





# MUSICK'S HAND-MAID

A companion for students of Music in the University of Birmingham

Edited by Paul Rodmell

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College of Arts and Law, University of Birmingham

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September 2011

*www.music.bham.ac.uk*

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## WHAT'S NEW OR DIFFERENT IN 2011

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1. Percussion Store and Equipment (1.4.10)
2. Computing Facilities and Email (1.5.3)
3. Updated information for CEMPR (1.6)
4. Security, Equipment and Health and Safety (1.9)
5. Lateness, Absence and Illness (2.1.5)
6. Submitting Work (2.1.7)
7. Extensions, deferrals and 'fit to sit' (2.1.8)
8. Academic Feedback (2.1.12)
9. Student Representation (2.1.19)
10. International and Exchange Students (2.2.5)
11. Harassment and Bullying (2.2.9)
12. Data Protection and Access (2.2.10)
13. Extenuating Circumstances (3.4.6)
14. Careers Centre (4.1)
15. Plagiarism (6.1.4)
16. Guidance for Timed Essays (6.1.6)

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# AIMS AND OBJECTIVES OF THE DEPARTMENT OF MUSIC

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Universities are places of learning—in the widest sense—for both staff and students. The mission of the University of Birmingham is to ‘advance learning to the highest levels attainable through research, teaching and the dissemination of knowledge for the benefit of its students and society at large’. For academic staff teaching represents only about a third of their commitment; the remainder comprises research and administration.

The Music Department is held in high regard nationally. In the Research Assessment Exercise 2008 it was ranked as the joint second Music Department in the country for research (and on one measure – outputs of outstanding international excellence – the Department was the best in the country). It is apparent that academic staff place too much emphasis on research, please remember that the RAE rating has a major impact on the Department’s finances.

The aims of the Department are concerned with people and music in the broadest sense:

- to foster the intellectual, emotional, physical and social development of **students** through the study of music (*i.e.* composition, musicology and performance);
- to instill a love, understanding and critical appreciation of **music** that will nourish students throughout their lives;
- to develop an understanding of the **processes** involved in the study of music;
- to produce **educated musicians** capable of making a useful contribution to **society**, whether as professional musicians or not;
- to provide high-quality **teaching** that is informed and invigorated by **research** and **performance**.

The objectives of the Department’s teaching activities reflect various facets of musical study:

17. to stimulate imagination, creativity and critical inquiry and to promote their expression in composition, musicology and performance;
18. to develop in students the ability: to create, manipulate and appreciate musical **sounds** through composition; to read, write, understand and use musical **notations** accurately and fluently; to perceive the relationships between musical sounds and notations;
19. to educate students in **music history**: to teach them to hear and appreciate music from various periods and societies; to train them to think creatively and independently, to locate and evaluate evidence analytically and critically, and to communicate their conclusions coherently in speech and on paper;
20. to encourage the development of **practical musical skills** so that students can perform solo or in ensembles (instrumental or vocal); to foster performance informed by compositional and historical insight;
21. to encourage familiarity with musical **technology** and with information technology and its applications to music;
22. to develop a range of other **transferable skills**, such as communication, interpersonal, leadership and teamwork skills.

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## SECTION 1 - THE DEPARTMENT

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### 1.1 Who's Who and What They Do

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The Department of Music is part of the **School of Languages, Cultures, Art History and Music** which is a part of the **College of Arts and Law**.

#### 1.1.1 Teaching Staff

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##### Full-time Academic Staff

<i>Dr Amy Brosius</i>	Lecturer
<i>Dr Ben Earle</i>	Lecturer
<i>Professor Michael Gordon</i>	Professor of Composition (from 1 February 2012)
<i>Dr Kenneth Hamilton</i>	Reader in Musicology (sabbatical leave Semester 1)
<i>Professor Jonty Harrison</i>	Professor of Composition and Electroacoustic Music (sabbatical leave Semester 2)
<i>Professor Andrew Kirkman</i>	Head of Department and Professor of Musicology
<i>Dr Daria Kwiatkowska</i>	Teaching Fellow (part-time)
<i>Dr Mary O'Neill</i>	Senior Lecturer and Director of CEMPR (sabbatical leave Semester 1)
<i>Dr Matthew Riley</i>	Senior Lecturer, Examinations Officer and Director of Graduate Studies
<i>Dr Paul Rodmell</i>	Senior Lecturer, Undergraduate Programme Lead and Director of Performance (sabbatical leave Semester 2)
<i>Professor Colin Timms</i>	Peyton and Barber Professor of Music
<i>Professor John Whenham</i>	Head of Department and Professor of Music History
<i>Dr Scott Wilson</i>	Senior Lecturer

##### Honorary Staff

<i>Mr Graham Vick</i>	Honorary Professor
<i>Mr Bill Fontana</i>	Honorary Senior Research Fellow
<i>Dr Erik Oña</i>	Honorary Senior Research Fellow
<i>Dr John Joubert</i>	Honorary Senior Research Fellow
<i>Mr Andrew Parrott</i>	Honorary Senior Research Fellow
<i>Mr Jeffrey Skidmore</i>	Honorary Research Fellow
<i>Dr Monika Hennemann</i>	Honorary Research Fellow
<i>Mr Paul Spicer</i>	Honorary Research Fellow
<i>Mr Lewis Foreman</i>	Honorary Research Fellow
<i>Dr Jim Berrow</i>	Honorary Research Fellow

##### AHRC Creative Arts Fellow

<i>Ms Paula Chateauneuf</i>	Early Music
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##### Part-time Academic Tutors

<i>Mr James Carpenter</i>	Recording
<i>Ms Ros Coull</i>	Studio Composition
<i>Mr Julien Guillamat</i>	Studio Composition
<i>Dr David Huckvale</i>	Musicology
<i>Mr Daniele Rosina</i>	Conducting
<i>Mr Chris Tarren</i>	Studio Composition

For extra information see [www.music.bham.ac.uk/staff](http://www.music.bham.ac.uk/staff)

For the research interests of the full-time lecturers see 4.2.1 Research Interests of Academic Staff at Birmingham

### 1.1.2 Department of Music Support and Technical Staff

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<i>Mrs Sue Miles</i>	Administrative Secretary
<i>Mr Kevin Busby</i>	Studio Manager
<i>Ms Jo Sweet</i> <i>Ms Christina Holmes</i>	Concerts Manager, Barber Institute and University University Music Administrator

### 1.1.3 Barber Music Library Staff

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<i>Mr David Pulford</i>	Subject Advisor with responsibility for Music
<i>Ms Helen Barrell</i>	Library Services Assisat Manager
<i>Ms Vicky Clubb</i>	Information Assistant
<i>Mr Nick Cull</i>	Information Assistant
<i>Ms Tina Keevil</i>	Information Assistant

### 1.1.4 Student Representatives

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You can contact your representative via the Departmental pigeonholes; the Student Reps also have a noticeboard which is located opposite Arts G35.

Elections for vacant Student Rep posts are held at the beginning of each Autumn Term.

### 1.1.5 How to get in touch

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If calling from outside the University, prefix these numbers with (0121) 41.

Music Dept Enquiries	<i>music@bham.ac.uk</i>	45782
Music Dept Fax		45668
Music Library enquiries	<i>music-library@bham.ac.uk</i>	45852
University Security Office		43000
<b>EMERGENCIES</b>		<b>44444</b>
Barrell, Miss Helen	<i>h.l.barrell@bham.ac.uk</i>	45852
Brosius, Dr Amy	tbc	tbc
Busby, Mr Kevin	<i>k.g.busby@bham.ac.uk</i>	45785
Carpenter, Mr James	<i>jjc055@bham.ac.uk</i>	45782*
Clubb, Ms Vicky	<i>v.j.clubb@bham.ac.uk</i>	45852
Coull, Ms Ros		45782*
Cull, Mr Nick	<i>n.cull@bham.ac.uk</i>	45852
Earle, Dr Ben	<i>b.n.earle@bham.ac.uk</i>	47962
Gordon, Prof Michael	tbc	tbc
Guillamat, Mr Julien		45782*
Hamilton, Dr Kenneth	<i>k.l.hamilton@bham.ac.uk</i>	45789
Harrison, Prof Jonty	<i>d.j.t.harrison@bham.ac.uk</i>	45787
Hennemann, Dr Monika	<i>hennemam@bham.ac.uk</i>	45789
Holmes, Mr Christina	tbc	
Huckvale, Dr David	<i>david.huckvale1@btinternet.com</i>	45782*
Keevil, Ms Tina	<i>t.l.keevil@bham.ac.uk</i>	45852

Kirkman, Prof Andrew	<i>a.kirkman@bham.ac.uk</i>	tbc
Kwiatkowska, Dr Daria	<i>d.a.kwiatkowska@bham.ac.uk</i>	45782*
Miles, Mrs Sue	<i>s.miles@bham.ac.uk</i>	45782
O'Neill, Dr Mary	<i>m.j.l.oneill@bham.ac.uk</i>	45792
Pulford, Mr David	<i>d.pulford@bham.ac.uk</i>	58775
Riley, Dr Matthew	<i>m.j.riley@bham.ac.uk</i>	43240
Rodmell, Dr Paul	<i>p.j.rodmed@bham.ac.uk</i>	45793
Rosina, Mr Dan	<i>Daniele.rosina@gmail.com</i>	45782*
Sweet, Ms Jo	<i>j.e.sweet@bham.ac.uk</i>	45791
Timms, Prof Colin	<i>c.r.timms@bham.ac.uk</i>	45780
Whenham, Prof John	<i>e.j.whenham@bham.ac.uk</i>	43726
Wilson, Dr Scott	<i>s.d.wilson.1@bham.ac.uk</i>	45767

\* short messages may be left at this number for these people

### 1.1.6 Whom should I see about ...?

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1: or 2: in front of a name refers to the Semester in which they are responsible for the task in question.

Anything not mentioned below	<i>Start at the Office</i>
Abroad, Tutor to students	<i>Mary O'Neill</i>
Absent, permission to be	<i>Advisory Tutor</i>
Access Funds, applications to	<i>Andrew Kirkman</i>
Appeals, Undergraduate degrees and examinations	<i>Matthew Riley</i>
AHRC, applications for postgraduate grants	<i>Stacey Johnson</i>
Barber Institute, all musical events in / usage of	<i>Jo Sweet</i>
Barber Postgraduate Scholarships	<i>Andrew Kirkman</i>
Birmingham Contemporary Music Group, link with	<i>Daria Kwiatkowska or Michael Gordon</i>
Board of Examiners, Music Department Rep on JH Board	<i>Matthew Riley</i>
Board of Examiners, Chair (BMus and BA degrees with Music)	<i>Matthew Riley</i>
BUS, Director of	<i>John Whenham</i>
Centre for Early Music Performance and Research (CEMPR)	<i>1: Amy Brosius 2: Mary O'Neill</i>
Chamber Orchestra, Enquiries	<i>Christina Holmes</i>
Complaints	<i>Andrew Kirkman</i>
Computers, queries/problems with those in CyberGo, G42, G38a	<i>Arts IT</i>
Concert Hall, piano keys	<i>Barber Reception</i>
Concert Hall, lighting	<i>Jo Sweet</i>
Concert programmes (compilation/printing for non-Barber-based events)	<i>Christina Holmes</i>
Concert programmes (compilation/printing for Barber-based events)	<i>Jo Sweet</i>
Concerts Publicity Leaflet, production of	<i>Jo Sweet</i>
Conservatoire, liaison with	<i>1: Paul Rodmell 2: tbc</i>
Departmental Committee, Chair of	<i>Andrew Kirkman</i>
Disciplinary matters	<i>Andrew Kirkman</i>
Early instruments (loans, and maintenance of)	<i>1: Amy Brosius 2: Mary O'Neill</i>
Early music tuition and performance	<i>1: Amy Brosius 2: Mary O'Neill</i>
Elgar Room, applications for use	<i>Christina Holmes</i>
Email, queries about or problems with	<i>Arts IT</i>
Ensemble allocations (except Early Music)	<i>Christina Holmes</i>

Ensemble allocations (Early Music only)	1: <i>Amy Brosius</i> 2: <i>Mary O'Neill</i>
Evening Concerts in the Barber Institute	<i>Jo Sweet</i>
Examinations	<i>Matthew Riley</i>
Extension forms for essays etc.	<i>Sue Miles</i>
Financial Hardship	<i>Colin Timms</i> or <i>Ben Earle</i>
Financial Management	<i>Andrew Kirkman</i>
Financial Administration (claim forms, payments etc.)	<i>Sue Miles</i>
Front of House (Barber Evening and Lunchtime Concerts)	<i>Jo Sweet</i>
Guild of Students' Staff Liaison Contact	<i>Matthew Riley</i>
Great Hall, applications for use of for rehearsals and concerts	<i>Christina Holmes</i>
Great Hall, organ passes	<i>Sue Miles</i>
Hardship funds	<i>Andrew Kirkman</i>
Head of Department	<i>Andrew Kirkman</i>
Illness notifications	<i>Sue Miles</i>
Inter-Library Loans ( <i>see also 1.5.1</i> )	<i>Sue Miles</i>
Instrumental Tuition (CEMPR)	1: <i>Amy Brosius</i> 2: <i>Mary O'Neill</i>
Instrumental Tuition (non-CEMPR)	1: <i>Paul Rodmell</i> 2: tbc
Instruments (Early) usage/maintenance	1: <i>Amy Brosius</i> 2: <i>Mary O'Neill</i>
Instruments (non-Early, non percussion), usage/maintenance	<i>Christina Holmes</i>
Instruments (Percussion), usage/maintenance	<i>Christina Holmes</i>
Instrument Store Keys	<i>Sue Miles</i>
Keys	<i>Sue Miles</i>
Library, Departmental liaison with	<i>Ben Earle</i>
Lockers	<i>Arts Reception</i>
Lunchtime concerts in the Barber Institute	<i>Jo Sweet</i>
Mitigations	<i>Ben Earle</i>
Module changes (for degrees see 'Transfer Officer')	1: <i>Paul Rodmell</i> 2: tbc
Module Registration	1: <i>Paul Rodmell</i> 2: tbc
Music, ordering for use by Departmental Ensembles	<i>Christina Holmes</i>
Orchestral sets in Library, use of	<i>Library Staff</i>
Overseas students, Tutor to	1: tbc 2: <i>Ken Hamilton</i>
Performance, Director of	1: <i>Paul Rodmell</i> 2: tbc
Postgraduate enquiries	1: <i>Scott Wilson</i> 2: <i>Matthew Riley</i>
Pianos, tuning of those in the Concert Hall	<i>Jo Sweet</i>
Practice Rooms, maintenance	<i>Christina Holmes</i>
Practice Rooms, booking more than two days in advance	<i>Sue Miles</i>
Programme Lead, Undergraduates	1: <i>Paul Rodmell</i> 2: tbc
Programme documentation	1: <i>Paul Rodmell</i> 2: tbc
Quality assurance	<i>Andrew Kirkman</i>
References, getting one	<i>Advisory Tutor</i>
Rehearsal timetables	<i>Christina Holmes</i>
Rehearsal Facilities	<i>Christina Holmes</i>
Room allocations	1: <i>Paul Rodmell</i> 2: tbc

