion. (Introductory word.)
- Setting off non-essential elements:
  * My uncle, who fought in the Great War, is over 100 years old. (Non-essential.)
  * The relative who fought in the Great War was my uncle. (Essential.)

8. Deploy tenses consistently and according to convention.

- Refer to historical events in the past: Coleridge wrote *The Ancient Mariner* in 1797.
- Consider analysing texts and studies as if they occur in the present: The study maintains there is no benefit to separate injections for measles and mumps.
- Be chronologically logical: Keats contracted tuberculosis after he had written 'The Nightingale'.

9. Follow rules for appropriate capitalisation.

- Capitalise proper nouns, such as people, places, the names of historical events: Industrial Revolution, Romantic Period.
- Capitalise the names of proper adjectives: English, European.
- Do not capitalise directions (east, west) or seasons (summer, winter), unless they refer to particularly named regions. Example: In the West, computers dominate.
- Use capitalisation appropriately when quoting. (See item 5 above.)

10. Make appropriate word choices.

- Know the proper usage of technical terms.
- Use synonyms carefully.
- Know common word pair errors, e.g. 'lose' and 'loose'.
- Avoid informalities unless appropriate for effect: 'Immunisation is really brilliant.'
- Don't use slang or substandard English: e.g. 'youse' or 'ain't'.
- Consider investing in a reputable music dictionary, an English dictionary and a thesaurus.

11. Consider avoiding split infinitives.

- 'To go boldly where no one has gone before' and not, 'To boldly go where no one has gone before'
- *however*: Though it is still predominantly a standard convention to avoid splitting infinitives, linguists currently argue there is no good reason for this rule and that artificially 'un-splitting' infinitives can create confusion in meaning.

12. Use colon and semicolon appropriately.

- Use a semicolon in the following standard form:
  * If I had my way, the streets would be paved with gold; however, macadam will have to do for the present.
- Use a semicolon to separate two sentences of equal importance but very closely related.
  * I would like to go home now; my daughter would like to go home, too.
- Use a colon to separate two sentences when the first sentence announces the importance of the second.

    * Do not go home that way: the traffic is tied up because of a bomb scare.
- Use a colon to introduce a block quotation.
- Use a colon to introduce an important list.
    * Please bring the following: okra, brown rice and soy sauce.

13. Avoid dangling participles.

- Dangling participle: 'Turning now to sports, Manchester United is once again in the headlines.
- Correct: 'Turning now to sports, I bring you the latest scores.'
- (Manchester United does not turn to sports: the sports presenter does.)

14. Deploy gender free language, generally through the use of plural form.

- A reader must make up his own mind.
- Readers must make up their own minds.

15. Make subject and verb, noun and pronoun agree in number.

- Readers must make up their minds.
- Not one of the many applicants is going to get the job.

16. References to Antecedents.

- Have pointing words such as 'this' clearly identified:
    * Unclear: This is what is important.
    * Better: This discrepancy in interpretation is important.

Appendix 6: Personal Timetable

	Monday	Tuesday	Wednesday	Thursday	Friday
9.00am					
10.00am					
11.00am					
12.00pm					
1.00pm					
2.00pm					
3.00pm					
4.00pm					
5.00pm					
6.00pm					

Remember! – schedule your private study as well as lectures, tutorials and lunchtime concerts. You should also make a note of special events such as seminars, workshops etc