Room bookings, departmental teaching rooms	<i>Sue Miles</i>
Sick notes	<i>Sue Miles</i>
Stationery supplies	<i>Sue Miles</i>
Studios, Director of	<i>Jonty Harrison</i>
Studios, maintenance (except G38a)	<i>Kevin Busby</i>
Studios, technical management (except G38a)	<i>Kevin Busby</i>
Studio software in G38a only	<i>Arts IT</i>
Studios, issue of passes for access	<i>Sue Miles</i>
Submission of assessed work	<i>Sue Miles</i>
Tickets (printing)	<i>Jo Sweet</i>
Tickets (sales)	<i>Barber Reception</i>
Timetabling (academic)	1: <i>Paul Rodmell</i>
	2: tbc
Transfer Officer (between Degree Programmes)	1: <i>Paul Rodmell</i>
	2: tbc
UCAS applications	1: tbc
	2: <i>Ken Hamilton</i>
University Singers, Director of	<i>John Whenham</i>
Van bookings	<i>Christina Holmes</i>
Vocal sets in Library	<i>Library Staff</i>
Vocal tuition (non-CEMPR)	1: <i>Paul Rodmell</i>
	2: tbc
Webpages, maintenance of departmental	<i>Scott Wilson</i>
	<i>Christina Holmes</i>
Welfare Tutors	<i>Colin Timms</i>
	<i>Amy Brosius</i>

\* located in the Music Office

### 1.1.7 Students

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Five kinds of student work in the Department:

- Single Honours BMus students (usually about 35 in each year)
- Joint Honours BA students (usually about 12-15 in each year)
- MOMD and Minor students from other departments in the university (about 2 or 3 in each year)
- Occasional students on, for example, Exchange or Erasmus programmes from other universities.
- Postgraduate students (MPhil, MMus, and PhD programmes; about 60 in all, many part-time and/or not resident in Birmingham).

## 1.2 Finding your way around

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**The Music Department is located in the Arts Building** (see plan in the **Diary**) **except for the following, which are located in the Barber Institute:**

### Places

Barber Lecture Theatre  
 Barber Concert Hall  
 Music Library  
 Practice Rooms (two in the basement)  
 Reception and Box Office

### People

Professor *Colin Timms*  
 Concerts Manager (Ms *Jo Sweet*)

### 1.2.1 Barber Institute of Fine Arts

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The Barber Institute of Fine Arts was established for the benefit of the University by the benefaction of Dame Martha Constance Hattie Barber and built during the 1930s. It is controlled partly by the University, partly by a Board of Trustees, and is directed by the Professor of Fine Art. The building houses (for its size) an outstanding collection of mainly pre-twentieth-century art and another of ancient coins. The galleries are visited by growing numbers of people, including large parties: please bear this in mind when using the building and show consideration to others.

While the bulk of the Barber's resources are based in Fine Arts, Music is catered for by the provision of various rooms and facilities, funds for instruments, scholarships, concerts, opera, and special library purchases. The facilities include the finest small concert hall in the region, which was refurbished in summer 2008.

1. **Opening Hours:** The Barber Institute is open nearly every day during the year; weekdays (except Bank Holidays) 9 am to 7 pm (later if there is a public function); Saturdays 9.30 am to 5 pm (later if there is a public functions); Sundays 2 pm to 5 pm. The Galleries close at 5 pm each day but may be open later when there is an evening function in the building.
2. You must sign in and out of the building after 5 pm unless there is a concert or other public function taking place.
3. **Queries?** Go to **Barber Reception** first or to *Jo Sweet*.

*For further information see: [www.barber.org.uk](http://www.barber.org.uk).*

*See also 1.5.1 Barber Music Library*

### 1.2.2 Arts Building

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4. **Opening Hours:** 8 am to 9.45 pm on weekdays during term. Access at the weekends, in the evenings, and during vacations is more restricted and will usually require the use of a key issued by University Security.
5. **Music Department** spaces are Ground Floor North and South Wings, and at the far end of the East Wing.
6. **Queries about the Building?** Go to Arts Reception first; if that is closed then to the Department Office; if that is also closed contact the Security Office (tel. 43000).

### 1.2.3 Bramall Music Building

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The Department will relocate to the Bramall Music Building, in Chancellor's Court, in Summer 2012.

## 1.3 Administrative Places and Spaces

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### 1.3.1 Department Office

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This is the first port of call for all administrative queries; it is also the Office for the Department of English.

1. **Opening hours:** *Monday to Friday* 9.45 am – 12.30 pm and 1 pm – 3 pm.
2. *Sue Miles* is the Music Department Administrative Secretary, but you may be assisted by any of the Support Staff who are based in this office, especially for simpler queries.



3. Copies of handouts for seminars and of parts of compositions may be made here (do not leave it until the last minute!).
4. *Christina Holmes* is the University Music Administrator, and deals with the day-to-day running of ensembles and linked activities and facilities.

### 1.3.2 Other Administrative Places

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These are spread around the campus and you may need to visit them at various times:

1. **Careers Service:** University Centre [www.as.bham.ac.uk/study/support/cec/](http://www.as.bham.ac.uk/study/support/cec/)
2. **Finance:** Aston Webb Building (turn right out of the Foyer)
3. **Housing Services:** University Centre [www.has.bham.ac.uk/studentaccom/](http://www.has.bham.ac.uk/studentaccom/)
4. **Medical and Dental Centre:** 5 Pritchatts Road [www.theump.co.uk](http://www.theump.co.uk) (medical) and [universitydental.co.uk/](http://universitydental.co.uk/) (dental)
5. **Security Office:** Aston Webb Building (entered from the 'playing field side' outside normal working hours).
6. **Student Services:** Aston Webb Building (turn left out of the Foyer) [www.as.bham.ac.uk/study/support/](http://www.as.bham.ac.uk/study/support/)
7. **Student Support and Counselling Service:** 3 Elms Road [www.as.bham.ac.uk/studentlife/counselling](http://www.as.bham.ac.uk/studentlife/counselling)

## 1.4 Music(al) Places and Spaces

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### 1.4.1 Music Seminar Room (G37a)

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1. The Music Seminar Room (G37a) may be used for meetings or other appropriate activities (*not* rehearsals) when not in use for teaching or other scheduled activities.
2. The room must be left clean and tidy.
3. *After use all windows must be secured, all blinds closed, and the door double-locked.*

#### How to Book

1. The room **must** be booked in advance via the Office and with at least 24 hours' notice being given.
2. You can check availability by visiting [www.roombookingssoftware.com/bham.ac](http://www.roombookingssoftware.com/bham.ac). See 1.4.5 *Practice Rooms (Elgar Suite)* for further details.
3. Collect the keys from the School Office as close to the start of the booking as possible and return them as soon as possible afterwards. You will be required either to leave your University ID card or £10 as a deposit, which will be returned to you when the key is handed back. (Please note that for out-of-hours bookings you will have to leave £10 as a deposit as you will also have to hand your University ID card to Security in order to obtain the key to the building.)
4. If your booking is for outside normal working hours (Monday to Friday 8.30 am to 9.30 pm) you will need a key for the building; this is obtained from the **Security Office** (see 1.3.2 *Other Administrative Places*) and you will need an authorization slip, also obtained from the School Office; you will be required to leave your University ID card at the Security Office. The key issued from Security will open the external door at the end of the East Wing, close to the Elgar Room.

#### Queries or problems?

1. Please contact *Sue Miles*

### 1.4.2 Elgar Room

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1. The Elgar Room may be used for practice or rehearsal when not in use for teaching or other scheduled activities.
2. The room must be left clean and tidy; all stands and chairs must be moved to the sides of the room and stacked (the person booking the room is responsible for ensuring this and will be barred from future bookings if this rule is not observed).
3. *After use all windows must be secured and the doors locked.*
4. **Only** use the Fire Exit in an emergency as this door is alarmed.
5. If you open the doors into the Elgar Suite in order to access the Percussion Store, make sure you lock these door **before** locking the door to the Elgar Room – otherwise the alarm will be triggered.

#### How to Book

As stated in 1.4.1 Music Seminar Room (G37a) above.

#### Queries or problems?

6. Please report any access difficulties to *Sue Miles* or *Christina Holmes*
7. Please report any missing or faulty equipment to *Christina Holmes*

### 1.4.3 CEMPR Room (G19b)

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1. G19b in the Ground Floor North Corridor is dedicated to CEMPR activities.
2. It normally contains one of the Department harpsichords and storage space for various early instruments.
3. CEMPR ensembles and lessons take place here regularly.
4. When not in use for these activities the room may be booked for individual and group practice of early music.

#### How to Book

As stated in 1.4.1 Music Seminar Room (G37a) above.

#### Queries or problems?

5. Please report any access difficulties to *Sue Miles* or *Christina Holmes*
6. Please report any missing or faulty equipment to *Christina Holmes*

### 1.4.4 Barber Concert Hall

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The use of the Barber Concert Hall is a responsibility of *Colin Timms*, but day-to-day arrangements are delegated largely to *Sue Miles* and *Jo Sweet*. In addition to formal concerts and other functions, it may be used for the following purposes:

1. practice on the Chamber Organs
2. rehearsal on the day for lunchtime concerts, platform sessions and other public performances as they arise
3. routine practice by 314 Recitalists in the Spring and Summer terms
4. routine practice by 324 Recitalists and approved postgraduates throughout the academic year
5. routine practice by approved small ensembles.

#### Instruments

1. The **(black) Steinway model D Grand Piano** may be used **only** for formal concerts, lunchtime or evening, and degree recitals, and for rehearsal **immediately** prior to these occasions. It may **not** be used for Platform sessions, except for two-piano duets, **nor** for routine practice, except by 314/324 Final Recital *pianists* from the Spring Term onwards and by approved postgraduates throughout the year. A list of those eligible is supplied to Barber

- Reception each year; in order to obtain the key those using the Steinway must surrender their Guild Card to Reception.
2. The same restrictions apply to the **(smaller brown) Steinway Grand Piano**, except that it may be used for Platform sessions, for rehearsal prior to these occasions and by the accompanists of Final Recitalists during routine practice sessions.
  3. The **Erard Grand Piano** (a fully restored mid-nineteenth century instrument) may be used for performance of relevant repertoire. Please talk to *Jo Sweet* before using this instrument as it may need tuning.
  4. The **Chamber Organs** may be used as required by students performing the relevant repertoire.
  5. The **Harpsichord** may be used by students performing the relevant repertoire (alternative instruments are located in the CEMPR Room (*see 1.4.3 CEMPR Room (G19b)*) and Practice Room EB03 (*see 1.4.5 Practice Rooms (Elgar Suite)*). **Approval has to be sought to use the harpsichords. Apply through Music Office.**
  6. If you require any of the previously mentioned instruments for public performances please consult *Jo Sweet* regarding availability, tuning and the moving of instruments in advance.

#### **Additional Notes**

1. Students must **not** move the pianos, harpsichords or the Snetzler chamber organ on to or off the stage. This should be done by staff of the Barber Institute, who should be given two days' notice of any removals required.
2. Even when they have their covers on, the pianos must **not** be used as tables: do not place anything on them.
3. No food or drink is to be taken into the concert hall.
4. Do not change the lighting levels yourself; please contact *Jo Sweet*.

#### **How to Book**

5. Weekday term-time bookings **must** be made in advance via the Office and with at least 24 hours' notice being given.
6. You can check availability by visiting [www.roombookingssoftware.com/bham.ac](http://www.roombookingssoftware.com/bham.ac). See *1.4.5 Practice Rooms (Elgar Suite)* for further details.
7. Vacation and weekend booking are made via Barber Reception as far in advance as possible and are accepted at the discretion of the Reception staff.
8. There is no out-of-hours access.

#### **Queries or problems?**

9. Please see *Sue Miles* or *Jo Sweet* during Office Hours or otherwise go to Barber Reception.
10. Please report any faulty or missing equipment to *Jo Sweet*.

#### **1.4.5 Practice Rooms (Elgar Suite)**

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11. The Elgar Suite contains 16 Practice Rooms; one room is dedicated to percussion (EB04), one to harpsichord (EB03) and another to early keyboard instruments and harps (EB01).
12. Practice Rooms are available 24 hours per day, 7 days per week.
13. Access is via a swipe-card system using your University ID card. Registration is annual and automatic for new and continuing Music students.
14. **Do not leave anything valuable unattended for even the shortest time.**
15. **Do not let anyone into the Elgar Suite: if they are authorized to be there they will have a card and be able to let themselves in.**
16. Any booked room not in use by 10 minutes past the hour is deemed to be vacant and can be used by any other student.

### How to book

1. All Practice Rooms, the Music Seminar Room, CEMPR Room, Elgar Room and Barber Concert Hall are managed via an online booking system which can be accessed at [www.roombookingsoftware.com/bham.ac](http://www.roombookingsoftware.com/bham.ac).
2. The availability of the Music Seminar Room, CEMPR Room, Barber Concert Hall and Elgar Room can be seen on this system, but bookings must be made via the Office.
3. Music students are automatically registered prior to the beginning of the Autumn Term. Your username is your Student ID number and the default password is '123'; you should change your password when you log in for the first time (via the 'My Profile' menu).
4. Room availability is displayed in a variety of ways according to user preference; click on the relevant 'book' icons to book a room on a particular day.
5. Do *not* change the 'marker' or 'Display name' fields in your profile as this will cause confusion for other users (but the administrators of the system will still know who you are!)
6. Rooms are bookable from 8 am to 10 pm every day unless they are unavailable due to building closure.
7. Music students are entitled to book up to **two hours per day**.
8. Bookings can be made **up to 48 hours in advance**.
9. If you need to book a Practice Room more than 48 hours in advance (e.g. for a **lesson**) contact the Department Office. (This does not count as part of your two hours per day allowance.)
10. If you cannot use a room that you have booked, please cancel the online booking.

### Queries or problems?

11. Please report any access difficulties to *Sue Miles*
12. Please report any missing or faulty equipment to *Christina Holmes*

### 1.4.6 Practice Rooms (Barber Institute)

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There are two Practice Rooms located in the basement of the Barber Institute.

#### Opening Hours (including vacations)

Monday to Thursday 9.00 am to 6.45 pm

Friday 9.00 am to 4.45 pm

Saturday 10.00 am to 4.45 pm

Sunday 2.00 pm to 4.45 pm

Because of sound transference, they may **not** be used when there are important events taking place in the Barber Concert Hall (including Concerts and Exams; please consult the *Diary* and the Barber Events Leaflet for further information).

#### Do not leave anything valuable unattended for even the shortest time.

Students using a practice room after 5.00 pm or at any time during the weekend must sign in and out at the Reception Desk on entering and leaving the building.

### How to book

*As stated in 1.4.5 Practice Rooms (Elgar Suite) above.*

### Queries or problems?

13. Please report any access difficulties to *Sue Miles*
14. Please report any faults with equipment to *Christina Holmes*

### 1.4.7 Electroacoustic Music facilities

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1. **Studios** Studios 1 (G24), 2 (G25), 3 (G26), and 4 (G27) are used by postgraduate students, visiting composers and staff; Studio 5 (B5) is a recording room; Studios 6 (B6) and 7 (B7) are used by undergraduates following modules 312, 322, B19 and B44.
2. **G38a Computer Cluster** (in the Department's South Corridor) Modules 112 and B11 take here.
3. All students following studio courses are required to read the **Studio Regulations** and to sign to indicate agreement to comply with them. Any breach of Studio protocol can result in denial of access to the Studio facilities, with potentially damaging effects on marks.

#### How to book

1. **G38a** is available whenever the Arts Building is open (during term-time Monday to Friday 8.30 am to 6.30 pm), except at times of scheduled classes (see the notice on the door); individual terminals are not bookable. It is booked for the general use of Music Students on each Friday in the Autumn and Spring terms.
2. **Studios** Booking sheets are placed on the noticeboards by the entrance to the Elgar Room corridor one week in advance. Studio time for certain courses is allocated according to students' availability. Keys are issued by University Security; the Security Officers retain students' University ID cards until the keys are returned. A Studio pass is also required from the Music Office.
3. Collect the keys from the School Office as close to the start of the booking as possible and return them as soon as possible afterwards. You will be required either to leave your University ID card or £10 as a deposit, which will be returned to you when the key is handed back.
4. If your booking is for outside normal working hours (Monday to Friday 8.30 am to 9.30 pm) you will need a key for the building; this is obtained from the **Security Office** (see 1.3.2 *Other Administrative Places*) and you will need an authorization slip, also obtained from the School Office. The key issued from Security will open the external door at the end of the East Wing, close to the Elgar Room.

#### Queries or problems?

5. Please report any faults with equipment to *Arts IT* (G38a) or *Kevin Busby* (Studios)

*For extra information see [www.beast.bham.ac.uk/](http://www.beast.bham.ac.uk/)*

### 1.4.8 Organs

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Persons approved by the *Head of Department* may use the **Great Hall Organ**. Bookings must be made through the School Office **as far in advance as possible**, as the Great Hall is often unavailable because of other functions taking place.

All organists require a special pass issued via the Music Department Secretary to obtain the keys from the **University Security Office** (to whom your Guild Card must be surrendered for the duration of the booking).

A **practice organ** is located in Room E204 in the Elgar Suite (see 1.4.5 *Practice Rooms (Elgar Suite)*)

### 1.4.9 Instrument Store

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The Instrument Store is located opposite the Elgar Room. Keys may be obtained from the School Office and must be returned there at the end of the academic year. A deposit of £10 is payable; priority is given to those who play larger and/or heavier instruments. The Department accepts no

responsibility for instruments left in these rooms. Students are advised to ensure that their instrumental insurance covers theft *without* forced entry.

#### 1.4.10 Percussion Store

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This is located in the Elgar Suite, Room EB04. It contains much of the department's stock of percussion instruments, with the remainder being kept in the Elgar Room. Keys are issued to students taking lessons on percussion instruments as part of their degree.

***Failure to follow any of these may result in your access privileges being revoked.***

1. Clean up your setup when you have finished practising or rehearsing, and return all percussion to its normal storage location after use. Return small items to the cupboards in the ECR as appropriate. You may only leave a setup in place by special agreement (please contact *Scott Wilson*, after clearing it with the other users of the store).
2. Do not leave personal possessions lying around the percussion store. If you do so, expect to have them removed and possibly discarded.
3. You may only store personal instruments in the store by pre-arrangement, and with the understanding that you do so at your own risk. They should be ***clearly labelled*** as non-university property and stored neatly and disassembled. The University and the Music Department accept no responsibility for personal items (including mallets) left there, and will not compensate you for any loss or damage. **NB** Any equipment left in the store after results are posted in the summer will be assumed to have been abandoned, and will be added to the university inventory or thrown out.
4. Leaving non-percussion instruments in the store is not permitted, with the single exception of the Jazz Orchestra keyboard. Other instruments left there will be removed. The Jabsoc drum kit is to be kept in the ECR. Please do not mix in department equipment with it.
5. Under no circumstances may you remove any university percussion from the building, except for use in official department events and rehearsals. Note that the department is *not able to lend or hire out percussion for non-university events*. Please try a professional hire company such as Bell percussion if you need to do this. (<http://www.bellperc.com>) NB Guild Musical Theatre Group is specifically banned from borrowing instruments due to past abuses. ***Violations of this rule will be treated as theft, and students involved may face criminal charges and/or academic sanctions such as suspension or expulsion, and the loss of percussion store access. Be aware that this may have a negative effect on your recital marks.***
6. If you do obtain permission to move instruments you must ensure that they are transported safely and securely. Usually this means in a transport van or (for smaller instruments) a taxi. Rolling instruments through the rain is not acceptable! The Department will pay for porters for official uses like recitals. Contact the office if you need to arrange this.
7. *Never* put tape on stands, and always return stands to their correct storage location.
8. Please try to avoid dis/re-assembling stands. If you must do this for a particular setup please return them to their original state when finished practising/rehearsing. You can check the percussion inventory (on the wall) to see what a stand should be.
9. Always replace covers on timps and keyboard percussion.
10. *Never* give your keys to anyone else. You will be held fully responsible if you grant access to others. Under no circumstances should you lend percussion equipment to others, even music students. Only students who are actively studying percussion, or playing in a university ensemble, should have a key.
11. This is your space as percussionists, so try to keep it clean, and take pride in it. Please let your colleagues (especially non-percussionists!) know that you expect your workspace and instruments to be treated with respect.

## 1.5 Study(ing) Places and Spaces

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### 1.5.1 Barber Music Library

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The Barber Music Library houses most of the University's music collections, including books, journals, scores, audio and visual recordings (some resources, including serials available online, are stored elsewhere). There are listening and viewing facilities on site, and a card-operated photocopier. Music Special Collections (manuscripts and early printed sources) are housed in the Cadbury Research Centre in the Muirhead Tower.

#### Opening Hours

1. *Monday to Thursday* 9 am to 7 pm (5 pm during vacations)
2. *Friday* 9 am to 5 pm
3. *Saturday* 10 am to 2 pm (closed during vacations)
4. After 5 pm Counter Assistants are normally available only to issue books and deal with simple queries.
5. NO FOOD OR DRINK MAY BE TAKEN INTO THE LIBRARY, OTHER THAN BOTTLES OF WATER.
6. Large instruments and bags must not be brought into the library; please keep the aisles clear at all times.
7. All areas are intended for study, and silence should be maintained at all times.
8. *Mobile phones must be switched to silent and personal stereos switched off before entering the library.*
9. Persistent failure to comply with the regulations set down by Library Services will lead to disciplinary action by the University.
10. If an item you would like to consult is not listed on the catalogue please contact *Ben Earle*, who will investigate the possibility of buying a copy.
11. Some printed material (especially miniature scores) may be held in the Library Store. This material needs to be ordered via the online catalogue for delivery to the Barber Music Library.

#### Queries?

Please email [music-library@bham.ac.uk](mailto:music-library@bham.ac.uk).

*For extra information see*

[www.library.bham.ac.uk/using/libraries/music.shtml](http://www.library.bham.ac.uk/using/libraries/music.shtml) (*Music Library Website*)

[libcat.bham.ac.uk](http://libcat.bham.ac.uk) (*Library Catalogue*)

[www.elibrary.bham.ac.uk/](http://www.elibrary.bham.ac.uk/) (*Online journals and reference material*)

[www.special-coll.bham.ac.uk/index.shtml](http://www.special-coll.bham.ac.uk/index.shtml) (*Special Collections*)

**See 6.1.3 Sources, Bibliographies and Footnotes** for information on useful resources and research tools.

### 1.5.2 Main Library

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The Library provides all the University's library and computing services.

1. The **Main Library** is located on the north side of University Square and holds most of the University Library's material. It is an invaluable resource for non-musical material, e.g.

literary and poetical sources, cultural and political history, and Special Collections (including music).

1. **Opening hours** are longer than for the Music Library and vary according to the time of year. There are also photocopying and computing facilities, printers, and machines which print hard (paper) copies from microfilms and microfiches.

For extra information see [www.library.bham.ac.uk/using/libraries/mainlibrary.shtml](http://www.library.bham.ac.uk/using/libraries/mainlibrary.shtml)

### 1.5.3 Computing Facilities and Email

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The University network provides access to the internet, Microsoft packages and electronic resources. All students have free access to email and the internet during the course of their studies. Students are automatically registered to use the computing services on campus and receive a University email account.

Your account is unique and protected by a password that is only known to you. It is very important that passwords remain confidential as you are responsible for the operation of the account. Details of the account allocated to you are given on your registration letter. Please keep this information safe and have it available when you start using computing facilities at the University. Guidance for users is available on the website at [universityofbirmingham.servicenow.com](http://universityofbirmingham.servicenow.com)

#### IT Service Desk:

2. The IT Service Desk is the first point of contact for all your computing queries, information on services and to report computing systems faults.
3. The IT Service Desk is located at the back of the main Library in Zone GD in the computing cluster.
4. The Service Desk can be contacted by phone or in person:

#### In Person:

Monday – Thursday 08:30 (09:00 during vacations) – 21:30 (19:00 during vacations)

Friday – 08:30 (09:00 during vacations) – 19:00

Saturday – 10:00 – 18:00 (10:00-1400 during vacations)

Sunday – 10:00 – 18:00 (closed during vacations)

#### By Phone: 0121 414 7171

Monday – Thursday 08:00 – 21:30 (19:00 during vacations)

Friday – 08:00 – 19:00

Saturday – 10:00 – 18:00 (10:00-1400 during vacations)

Sunday – 10:00 – 18:00 (closed during vacations)

Outside of these hours you may still log a call using IT Service Desk:  
<http://www.itservicedesk.bham.ac.uk>

#### University Computer Clusters

The University has many clusters that are open access around campus. For information on IT Service Cluster locations see: [www.clusters.bham.ac.uk/clusterloc.shtml](http://www.clusters.bham.ac.uk/clusterloc.shtml).

The main computing facilities in the Arts Building are located in **Mason Lounge and Rooms G43–44**, and **G38a**.

#### Campus Wifi Network

There are many wifi hotspots around the campus including the Arts building and Barber Institute. Look out for the Wireless Zone signs. Please refer to: [www.wireless.bham.ac.uk](http://www.wireless.bham.ac.uk) for up to date information on locations and Wireless Network Support.



### Music software

Computers in **G38a** also have the music-processing program Sibelius, the aural training program Auralia, and software that supports the teaching of modules 113, 114 and B11 installed.

To use any of these facilities you will need your university id and password.

*For information on short IT training courses see: [www.istraining.bham.ac.uk](http://www.istraining.bham.ac.uk)*

*See 6.1.3 Sources, Bibliographies and Footnotes for information on useful computer-based resources and research tools.*

### 1.5.4 Centre for Modern Languages

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The Centre for Modern Language offers language courses outside the normal degree programme for those students who would like either to take up a new language or to improve their existing knowledge of a language without studying it to degree level. Courses run at six levels, from beginners to people with a good recent 'A' level.

*For extra information see [www.cml.bham.ac.uk](http://www.cml.bham.ac.uk)*

### 1.5.5 City and Conservatoire Libraries

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5. **Birmingham Central Library** is the second largest public library in Europe and holds a large range of material, providing an excellent complement to the facilities of the Barber Music Library and the Main University Library. Students are entitled to join as borrowing members (ID is required). CDs and videos can be borrowed for a small charge per item. The Reference sections of the Central Library are an especially useful resource.
6. **Birmingham Conservatoire Library** allows undergraduate students who receive practical tuition at the Conservatoire to borrow *printed music*. Please remember, though, that the Conservatoire Library is primarily for the benefit of Conservatoire students and should, therefore, be the last, not the first, port of call. Students must register at the Conservatoire Library *before the end of October each year* in order to be able to borrow material. Other material in the Conservatoire Library is available for reference.

The libraries are in adjacent buildings in Paradise Place in the City Centre.

*For extra information see*

*[www.birmingham.gov.uk/libraries.bcc](http://www.birmingham.gov.uk/libraries.bcc) (Central Library webpage)*

*[bitalis.uce.ac.uk/TalisPrism/index.jsp](http://bitalis.uce.ac.uk/TalisPrism/index.jsp) (Conservatoire Library catalogue)*

## 1.6 Centre for Early Music Performance and Research

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*For extra information see:*

*[www.birmingham.ac.uk/schools/lcahm/departments/music/research/cempr/index.aspx](http://www.birmingham.ac.uk/schools/lcahm/departments/music/research/cempr/index.aspx)*

CEMPR exists to promote the study and performance of early music in the University and beyond and to undertake research-led performance projects and performance-led research projects of international excellence. It is a unique resource of its kind among Higher Education institutions in the UK, and, indeed, in a recent review of early music in the HE sector it was acknowledged as one of the leading places not merely in the UK but in Europe to study early music. As well as several members of full time academic staff in the Department who are experts in various aspects

of early music from the Middle Ages to the eighteenth century, CEMPR also employs some 20 professional early music performers, all of whom have flourishing international careers.

### 1.6.1 Solo and Ensemble Tuition

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Vocal and instrumental tuition is provided by the professional performers on the CEMPR staff. First and second year students may take tuition through CEMPR as one or both of their sets of instruments. Final year students can opt to do their recital wholly or partly on an early instrument/voice, and take lessons accordingly. There are numerous CEMPR ensembles in which students of all levels (UG and PG) can participate: these include medieval, Renaissance and Baroque ensembles. See the CEMPR brochure or the CEMPR webpages for further information on early ensembles.

### 1.6.2 Early Music Instruments

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CEMPR has a very impressive collection of about 100 early music instruments ranging from medieval to early classical including strings, wind, brass, keyboard and plucked instruments. There are 10 early keyboards; medieval and Renaissance lutes, and Baroque plucked instruments (theorbo, archlute and guitar); a full range of Baroque strings (including a Baroque double bass); natural horns and trumpets, Baroque flutes, oboes, bassoon, recorders. Renaissance instruments include sackbuts, cornetts, viols; and medieval instruments include a variety of fiddles, rebecs, shawms, dulcimer, psaltery and harp. Many of these instruments have been commissioned from the best makers around the world. They can be borrowed by students taking solo or ensemble tuition through CEMPR by filling out a **CEMPR Instrument Loan Form** in the Music Office.

### 1.6.3 Concerts

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Every year there are a number of CEMPR concerts in which students participate. These range from Barber lunch hour concerts, featuring CEMPR ensembles and soloists, to large-scale concerts using period instruments such as Bach's *St John Passion*; chamber and choral masterpieces by Handel, and, in May 2011, a concert of Venetian instrumental music, including Gabrieli's Sonata in 22 parts with sackbuts, cornettos and baroque strings. The large ensembles are trained by the professional performers on the CEMPR staff and the concerts are often directed by them from the violin, harpsichord, or even from the theorbo or cello.

### 1.6.4 Research activities

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CEMPR runs international colloquia and invites early music scholars and performers from around the world to give research papers and workshops. In the 2010-11, session, for example, there were research papers and/or workshops on aspects of notation, medieval song, contemporary oral song traditions, improvisation, performance practice issues on instruments from the Middle Ages, the Renaissance, and the Baroque period, and on singing styles in the Renaissance, Baroque, Classical and early Romantic periods. Some of these were given by academics and performers on the CEMPR staff and others by performers and/scholars from the UK, Germany, Switzerland, France and Spain. CEMPR's Director also hosted the 2011 Plainsong and Medieval Music Society annual colloquium. Paula Chateauneuf, who has taught lute, theorbo and guitar at CEMPR since its inception, was awarded a Creative and Performing Arts Fellowship in 2007 (part-time over 5 years), funded by the AHRC and the University of Birmingham, to carry out research on performance practice on plucked instruments in sixteenth-century Italian music; a spin off project has been a practical study of improvising ensembles in Italy at that period which has led to the founding of her improvisation ensemble The Division Lobby. As part of her project she runs a continuo and/or improvisation class each year for UG and PG students.

*For extra information see  
[www.bemf.net](http://www.bemf.net) (Birmingham Early Music Festival)*

*See also 1.4.3 CEMPR Room (G19b)*

## **1.7 Centre for Composition and Associated Studies**

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The Centre for Composition and Associated Studies (COMPASS) aims to formalise and strengthen musical composition and its linked activities, which are well-established features of the Music Department at Birmingham. The Centre aims to be proactive in contemporary music, across and between acoustic, mixed/live/real-time electroacoustic and acousmatic genres, by being a visible focus of activity for undergraduates, postgraduates and staff, and by encouraging the composition, study and performance of contemporary music through classes, workshops, concerts, the presence of guest speakers and performers.

### **1.7.1 COMPASS Forum**

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COMPASS runs a fortnightly series of talks by guest composers and COMPASS members about their music and research, called COMPASS Forum. These generally take place on Wednesday evenings at 5 pm in the Music Seminar Room. All are welcome.

*For the schedule of events see [www.music.bham.ac.uk/compass/](http://www.music.bham.ac.uk/compass/)*

### **1.7.2 Compasspoint mailing list**

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COMPASS has a low traffic email list, which is the official department line of communication for all things related to composition and contemporary music at the University and beyond. To subscribe, email [compasspoint@bham.ac.uk](mailto:compasspoint@bham.ac.uk) with the following text in the body of the message: *subscribe compasspoint*

### **1.7.3 Mini-BEAST**

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Mini-BEAST, a listening session for electroacoustic music, happens almost weekly on Wednesdays, at 11 am in the Elgar Room, and makes use of an installed multichannel sound system. All are welcome.

*For more information about see [www.music.bham.ac.uk/compass/](http://www.music.bham.ac.uk/compass/) and consult the COMPASS noticeboard opposite Scott Wilson's room (G35).*

*See also*

*8.1.4 New Music Ensemble (NME) in association with BCMG*

*8.2.3 BEAST (Birmingham ElectroAcoustic Sound Theatre)*

*8.2.4 Birmingham Contemporary Music Group (BCMG)*

## **1.8 Other Useful Spaces and Places – and Things**

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### **1.8.1 Student Lockers**

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Lockers are available in the Arts Building (located in the basement corridor near the ER) and are accessible whenever the building is open. Keys are distributed on a first-come, first-served basis for the whole academic year, from Reception in the Arts Building Foyer. A deposit is payable, and this is returnable at the end of Semester 2.

## 1.8.2 Instruments for Loan

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1. Some rarer orchestral instruments (including an alto flute, cor anglais, baritone saxophone, E flat clarinet, bass clarinet and alto trombone) belong to the Music Department and are available for loan. Please contact *Christina Holmes*.
2. **CEMPR** also owns many instruments, such as viols, lutes, and cornets and sackbuts, which are loaned to those involved in CEMPR activities. See *1.6.2 Early Music Instruments*.
3. *The Department does not loan percussion instruments or music stands to non-departmental organizations. Any unauthorized removal of equipment may lead to disciplinary action being taken against the students involved: unauthorized removal is theft.*

## 1.8.3 Barber Art Galleries

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The Art Galleries are open Monday to Saturday 10.00 am to 5.00 pm, Sunday 12 noon to 5.00 pm. Admission is free of charge.

*For extra information see [www.barber.org.uk](http://www.barber.org.uk)*

## 1.8.4 Refreshments

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The **Mason Lounge** and **CyberGo Cafe** is located on the Ground Floor of the East Wing of the Arts Building. As well as containing computing and study facilities a café sells hot and cold drinks, sandwiches and snacks. The café is open Monday to Friday 9 am to 4.30 pm. The Mason Lounge remains open for the use of computing facilities and as a Common Room until 7 pm.

There is also a small café in the foyer of the **Barber Institute**, which sells hot and cold drinks, cakes, biscuits, and sandwiches.

Drinks machines (cold drinks only) are located in the Arts Building (1st Floor East).

# 1.9 Security, Equipment and Health & Safety

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## 1.9.1 Security

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**The University Campus often suffers break-ins and burglaries. It is therefore important that everyone marks all their belongings clearly and makes sure that valuables are properly insured.**

**Do not leave instruments unattended, and ensure that bicycles are securely locked. If you are issued with a key to a building or room, ensure that outer doors are closed behind you on entering and that all doors are closed and/or locked on leaving. Secure all windows and draw all blinds.**

*For extra information see [www.has.bham.ac.uk/support/security/](http://www.has.bham.ac.uk/support/security/)*

*For non-urgent queries the Security Office telephone no. is 43000.*

## 1.9.2 Equipment

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All the instruments and equipment in the Department are regularly maintained. If anything is faulty or broken or in any way needing attention, please notify the School Office immediately: delay in reporting faults can cause frustration for others. **Under no circumstances must any student attempt to repair or modify any item of equipment, particularly electrical**

**equipment: the University will not accept responsibility for any injury incurred as a result of a violation of this instruction.**

### **1.9.3 Health and Safety**

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**It is important that students do not do anything which would put them at risk of injury. If in doubt, do not do it, but ask a member of staff for advice or assistance.**

### **1.9.4 Emergencies**

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*In case of emergencies on the Main Campus telephone 44444.*

1. When the alarm sounds evacuate the building immediately at the nearest exit using the stairs. Do not use the lifts.
2. *(The main assembly point for the Arts building is on the grassy area directly in front of the Main Library, you should keep well away from the areas directly surrounding the evacuated building);*
3. **If you suspect that a fire is in progress within the University you should** immediately actuate the fire alarm system by using the nearest BREAKGLASS POINT;
4. DO NOT interfere with or misuse any items or materials provided for dealing with emergencies;
5. DO NOT attempt to deal with a fire before sounding the alarm;
6. DO NOT put yourself at risk.
7. If you need FIRST AID during office hours please contact either Carolyn Sweet (Arts 345) or Deborah Jones (Arts 249).
8. If you need FIRST AID out of office hours please contact Security (tel. 43000).

### **1.9.5 Lost Property**

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**To report or search for lost property:** Security Reception – 0121 414 3114 (internal: 43114)

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## SECTION 2 – ACADEMIC DUTIES & PASTORAL WELFARE

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### 2.1 Academic Duties

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*For information and advice on preparing assessed work, e.g. essay-writing,  
See Section 6 – WRITTEN WORK & ASSESSMENTS*

*For specific information relating to degree programmes, module descriptions etc.  
see SECTION 3 – UNDERGRADUATE PROGRAMMES  
and SECTION 5 – POSTGRADUATE PROGRAMMES*

#### 2.1.1 Residence and Contact Details

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1. University Regulations require that you are in residence, i.e. within daily-travelling distance of the university, on every term-time day.
2. You **must** give the university your current home and term-time addresses.
3. The address the University holds for you is displayed in the registration pages of the Student Portal ([www.mybham.ac.uk](http://www.mybham.ac.uk)).
4. Students returning to the University to continue their studies must enter their home and term time address to be able to register.
5. If your details change throughout the year (for example your home or term time address changes or your telephone number) you should access the registration pages by logging into the portal and clicking on 'Registration' and then 'Online Registration'. From here you can select the category i.e. Address Details and update the information on line.
6. Please also inform the Department Office immediately of any change of address or contact details, so that our records can also be amended.

#### 2.1.2 Staying in Touch: the Student Portal

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[www.my.bham.ac.uk](http://www.my.bham.ac.uk) is the University's 'portal', giving you a single point of access to information and services available at the University.

University services that can be accessed from my.bham include:

1. Email and Online registration
2. Your library account; Just Ask: chat with a librarian
3. eLearning: WebCT
4. Personal exams timetable; your exam marks; exams and study support
5. University news and events; campus facilities;
6. Live local train departures
7. And much more
8. together with links to useful information from welfare to past exam papers.

#### 2.1.3 Attendance

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**You must attend all scheduled classes and rehearsals; registers are taken on all occasions.**

## 2.1.4 Reasonable Diligence

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As a registered student you are required to show ‘reasonable diligence’ in your academic study. This means that you are expected to attend all classes and submit/attend all formal assessments that are required for your modules and programme of study. Unexplained absences and/or failure to submit assessed work may result in a formal investigation in accordance with the Code of Practice on Student Attendance and Reasonable Diligence and may be required to withdraw from the University.

## 2.1.5 Lateness and Absence

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### **Justified Delays and Absences (illness, compassionate leave, interviews etc.)**

Students prevented from attending classes or rehearsals by **illness** or for **compassionate reasons** should let their course tutor(s) know as soon as possible so that due allowance can be made.

1. For illnesses up to five days’ duration (and not exceeding ten days in total in any one academic year) you may ‘self-certificate’ by completing the relevant form obtainable from the School Office. ‘Self-certification’ does **not** give sufficient grounds for the granting of an extension.
  2. You must complete a separate form for each period of absence.
  3. You can get the self-certification form here:  
[www.as.bham.ac.uk/sca/documents/ec\\_medical\\_form.pdf](http://www.as.bham.ac.uk/sca/documents/ec_medical_form.pdf)
  4. For a single period of illness of more than five days, **or** which exceed ten days in total in any one academic year, **or** which would necessitate your submitting a significant piece of work late, **or** missing an exam or similar assessment, you **must** obtain a **sick note** from your GP and submit it to the School Office as soon as possible.
1. You will not be penalized for absence due to illness or compassionate reasons.
  2. If you can foresee that you will be absent from a class for some other justifiable reason (for example, to attend a job interview), you must notify the relevant tutor(s) well in advance.

### **Unjustified Absences**

1. **Unexplained or unjustified absences** are noted and result in absence memos being issued.
2. **If you are more than 15 minutes late for a class without good reason you will be marked as unjustifiably absent and the provisions listed immediately below will apply to you.**
3. If three absence memos have been issued, a ‘reasonable diligence’ warning will follow on receipt of which you must see *Andrew Kirkman* in order to explain your actions.
4. If these warnings are ignored, or you continue not to attend all classes, the Department may instigate proceedings under the ‘reasonable diligence’ rule, which may lead to your being debarred from University examinations or instructed to withdraw from Music or be prevented from taking similar modules in the future, depending on the nature of the absence.
5. If you fail a module, any unexplained absences will stand against you when the Board of Examiners meets to discuss your future.
6. If you consistently miss ensemble rehearsals for no good reason, you may be replaced by another player/singer and debarred from future participation.

### **Leave of Absence**

1. Leave of absence is a recognised and authorised break from studies. Leave of Absence is not an automatic entitlement and therefore it may be refused depending upon the circumstances and the evidence provided. Leaves of absence are normally requested when someone experiences extended disruption to their studies, e.g. because of a serious or prolonged illness.
2. If you need to take Leave of Absence you should contact your Welfare Officer for advice although sometimes your Personal Tutor or a Programme Director should be a first point of

contact. If you are an overseas student advice should be sought from the International Students Advisory Service (ISAS). You will need to consider the implications of a Leave of Absence, such as funding.

3. To apply for a Leave of Absence you will need to complete and return the appropriate application form which will need to be supported by your School before Leave of Absence is granted.
4. *Please note that if you apply from 1 January 2012 onwards your request will also need to be approved by a Extenuating Circumstances Panel.*
5. Before returning to your studies after having been on a leave of absence for medical reasons you will also need to complete the return form confirming that you are fit to return to your studies.
6. Please refer to the webpage for further information on taking a leave of absence: <http://www.as.bham.ac.uk/faq/absence.shtml>.
7. Application forms may be available from your School/Department or can be found on the webpage.

### 2.1.6 Teaching and Learning

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Although the staff of the Department teach within a common syllabus and framework of standards, they do so as individuals using their own techniques and drawing on their own particular specialisms and approaches. Class sizes vary from one to seventy depending on the module. Do not be disturbed by this variety of styles and methods of teaching; these are all aspects of the controlled flexibility that is a strength of university teaching and learning.

*One of the main purposes of studying for a degree is for you to develop your abilities to study independently. As the degree programme progresses you will be expected to work more and more on your own initiative. A degree will not mean much if you have achieved it primarily through being told what to write by your tutors!*

### 2.1.7 Submitting Work

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See also Section 6 – WRITTEN WORK & ASSESSMENTS

#### Handing in work

1. All *assessed* work must be submitted via the Department Office. *Non-assessed* work may be submitted direct to the relevant tutor if they specify this method.
2. For *assessed* work, you must complete a Submission Form (available from outside the School Office). Make sure that the form is signed by the member of Office staff who receives the work and that you retain the white top copy – this is your proof of submission.

#### All paper-based assessed work must

1. be submitted in hard copy (i.e. not by email or fax nor on a disk or a memory stick).
2. **(subject to further information and guidance being given) also be submitted electronically via ‘Turnitin’, a computer program which checks for plagiarism.**
3. have a title page which includes the following information: module title; module tutor; title of assessment; your ID number; your year of study (First, Second etc.)
4. be presented with numbered pages;
5. be presented in some form of binder (dissertations) or folder/envelope (essays);
6. be presented on A4 paper unless this is impractical (e.g. compositions submitted on A3 manuscript paper)

#### Deadlines

1. **Deadlines** for the submission of assessed work are stated in the **Diary** and, as work submitted has the same status as a formal examination, they **must** be adhered to.



2. **Note the deadline is always 12.30 pm on the relevant day. If you hand in work at any time after this it will attract a late penalty.**
3. In the case of some assignments, especially those which do not contribute to the module assessment, deadlines are set by the tutor concerned, and *must be observed*.

### 2.1.8 Extensions, Deferrals and ‘Fit to Sit’

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#### Extensions

1. If you have a **justified reason** for submitting work after the relevant deadline, you may apply for an Extension.
2. You **must** apply **in advance** by completing the relevant form obtainable from the Department Office.
3. All applications are considered by the Welfare Tutor (*Colin Timms*) who will let you know in writing of his decision.
4. *In no circumstance whatever are extensions granted retrospectively, or by module tutors; nor are they given for computer failure, family functions (except bereavement) or holidays.*
5. Extensions granted for illness are generally for the same amount of time as that covered by the sick-note; note that illnesses which take place some time before a deadline will not automatically lead to an extension being granted.
6. Extensions granted for other reasons, e.g. compassionate leave, are at the discretion of the Welfare Tutor.

#### Late Penalties

- Work handed in late without an Extension is penalised by reducing the mark attained by **five marks for every working day of lateness** down to 0.
- The date and time shown on the submission form will be taken as the starting point for the deduction of any late penalty.
- Special penalties apply in the case of work which must be submitted but which does not attract an individual mark (Context 1a and 1b essays; 114 Solo Performance concert diaries, 311 and 321 Musicology Preliminary Statements, and 314 and 324 Programme Notes). *See the relevant paragraphs in 3.1.3 Module Descriptions and 3.3.5 Module Descriptions*).

#### Deferral of Assessment (Examinations) and ‘Fit to Sit’

1. You are required to take the *first opportunity* of any required assessment unless it has been recommended that you are allowed to defer the assessment. Deferral can only be made on the grounds that the your performance in the assessment is likely to be adversely affected by medical or other extenuating circumstances. In all such cases it is the responsibility of the individual student to request such deferral and to provide suitable third party corroborating evidence.
2. If you fail to take an opportunity for assessment without permission being granted for deferral, the Board of Examiners may recommend that you be barred from any further attempts at that assessment or, in exceptional circumstances, that you be required to withdraw from you programme.
3. All requests for deferral are dealt with by the Welfare Tutor (*Colin Timms*) in order to ensure parity of treatment across the Department.
4. Under the ‘Fit to Sit’ procedure students may request deferral of a centrally co-ordinated exam before it takes place. Requests can be submitted up until the time of the examination. You will need to provide third party evidence (e.g. medical certificate) supporting any deferral request. Normally this should be supplied at the time of the request although in exceptional circumstances evidence may be provided a few days later.
5. If you are present at an examination you will, by definition, be declaring yourself ‘fit to sit’ and will not normally be able to make further requests for a deferral or make a claim that extenuating circumstances adversely affected your performance.
6. Only in very exceptional circumstances (such as being taken ill during an examination) will you be able to make a claim that extenuating circumstances affected your performance after

an assessment has taken place. Submissions of this nature will normally be considered by an Extenuating Circumstances Panel.

### 2.1.9 Marking work

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1. Your module tutor normally marks any submitted work, although in some cases work may be passed to a module co-ordinator.
2. Solo Performance modules (214, 314, 324) are assessed by members of the salaried staff, and not by the solo performance tutors. *See 7.2 Solo Performance Assessments*
3. The assessment marks for submitted work in every module are moderated by a member of the salaried staff in order to ensure that standards are consistent across the department. In the case of Final Year Special Subjects and Solo Performance assessments, all work is double-marked.
4. *For more information see 3.4 Programme Assessment*

### 2.1.10 External Examiner

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1. The Department has an External Examiner from another university who looks at a representative selection of work during the Summer Term in order to ensure that marking standards here are consistent both within the Department and with those in other institutions. In 2010/11 this is Professor Pete Stollery, University of Aberdeen.

### 2.1.11 Return of Work

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1. Work will be marked and returned within *twenty working days* of its submission (i.e. four weeks in normal circumstances). Work submitted less than four weeks before the end of a university term will be returned at the beginning of the next term, or within twenty working days, whichever is the later.

### 2.1.12 Academic feedback

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Academic feedback plays an essential role: its purpose is to give a sense of your level of performance and indicate why you received the marks you did and, most importantly, how you can improve. You can expect to receive regular feedback on both course work and on assessed work.

#### **What is academic feedback?**

Academic feedback normally includes both a quantitative element (marks and grades) and a qualitative element (commenting on the content and skills demonstrated in a particular piece of work). It will relate comments on your performance to the module learning outcomes and to the relevant assessment criteria.

Feedback can be both *formative* and *summative*:

1. Formative feedback refers to that which you receive during the academic year on non-assessed work. Its main purpose is to enable you to reflect on your progress thus far and to identify areas where you might improve. You will receive formative feedback on coursework, during progress review tutorials, and through informal discussions with tutors during advertised office hours.
2. Summative feedback refers to the marks and comment sheets you receive for assessed work (i.e. work that contributes to your overall degree). Comment sheets will be provided on all assessed essays and dissertations. The College is moving towards a situation when you will be able to access all your marks and comment sheets online.
3. The Department keeps copies of all marks and written feedback supplied to students for as long as is required by the University.

4. Module tutors give feedback on their own modules; marks for individual assignments are disclosed in the form 'low Iii', 'mid Iii' etc.. After the completion of a module and the confirmation of the marks by the Board of Examiners, an overall numerical mark is given.
5. The purpose of feedback is to help you to prepare better for the next assessment; feedback is **not** given therefore in respect of work submitted as a **final assessment for your degree programme**, i.e. Special Subject dissertations, composition portfolios, and recitals.
6. Any student who fails to attend a tutorial or class in which official feedback is given is responsible for any consequence arising from his/her failure to obtain necessary advice or guidance.

### **Feedback on Examinations**

1. Following the main examination period, registered students, first and second year students are offered *generic* feedback on each examination question within an assessment (e.g. essay style or numerical problems) or for the assessment as a whole.
2. Students who have failed modules in the main examination period may request additional individual feedback as soon as practicable after the publication of the examination results. Feedback on examination performance does not allow any challenge to academic judgement.

### **2.1.13 Progress Tutorials**

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3. These are held for all students during the first three weeks of the Autumn Term.
4. These are held for all Year 1 and 2 students during Week 5 of the Spring Term (see **Diary**) and attendance is obligatory.
5. End-of-year results are made available online via your my.bham account and are usually also available from the Department Office in the last week of the Summer Term. There will also be an opportunity for you to see your Advisory Tutor at this time.

### **2.1.14 Changing Modules**

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1. In certain circumstances it is possible to change from one optional module to another.
2. Your preferred choice must not be oversubscribed and you must not have missed more than the first class.
3. Final Year students will not be permitted to change modules other than in exceptional circumstances.
4. Obtain the relevant form from the Department Office, and ask the 'accepting' module tutor's permission to change, which they may grant at their discretion.
5. Pass the form to *Paul Rodmell* who will deal with the relevant administration.

### **2.1.15 Changing Programmes**

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1. Occasionally a student comes to the conclusion that s/he has made a mistake in his/her choice of degree programme and wishes to transfer to another programme.
2. Requests for transfers are granted only when the Department is convinced that the change is in the student's best interests. A transfer is not an automatic right and depends on a variety of factors, e.g. do you have the appropriate 'A' level subjects and grades; does the programme onto which you want to transfer have any places available
3. In the first instance, consult your Advisory Tutor. You will also need to contact the Admissions Tutor of the Department which manages the programme to which you wish to transfer.
4. Transfer applications are dealt with by the UG Programme Lead (*Paul Rodmell*). You will also need to see the appropriate member of staff in the other department involved and either the Director of Undergraduate Admissions (Dr Craig Blunt; *c.s.blunt@bham.ac.uk*) (Single Honours programmes) or the Director of Joint Honours Programmes (Dr Fran Berry; *f.berry@bham.ac.uk*).

5. The necessary paperwork which must be completed is available online at: [www.as.bham.ac.uk/faq/forms/ugtransfer.pdf](http://www.as.bham.ac.uk/faq/forms/ugtransfer.pdf)
6. Programme transfers are only permitted within the first 3 weeks of term or at the end of the first year. In the latter case, transfers tend to be from Joint Honours to Single Honours (in one of the 2 subjects studied in year 1). Transfers from Single Honours to Joint Honours at the end of year 1 are not normally permitted.

### 2.1.16 Permanent Withdrawal

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If you are considering permanently withdrawing from the University, you are strongly advised to discuss the matter with your Advisory Tutor. There may be other options available to you.

You will need to complete a form which can be found at: [www.as.bham.ac.uk/faq/withdrawal.shtml](http://www.as.bham.ac.uk/faq/withdrawal.shtml) stating your last date of attendance and reason for leaving. Any fees refunded will be in line with current University Regulations. The completed form should be returned to Student Services (Aston Webb, C Block).

### 2.1.17 Exchange Programmes

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The University operates Exchange Programmes with a number of other universities overseas. Their nature and detail vary, and students should enquire at the International Office for more information. The Music Department particularly encourages exchanges with the universities of Heidelberg and Montpellier. Students interested in spending time in either place (either one semester or a whole year) should contact *John Whenham* in the Autumn Term for study in the following academic year.

### 2.1.18 Student Representation

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There are several ways in which students can express opinions on the teaching they receive:

1. **University Academic Audit.** The University conducts an audit of its teaching every year. Student opinion is part of the information that is taken into account. The process is administered by the University, not the Department, and student responses are anonymous. One or two years or 'cohorts' of students are targeted in each audit, so students may expect to be approached at least once during their programme.
2. **Staff Development and Appraisal.** The University is committed to a regular programme of staff appraisal. Student opinion is also part of this process. Forms are made available on which students may record their opinions of the teaching and other guidance that they receive. Replies are anonymous and are treated in strict confidence.
3. **Contact your Advisory Tutor.**
4. **Departmental Committee.** Students' opinions, ideas and problems are often discussed at the Departmental Committee (*see 2.1.19 Department Committee below*).
5. **General Meeting** There is an opportunity for the whole department to meet at least once during the year to consider any issues of concern, normally in the Summer Term. At least forty students must request **and** attend the meeting if it is to proceed.
6. **National Student Satisfaction Survey** You may be contacted during the year by the NSSS; if you are please complete the forms rather than discarding them: low returns can lead to unrepresentative results. As NSSS returns are used by various external agencies as evidence of the extent to which the department is working successfully, and poor results, if they are caused by low returns, harm the department unjustifiably.

### Advice and Representation Centre (ARC) in the Guild of Students

The ARC is a professional, peer-led service offering advice and help on issues that students face. The ARC is able to advise on financial issues, housing problems, immigration questions,

academic queries and sexual health, and has a wealth of information to help and support Guild members.

### **University Student Concerns and Complaints Procedure**

1. The University is committed to providing a high quality educational experience, fully supported by a range of academic and administrative services and facilities. From time to time, however, things do go wrong, and the University recognises the need for students to be able to express their dissatisfaction where this happens.
2. The Students' Charter ([www.studentcharter.bham.ac.uk](http://www.studentcharter.bham.ac.uk)) sets out the entitlements and responsibilities of students. If you believe you have a legitimate reason for raising a concern or complaint, your first step should be to refer to the Students' Charter. This will clarify what may reasonably be expected in the relevant area.

The **Complaints Procedure** can be used for both individual and collective concerns or complaints relating to:

3. Programmes, modules, services or facilities provided by the University;
4. Actions, or lack of actions, by the University and its staff;

*For information on the Student Concerns and Complaints procedure see:*  
[www.as.bham.ac.uk/legislation/docs/complaintsprocedure.pdf](http://www.as.bham.ac.uk/legislation/docs/complaintsprocedure.pdf)

#### **2.1.19 Department Committee**

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1. The Committee comprises all the academic staff in the Department and representatives of each year groups of students, both undergraduate and postgraduate.
2. It normally meets twice each term.
3. The election of Student Representatives is overseen by the Staff Liaison Contact (*Matthew Riley*). Elections are held as early as possible in each academic year; elections for Year 1 representatives are held a little later in order to allow new students to get to know each other.
4. Copies of the agenda and minutes are displayed on the Department Committee notice-board (South Wing corridor). Any matter of concern may be raised by the student representatives, who canvass their constituencies on a regular basis.

#### **2.1.20 Prizes**

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The first three prizes below are awarded by the Department's Board of Examiners at the end of each academic year. The final two prizes are awarded as the result of competitions – see Departmental noticeboards during the year.

1. **Barber Undergraduate Prizes.** One or more prizes are awarded to the best 2nd and 1st Year students in the Department on the basis of academic success.
2. **Arnold Goldsbrough Memorial Prize.** This prize is awarded to an undergraduate or postgraduate student in the Department. Preference is given to a student showing excellence in music of the period 1600-1750 (performance or musicology).
3. **Roland Gregory Prize.** This prize may be awarded to the most deserving final-year undergraduate in the Department of Music to assist towards a professional career, preference being given to a suitable organist.
4. **COMPASS Composition Prize** This prize is awarded annually to an undergraduate or postgraduate student for an outstanding piece of music written for the BCMG workshop sessions. Where possible, the prize-winning piece is given a public performance, normally by the BCMG. *See 6.4 Composition Workshops and the BCMG Link for details and rules.*
5. **University Music Society Composition Prize** This prize is usually awarded annually to an undergraduate or postgraduate student for an outstanding piece of music and comprises an opportunity to write a piece to be performed by the University's Symphony or Philharmonic Orchestra.

## 2.2 Pastoral Welfare

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### 2.2.1 Advisory Tutors

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1. Every student is allocated to an Advisory Tutor who will normally remain the same for two or three years.
2. Advisory Tutors are available on a regular basis for consultation on any matter, from details about modules and programmes, and other academic concerns, to confidential personal matters and career counselling.
3. All students are expected to see their Advisory Tutors at least twice per year; your tutor will contact you in order to ensure that this minimum contact takes place.
4. Most Advisory Tutors operate a booking system: you can claim a time by signing the notices placed on your tutor's door.
5. **Do not hesitate to consult your tutor if you are concerned or worried.**
6. Advisory Tutors also write references for students when they apply for jobs and postgraduate awards; in order to keep tutors fully informed about your activities, inside and outside the department, you will be asked from time to time to complete a 'Student Activities' form.

### 2.2.2 Welfare Tutors

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The Department Welfare Tutors are *Colin Timms* and *Ben Earle*, who bear general responsibility for the welfare of all Music students. If you are unable to talk on the same wave-length as your Advisory Tutor please see one of the Welfare Tutors. The Welfare Tutors may also be consulted in case of particular personal difficulties; female students may also approach *Mary O'Neill* if they would prefer to discuss issues with a woman.

### 2.2.3 Counselling Services

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Sometimes situations arise which need the help of someone with direct counselling experience. Professional services exist on campus for students who would like advice or help on any matter causing them concern. Telephone 45130 or go to the Counselling and Guidance Service (3 Elms Road) to make an appointment. Alternatively, this can be arranged through your Advisory Tutor.

*For extra information see [www.as.bham.ac.uk/counselling](http://www.as.bham.ac.uk/counselling)*

### 2.2.4 Special Needs: Disability and Learning Support

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Some students have additional or different needs arising from physical conditions (e.g. arthritis or tinnitus), or learning issues such as dyslexia. Many students arrive at university knowing what their specific needs are but, if a condition develops or is diagnosed whilst at Birmingham, the university can sometimes help through the provision of computer equipment or diagnostic testing, etc.. Contact the Disability and Learning Support service for further information.

#### **Dyslexia**

All students with dyslexia must have examination arrangements confirmed with a Learning Support Co-ordinator. You will need to contact them to make an appointment as soon as possible.

#### **Students with Disabilities**

If you have been through the disability pre-admission procedures you may already have signed a *Learner Support Agreement (LSA)*, and this may document appropriate examination or teaching accommodations; your department should have a copy on file and should inform the central Examinations Office and appropriate tutors of any special arrangements which need to be made.

If you are in this category, or think you may be, and are unsure whether appropriate arrangements have been made, it is in your interest to discuss the circumstances with one of the Welfare Tutors (*Colin Timms* or *Amy Brosius*).

*For extra information [www.as.bham.ac.uk/disability](http://www.as.bham.ac.uk/disability)*

## **2.2.5 International and Exchange Students**

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The International Student Advisory Service (ISAS) provides a range of advice and support to international students and EEA nationals. There is an extensive website and suite of information guides covering a wide range of topics affecting international students: including immigration/visa advice and certain financial situations.

They may also be able to provide impartial advice and guidance on such matters as the academic appeals process and also acts as a ‘problem-solver’ instead of the School/Departmental Welfare Officer or Personal Tutor if needed.

For further information see: *[www.as.bham.ac.uk/studentlife/international/contact.shtml](http://www.as.bham.ac.uk/studentlife/international/contact.shtml)*

If your query is not covered by the website, or you need further help, you can book an appointment with an adviser (telephone 48464). Appointments can be booked over the telephone or in person at the ISAS reception. Alternatively you can email ISAS with your query: *[isas@contacts.bham.ac.uk](mailto:isas@contacts.bham.ac.uk)*

### **Opening Hours**

Monday to Thursday – 9.00 a.m. to 5.00 p.m.

Friday – 9.00 a.m. to 4.00 p.m.

The **Department** has a member of staff specially dedicated to the welfare of International and Exchange Students, who is currently *Ken Hamilton*. If any student has a query which relates to or arises out of their being from overseas, please contact him in the first instance. International Students also have access to the support services provided by the university’s International Office.

If **English is not your first language**, the English for International Students Unit (EISU) has an excellent reputation for the quality of its courses and offers you a friendly, welcoming and supportive study environment. Once you are on your undergraduate academic programme at the University of Birmingham you can attend free term-time courses and receive individual language support. The classes focus on different aspects of language including: academic writing; social English; grammar; vocabulary; pronunciation; thesis writing and exam skills.

If you are a **student from outside the EU**, the university has certain responsibilities to ensure that you are conforming to the terms of your student visa. This includes verifying that you are in residence by the use of ‘points of contact’ and that you are fully engaged with your studies.

For further information see:

*[www.as.bham.ac.uk/pbs/](http://www.as.bham.ac.uk/pbs/) and*

*[www.as.bham.ac.uk/studentlife/international/index.shtml](http://www.as.bham.ac.uk/studentlife/international/index.shtml)*

*For further information about the University’s facilities for overseas students please see: [www.birmingham.ac.uk/international/students/index.aspx](http://www.birmingham.ac.uk/international/students/index.aspx)*

*For further information about the University’s facilities for students on Exchange Programmes please see: [www.english.bham.ac.uk/erasmus](http://www.english.bham.ac.uk/erasmus)*

## 2.2.6 Financial Matters

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### **Payment of Tuition Fees: Student Debtors**

Students may be excluded from study if course fees have not been paid. Excluded students are not entitled to attend classes, submit work for assessment or sit examinations. Departments are also instructed not to teach or assess work from students who have been excluded for this reason until all outstanding debt has been cleared.

The University may also withhold certificates, accreditation or references in the event that the full course fees have not been paid, or all books and equipment have not been returned to the University.

### **Student Financial Hardship Fund: Access to Learning Fund (ALF)**

The Access to Learning Fund is provided to the University by the Government to assist home students (both full and part-time) who are facing financial hardship. Awards are offered as grants and do not have to be repaid. They are intended to assist with living costs and are not provided to pay tuition fees. Undergraduate students must have taken out the maximum student loan they are eligible for before they can receive an award. Students can apply at any time in the academic year but are encouraged to apply before their personal financial circumstances become unmanageable. All applications are means-tested and not all applications will be successful.

For more information see:

[www.as.bham.ac.uk/studentlife/finance/funding/alf.shtml](http://www.as.bham.ac.uk/studentlife/finance/funding/alf.shtml)

### **M. J. West Memorial Fund**

1. In addition to the Access to Learning Fund the Department has its own money, established, on the basis of a bequest, with the primary purpose of assisting Music students suffering from financial hardship. Please consult either *Andrew Kirkman* or one of the Department Welfare Tutors (*Colin Timms* and *Ben Earle*) if you would like to apply.
2. A secondary purpose of the fund is to assist Music students with expenses associated with their subject, e.g. repairs to instruments or attendance at advanced classes or courses of instruction. Applications for this secondary purpose may be invited during Semester 2.

## 2.2.7 Paid Employment

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1. Many students have to take jobs in order to support themselves while studying, but it remains the primary purpose of any student at Birmingham to study full-time.
2. The University advises you not to take on paid employment in excess of six hours per week during term time.
3. If you take on so much work that it prevents you from carrying out the requirements of your degree programme, you will inevitably find that you are penalised by lower marks or failures.
4. Additionally, the Department requires that students do not take on part-time work that will cause them to be absent from rehearsals or concerts; in these cases you may find yourself excluded from ensembles or other performing activities.
5. Finally, it is vitally important that you do not, in an attempt to right your finances, take on work that is illegal or which puts you at risk of being exploited or blackmailed.
6. Students in severe financial difficulties may contact their Advisory Tutor; see also 2.2.6 *Financial Matters*.

## 2.2.8 Equality and Diversity

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The University is committed to ensuring and promoting good equality and diversity practice. This means more than mere compliance with equality legislation but also:

1. ensuring that you are treated fairly and with respect;



2. acknowledging people's difference and individuality;
3. celebrating cultural diversity;
4. supporting individual and group needs;
5. having zero tolerance for any act of unfair discrimination and harassment.

It is reasonable for you to expect teaching staff to:-

1. Treat every student fairly and impartially regardless of gender, race, etc (i.e. in line with the University's equal opportunities commitment)
2. Listen to your views, whether individually or through the structure of the Staff-Student Committee.

### **2.2.9 Harassment and Bullying**

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The University regards any form of harassment as unacceptable, whether by staff towards students, students towards staff, or by students towards each other.

Staff or students who harass others, whether employees, students or visitors to the University, will be subject to investigation and where such an allegation is found to be true may result in disciplinary action, up to and including dismissal or expulsion. Individuals who engage in unlawful Harassment may also be held personally liable for their actions and subject to prosecution under criminal law.

#### **What is Harassment?**

Harassment is any behaviour that is unwelcome and affects the dignity of those subjected to it or which creates an intimidating, hostile, degrading, humiliating or offensive environment for them.

Prevalent forms of Harassment are Harassment on the grounds of race (including ethnic and national origins, colour and nationality); sex (including sexual harassment, Harassment on the grounds of sex and gender reassignment); physical or mental disability; religion or belief; sexual orientation; age.

#### **What behaviour constitutes Harassment?**

Behaviour generally accepted as amounting to Harassment includes: insults, name-calling and offensive language and gestures; inappropriate jokes; ridiculing and undermining behavior; inappropriate or unnecessary physical contact; physical assault or threats of physical assault; intimidating, coercive or threatening actions and behavior; unwelcome sexual advances; isolation, non-cooperation or deliberate exclusion; inappropriate comments about a person's appearance, intrusive questions or comments about a person's private life and malicious gossip; offensive images and literature; pestering, spying or stalking.

#### **What To Do**

If you believe that you are the subject of harassment by a member of staff or another student in the University, there are a number of ways to deal with the matter quickly and effectively. An 'informal approach' can often effectively address the unwanted behaviour. If informal methods do not achieve satisfactory results, or if the Harassment is particularly serious, a formal allegation of Harassment should be submitted.

Please refer to the University Harassment and Bullying Policy for the informal and formal procedures and for information and advice which can be found at: <http://www.equality.bham.ac.uk/policy/>

Students who think they may have been subject to harassment or who have been accused of harassment may need support and advice. The Harassment Advisors Service is recommended as the first source of information and advice.

*For further information and advice contact the Counselling and Guidance Service:  
<http://www.as.bham.ac.uk/studentlife/counselling/index.shtml>*

### **2.2.10 Data Protection and Access**

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The University has a Data Protection Policy that the College and its Schools must follow. The policy ensures members of the University comply fully with the Data Protection Act 1998 and, in particular, the Data Protection Principles:

In summary these state that personal data shall:

1. be obtained and processed fairly and lawfully and shall not be processed unless certain conditions are met;
2. be obtained for a specified and lawful purpose and shall not be processed in any manner incompatible with that purpose;
3. be adequate, relevant and not excessive for those purposes;
4. be accurate and kept up to date;
5. not be kept for longer than is necessary for that purpose;
6. be processed in accordance with the data subject's rights;
7. be kept safe from unauthorised access, accidental loss or destruction;
8. not be transferred to a country outside the European Economic Area, unless that country has equivalent levels of protection for personal data.

The University and all staff or others who process or use any personal information must ensure that they follow these principles at all times.

#### **Right to access information**

1. Staff, students and other users of the University have the right to access any personal data that is being kept about them either on computer or in certain files. Any person who wishes to exercise this right should contact the Information Compliance Manager Legal Services.
2. In order to gain access, an individual may wish to receive notification of the information currently being held. This request should be made in writing.
3. The University will make a charge of £10 on each occasion that access is requested.
4. The University aims to comply with requests for access to personal information as quickly as possible, but will ensure that it is provided within 40 days. You cannot use this provision to access information regarding examination/essay marks earlier than it would normally be provided.

For further information please refer to the Data Protection Policy:  
[www.legalservices.bham.ac.uk/data\\_protection\\_policy](http://www.legalservices.bham.ac.uk/data_protection_policy)

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## SECTION 3 – UNDERGRADUATE PROGRAMMES

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### Degree programmes

Music may be studied as part of four different degree programmes:

1. In a **Single Honours** programme leading to the degree of BMus (a workload of about 90 - 95% Music)
2. In a **Joint Honours** programme leading to the degree of BA (a workload of 50% in each of two subjects)
3. As a '**Module outside the Main Discipline**' (MOMD) in a degree programme based in another subject and also leading to the degree of BA (16% of the workload being in Music in each year that a MOMD is taken)

### Modular Values

All modules have a credit value expressed as a multiple of 10. The minimum value of a module in Music is 10 credits, and the maximum is 40. A full-time student takes modules with a total value of 120 credits each year.

*See also 3.4.3 Credit Requirements and Progression and 3.4.4 Fails and Resits (Years 1 and 2).*

## 3.1 1st Year Programme

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### 3.1.1 Module Codes, Titles and Values

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Module Code (& Banner Code)	Module Title	Sem	Mod Value
110 (10 17503)	Context 1a: The Age of Extremes	1	10
111 (10 17504)	Context 1b: The Age of Common Practice	2	10
112 (10 11042)	Studio Composition	1	10
113 (10 11043)	Paper Composition	2	10
114 (10 23452)	Performance	1 + 2	20
115 (10 17498)	Text: Analytical Techniques	1 + 2	20
116 (10 23451)	Tonal Harmony and Counterpoint	1 + 2	20

### 3.1.2 Programme Requirements

The following table shows the course requirements for students studying Music in Year 1.

	<b>BMus</b>	<b>BA (Joint)</b>	<b>BA (MOMD)</b>
<b>Credits required from MUSIC</b>	<b>120</b>	<b>60</b>	<b>20</b>
Module			
110 Context 1a	Compulsory	Compulsory	Compulsory
111 Context 1b			
115 Text			
116 Tonal H & C			
112 Studio Comp			
113 Paper Comp			
114 Performance			
Prescribed Element		Instrumental or vocal lessons	
MOMD	Compulsory		

For further information see 3.4 Programme Assessment.

### 3.1.3 Module Descriptions

#### 110 Context 1a: The Age of Extremes

**Description:** Weekly lectures, to include music examples, backed up by extensive listening assignments. An historical survey of music in the twentieth century, focusing on major trends (serialism, experimentalism, electroacoustic music) and people.

**Learning Outcomes:** By the end of the module the student should be able to:

1. recognise and contextualise a range of twentieth-century musics, through a familiarity with techniques, styles, and diversity of compositional resources.
2. understand the major trends, developments and underlying thought in twentieth-century musics
3. engage with new and unfamiliar musical languages, expression and process
4. understand the links (and differences) between twentieth-century musics and earlier music
5. understand the place of music in the wider artistic context.

**Staff responsible:** *Jonty Harrison, Ben Earle, Scott Wilson*

**Assessment:** Unassessed Timed Essay I (60 minutes) taken mid-semester  
40% Timed Essay II (60 minutes) taken at the end of the semester  
60% Listening test taken during the main examination period.

#### 111 Context 1b: The Age of Common Practice

**Description:** The aim of this module is to familiarise students with the music of the 'long eighteenth century', also known as the 'age of common practice', by examining representative examples by such composers as Corelli, Vivaldi, Handel, Bach, Gluck, Haydn, and Mozart, whilst placing them in their wider cultural context.

**Learning Outcomes:** By the end of the module the student should be able to:

1. demonstrate basic analytical understanding of the works studied in class
2. understand how music developed during this period and how it acted as a precursor to developments in the Romantic period
3. appreciate the relationship between the music studied and the social conditions under which the music was composed
1. express the understanding that has been gained by means of good written English and through appropriate technical vocabulary

**Staff responsible:** *Colin Timms, Matthew Riley*  
**Assessment:** Unassessed Timed Essay I (60 minutes) taken mid-semester  
40% Timed Essay II (60 minutes) taken at the end of the semester  
60% Listening test taken during the main examination period.

### **112 Studio Composition**

**Description:** The module will be taught in a variety of ways: in addition to ‘straight’ lectures, there will be demonstrations, workshops, electroacoustic studio sessions (including familiarity with computer-based editing, mixing and signal processing software) tutorials, and guided listening and reading. The aim is to stimulate the growth of composition and to use all available means to achieve it. Attendance at the weekly MiniBEAST listening sessions in the Elgar Room is also encouraged.

**Learning Outcomes:** The student will be introduced to composition using electroacoustic and computer resources; encouraged to become familiar with relevant technology and with works in the genre; compose a short electroacoustic piece.

**Staff responsible:** *Jonty Harrison (co-ordinator)*

**Assessment:** 100% Studio Composition portfolio (of which: exercises as directed 20%; attendance, directed reading & listening and class contribution 30%; final assignment 50%)  
For submission dates see the **Diary**

### **113 Paper Composition**

**Description:** The module will be taught in a variety of ways: in addition to ‘straight’ lectures, there will be demonstrations, workshops, tutorials, and guided listening and reading. The aim is to stimulate the growth of composition and to use all available means to achieve it. The final assessment for Paper Composition will be played through either in the first week of the Spring Term or the third week of the Summer term. Attendance at workshops and seminars run in conjunction with the Department’s link with BCMG is also required as they form an integral and quality aspect of the course.

**Learning Outcomes:** The student will develop an awareness of issues in 20th-century composition; develop sustained and concentrated thought in music and the skills required to articulate it; produce an extended piece of composition on paper.

**Staff responsible:** *Daria Kwiatkowska (co-ordinator)*

**Assessment:** 50% Paper Composition portfolio  
For submission dates see the **Diary**

### **114 Performance**

**Description:** This module comprises three elements:

1. One-to-one tuition over the academic year. This tuition (20 hours) is provided either by approved teachers at the Birmingham Conservatoire, or by tutors employed directly by the Department, or, for Early Music, through CEMPR, and is normally divided equally between two studies, either two instruments or one instrument and voice. The aim is to make as much technical and musical progress as possible and to provide a basis for further specialisation in performance in the 2nd and Final Years. Teachers supply reports towards the end of the Spring Term, and students may be auditioned at the end of the 1st Year if these are unsatisfactory.
  2. Independent work with aural training software, in order to maintain and improve listening skills; regular tests will be set and there is an end of year aural test.
  3. Attendance at Barber Evening and/or BEMF concerts throughout the year. Students attend a *minimum* of four concerts (see also Assessment below)
1. *For further information see 7.1 Solo Performance Tuition and 7.2.1 Year 1 Solo Performance Assessments*

**Learning Outcomes:** The student will

1. develop practical musical performance skills on two instruments or on one instrument and voice;
2. improve their aural skills and perception;

3. learn about stagecraft and presentation through attending concerts

**Staff responsible:**

Various (co-ordinated *Paul Rodmell* (Sem 1) and tbc (Sem 2))

**Assessment:**

80% Report(s) from teachers (equally weighted if two studies); if these are unsatisfactory, students may be auditioned during the Semester 2 examination period. An unsatisfactory report or audition may lead to the student being debarred from taking the relevant study as part of 214 Performance, at the discretion of the Board of Examiners.

20% Aural Test taken in the main examination period.

Students must also submit reviews of two of the Barber Evening/BEMF Concerts they have attended during the year (400-600 words per concert). These reviews are unassessed but failure to submit them by the date specified in the **Diary** will lead to the mark for the module being reduced by 10.

### **115 Text: Analytical Techniques**

*Students are allocated to a seminar group after taking a short test to determine competence at the beginning of the Autumn Term.*

**Description:** This series of classes is intellectually linked to Context 1a and 1b. At its heart is the close study of set works from the eighteenth and twentieth centuries; the end-of-year examination is based primarily on these works. These set works are also used as the basis upon which a general knowledge of musical form and style can be built, enabling the student to apply these principles to other works. Also discussed will be approaches to essay writing, bibliographical and writing skills, and presentation of footnotes and bibliography. There will be opportunities to write short practice essays.

**Learning Outcomes:** By the end of the module the student will be able to:

1. demonstrate a knowledge of the works studied in class
2. apply the principles illustrated in those works to other similar ones
3. distinguish between the different styles of the composers studied
4. demonstrate this knowledge by means of good written English

**Staff responsible:** *Ben Earle* (co-ordinator)

**Assessment:**

Unassessed Essay I 2,000 words, submitted by Monday of Week 6 of the Autumn Term. Although unassessed, the *module* mark will be reduced by 5 if this essay is submitted late, and by 10 if it is not submitted at all.

20% Essay II 2,000 words, submitted by the date stated in the **Diary**

80% 3 hour exam taken in the main examination period.

### **116 Tonal Harmony and Counterpoint**

*Students are allocated to a seminar group after taking a short test at the beginning of the Autumn Term.*

**Description:** Students attend 1.5 hours of seminar time per week. Seminars will explore the principles of harmony and counterpoint mainly by means of pastiche composition, and provide a forum both for discussion of weekly assignments and for the working or re-working of examples from the literature.

**Learning Outcomes:** By the end of the module students should be able to demonstrate a command of basic harmonic and contrapuntal skills.

**Staff responsible:** *Paul Rodmell* (co-ordinator)

**Assessment:**

100% Take-away examination paper comprising figured bass realization, Bach chorale, Classical string quartet, and an early Romantic song.

#### **3.1.4 Prescribed Element**

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**Joint Honours** students may opt to take a course of 10 hours' instrumental and/or vocal lessons on one study as an unassessed element in Year 1. They are also advised to work on developing their aural skills, and to attend Barber Evening/BEMF Concerts during the year. For further details see 114 Solo Performance above. The prerequisites for admission to 214 Solo

Performance (*see 3.2.5 Module Descriptions*) apply to Joint Honours students in regard to the Prescribed Element.

### **3.1.5 ‘Module outside the Main Discipline’ or ‘MOMD’**

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All **BMus** students must take a ‘Module outside the Main Discipline’ during the 1st Year. This comprises study in another department, usually in the College of Arts and Law, of a module or modules with a total value of 20 credits. Students sign up for their MOMD at the beginning of the Autumn Term.

## 3.2 2nd Year Programme

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### 3.2.1 Module Codes, Titles and Values

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All modules are worth 20 credits except Context 2a and 2b which are worth 10 credits each.

Module & (Banner) Codes	Course Title	Sem
<u>Core Modules</u>		
210 (10 18297)	Context 2a: The Age of Romanticism	1
211 (10 18298)	Context 2b: Continuity and Change	2
<u>List A1 Modules</u>		
A10 (09 22213)	Romantic Harmony	1
A11 (10 24281)	Opera and its Others: Italian Vocal Music in the C17th	1
A12 (10 24282)	Mass and Motet	1
A13 (10 17932)	Brahms	1
A14 (09 22213)	Tippett	1
A15 (tbc 10 22671)	English Music in the long sixteenth century	1
<u>List A2 Modules</u>		
A20 (09 21895)	Classical Form	2
A21 (10 17941)	Wagner	2
A22 (09 20570)	Art Music in the Movies	2
A23 (10 10034)	Baroque Performance Practice	2
A24 (10 13643)	Words and Music	2
A25 (10 24280)	The Blues	2
<u>List B Modules</u>		
214 (10 23572)	Solo Performance	1 + 2
B10 (10 23573)	Paper Composition	1 + 2
B12 (10 23575)	Orchestration	1 + 2
B13 (tbc 10 07224)	Aspects of Bach	1 + 2
B16 (10 23576)	Conducting	1 + 2
B19 (10 23578)	An Introduction to Sound Recording	1 + 2
B20 (10 23579)	Film Music	1 + 2
B22 (09 20857)	From Puccini to Berio	1 + 2
B23 (09 24187)	Women in nineteenth-century Music	1 + 2
B26 (10 24283)	Editing Baroque Music	1 + 2
B27 (10 24279)	The Sixties	1 + 2
B28 (10 24284)	The Nineteenth Century Lied	1 + 2
B44 (10 18586)	Interactive Music and Creative Computing	1 + 2
<u>Year Abroad Module</u>		
215 (10 23481)	Year Abroad Module (JH Language Students)	1 + 2



### 3.2.2 Programme Requirements

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		BMus	BA (Joint)
<b>Credits required from MUSIC</b>		<b>120</b>	<b>60</b>
<b>Credits from elsewhere</b>		Nil	60 from the 'other subject'
<b>MUSIC Module Code and Value</b>			
210 & 211	20	Compulsory	<p style="text-align: center;"><b>Either</b> 1 from List B (<i>note b</i>), 1 from List A1, and 1 from List A2 <b>Or</b> 3 from List B (<i>notes b,c</i>)</p>
List A1 options	20	<p style="text-align: center;"><b>Either</b> 1 from List A1, 1 from List A2, and 3 from List B (<i>note a</i>); <b>Or</b> 2 from List A1, 2 from List A2, and 1 from List B (<i>note a</i>).</p>	
List A2 options	20		
List B options	20		

The Core modules (210 and 211) are available as a MOMD for non-Music students who have Grade A or B in A Level Music or an acceptable equivalent.

- a) For BMus students a MOMD may be taken in place of a module from List B.
- b) In these cases the two core modules 210 and 211 may be taken in place of one module from List B.
- c) JH students wishing to take three modules from List B must take at least one categorised as Musicology.

### 3.2.3 Choosing Modules

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Descriptions of the optional modules to be offered are circulated to students at the end of Year 1. The subjects tend to reflect the special interests of tutors, so musicological options in particular tend to be selective. Students indicate their preferences on a form and are subsequently allocated to modules. All options are taught jointly with Final Year students, who are given priority in their choice of modules. When modules are oversubscribed, Year 2 students may be allocated to reserve choices.

Most of the formal study in options is undertaken in seminars, which may vary considerably in size. The length and frequency of seminars also vary; most meet for two hours at a time, with List A courses meeting weekly and List B courses fortnightly.

### 3.2.4 Repeated Modules

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You may not repeat in the Final Year any module taken in Year 2.

### 3.2.5 Module Descriptions

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#### Core Modules

##### **210 Context 2a: The Age of Romanticism      10 credits      Semester 2**

**Description:** The course comprises an overview of western art music in the so-called Romantic period, broadly comprising the nineteenth-century. Both the music and its cultural context will be studied, and lectures will be delivered in two blocks: (a) opera (including French Grand Opera, the Italian tradition from Rossini to Verdi, German Romantic Opera to Wagner, and the emergence of national opera); (b) instrumental music (including programme music, the virtuoso piano tradition, the symphony in Germany, and the rise of national traditions).

**Learning Outcomes:** The student should be able to:

1. demonstrate a broad knowledge of western art music of the Romantic period and the cultural context in which it was composed;
2. describe and evaluate the nature of and changes in musical style within the period studied;
3. outline the impact of cultural, social, and political movements and trends upon composers and their music within the period studied;
4. cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations.

**Staff responsible:** *Paul Rodmell* (co-ordinator), *Colin Timms*, *Monika Hennemann*

**Assessment:** 40% Timed Essay (90 minutes) taken at the end of the semester  
60% Listening Exam taken during the main examination period.

##### **211 Context 2b: Continuity and Change      10 credits**

**Description:** This module comprises surveys of selected areas of the music of (a) the Middle Ages and (b) the Late Renaissance/Early Baroque in Italy. Both the music and its cultural context will be studied, and areas covered may include: the place and function of music within both monastic and secular communities, including princely courts; monodic traditions; the development of polyphonic music; early opera and oratorio, the contribution of selected composers, who may include Perotin and Machaut, Palestrina, Marenzio, the Gabriellis, Monteverdi and Carissimi; the role of groups of musicians such as monks, troubadours and trouvères, chapel singers and instrumental consorts; the wider cultural and social context in which music existed in these periods.

**Learning Outcomes:** The student should be able to:

1. demonstrate a broad knowledge of European music from the approximate period 1000 to 1650 and the cultural context in which it was composed;
2. describe and evaluate the nature of and changes in musical style within the period studied;
3. outline the impact of cultural and social trends upon musicians and their music within the period studied;
4. cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations.

**Staff responsible:** *Mary O'Neill* (co-ordinator), *Amy Brosius*

**Assessment:** 40% Timed Essay (90 minutes) taken at the end of the semester  
60% Listening Exam taken during the main examination period.

#### **LIST A1 OPTIONS: THESE MODULES ALL RUN IN SEMESTER 1**

##### **A10 Romantic Harmony**

**Description:** Nineteenth-century music displays an astonishing richness of harmony. This course begins by presenting analytical techniques and discussing individual chords and their functions, before moving to issues of broader aesthetic importance such as harmonic ambiguity, deceptive openings, the expansion of tonality, and alternatives to monotony in the years around 1900. For ease of score reading, the majority of the works studied will be short piano pieces and Lieder. Composers include Schubert, Schumann, Chopin, Wolf and Mahler. Extracts from Wagner's *Tristan und Isolde* will be studied in some depth.

**Learning Outcomes:** The student will be able to:

1. Correctly label all standard chromatic harmonies
2. Identify definite modulations to all keys
3. Identify and explain areas of uncertain or extended tonality to a high degree of accuracy
4. Explain the relationship between harmony and form with considerable sophistication

**Staff responsible:** *Matthew Riley*

**Assessment:** 20% Analytical assignment I  
40% Analytical assignment II  
40% Analytical assignment III

### **A11 Opera and its Others: Italian vocal music and singing culture in the long 17th century**

**Description:** The end of the 16th century gave rise to the new genre of opera, which developed in disparate ways throughout the Italian peninsula over the course of the seventeenth century. Yet, many other secular vocal genres continued to thrive and develop during this time. Studying them side by side with opera presents us with a more complete picture of singing culture during the long seventeenth century. While this module will certainly address the stylistic aspects of these vocal genres, we will also focus on the social and cultural issues which shaped their musical development. This includes examining the patrons, singers, and composers of this repertoire through issues of gender, class / social status, reception, the musical canon and the conception of the early modern body.

**Learning Outcomes:** The student will be able to:

1. analyse different vocal repertoires studied, including suitable pieces not discussed in seminars as examples in support of their commentaries and evaluations
2. discuss different social and cultural influences on the development of the musical genres studied
3. prepare and present assignments, both verbally and in writing
4. demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and cultural theories

**Staff responsible:** *Amy Brosius*

**Assessment:** 40% Essay 3000–3500 words  
40% Class Essay-based Exam  
20% portfolio of notes submitted weekly + streamlined, shortened versions used in the exam

### **A12 Mass and Motet**

**Description:** Responding to needs both for political display and for personal intercession for the posthumous welfare of earthly souls, motets and Mass settings of the fifteenth and early sixteenth century cover a broad diversity of styles and approaches. Taking a diverse group of examples, this module will address issues of style, structure, and external reference and quotation, demonstrating the ways in which musical forms reflected and intensified the broader messages and social structures in which they operated.

**Learning Outcomes:** The student will be able to:

5. Demonstrate a knowledge of mass and motet repertory of the fifteenth and early sixteenth centuries.
6. Describe and evaluate the impact on this music of major developments in the historical, political and social spheres.
7. Cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations.
8. Demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.

**Staff responsible:** *Andrew Kirkman*

**Assessment:** 25% mid-semester Class Test  
25% end of module Class Test  
50% Essay 3000–3500 words

### A13 Brahms

**Description:** The music of Johannes Brahms occupies one of the central positions in the Austro-German tradition of the nineteenth century. This module will examine representative examples of Brahms's music primarily from an analytical but also from a cultural perspective and consider his compositional approach, aesthetics, his standing and influence as a 'canonic' composer.

**Learning Outcomes:** The student will be able to:

1. demonstrate a knowledge of works by Brahms, and the context in which they were composed.
2. analyse formal and harmonic structures in Brahms's music and apply these principles to music studied independently.
3. Describe and evaluate the impact of this music on the general cultural milieu of the time and on composers in particular
4. Cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations.

**Staff responsible:** Paul Rodmell

**Assessment:** 65% Essay 3000–3500 words  
35% End of module class exam (2 hours)

### A14 Tippett

**Description:** Michael Tippett was one of the most important figures in British music during the second half of the twentieth century. This module will centre round three works from the early and middle periods of his work: the oratorio *A Child of Our Time* and the operas *The Midsummer Marriage* and *The Knot Garden*, but will also allow study of a selection of his instrumental music and his later works. We shall examine the background to the early works in Tippett's reading in mythology, philosophy and Jungian psychology.

**Learning Outcomes:** By the end of the module the student should be able to:

1. demonstrate a knowledge of the early and middle period works of Michael Tippett, of the mythological, philosophical and psychological sources of his extra-musical inspiration, and of approaches to analysing his music.
2. describe and evaluate the impact on this music of major developments in the historical, political and social spheres
3. cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations
4. demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.

**Staff responsible:** John Whenham

**Assessment:** 50% Essay I 2500-3000 words, to be submitted as directed  
50% Essay II 2500-3000 words, to be submitted as directed

### A15 English Music in the Long Sixteenth Century

**Description:** In terms of religious, social and political history, the 16th century was a period of great upheaval in England. It remains, however, one of the greatest ages of English music, ranging from the huge florid antiphons of the Eton Choirbook, through the work of Taverner, Tallis and Byrd to the Italianate madrigals of the Elizabethan period and beyond. This module will examine both this music and the contexts for which it was written, from the liturgies of the English Catholic Church to the new Anglican liturgies, and from Tudor court entertainments to the homes of the growing bourgeoisie.

**Learning Outcomes:** The student will be able to:

1. identify the sources of music of this period, the modern editions in which it is published and the secondary literature on the subject;
2. understand the contexts for which the music was written and the relationship to these of the structure, style and content of the musical artefacts;
3. Convey his/her perceptions in writing and in speech.
4. Demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.
5. Cite and, where appropriate, analyse, specific and suitable pieces of music not discussed in seminars as examples in support of their commentaries and evaluations.

**Staff responsible:** *John Whenham*  
**Assessment:** 50% Essay of 2500-3000 words submitted as directed  
50% Class test of 2 hours to include a short unseen editorial or analytical exercise and an essay written from notes prepared in answer to a question set in advance (the two parts of the test will be equally weighted)

## LIST A2 OPTIONS: THESE MODULES ALL RUN IN SEMESTER 2

### A20 Classical Form

**Description:** The instrumental music of Haydn, Mozart and Beethoven stands at the core of the Western musical tradition. This course examines musical form in the Viennese Classical style 1780–1800, ‘form’ being understood both as the unfolding of an individual piece in time and as its relationship to conventional schemata. The study of Classical form is foundational to musical analysis, and is important not just for the study of late eighteenth-century music, but for recognizing the innovations made by Beethoven after 1800 (the ‘heroic style’ etc.) and in general for understanding instrumental music of the nineteenth and early twentieth centuries, which is always in dialogue with this repertory. The main text for the course will be William Caplin’s *Classical Form* (which is recommended for purchase). Charles Rosen’s *Sonata Forms* will also be studied.

**Learning Outcomes:** The student will be able to:

6. Analyse music of the late eighteenth century in terms of phrase structure, formal function and rhetoric with some precision
7. Evaluate the distinctive qualities of individual works using the concepts developed in the module

**Staff responsible:** *Matthew Riley*  
**Assessment:** 20% Analytical assignment I  
40% Analytical assignment II  
40% Analytical assignment III

### A21 Wagner

**Description:** Wagner is the most important of all Romantic opera composers and his operas and associated dramatic theories had a profound influence reaching far into the twentieth century. The course will give a general over-view of Wagner’s achievements but focus in more detail on the operas from *Das Rheingold* to *Parsifal*.

**Learning Outcomes:** The student will be able to display

1. a knowledge of the operas of Richard Wagner and of their importance in nineteenth century music.

**Staff responsible:** *Ken Hamilton*  
**Assessment:** 50% Essay I 2500–3000 words, to be submitted as directed.  
50% Essay II 2500–3000 words, to be submitted by the date specified in the **Diary**.

### A22 Art Music in the Movies

*You may not take this module with B20 Film Music*

**Description:** For more than a century, music for film has been one of the most significant of artistic genres, if not in prestige then certainly in terms of commercial success and widespread influence. It also has had a great effect on the popular image, and indeed popularity, of “serious” music and its composers, not only in the use of such music as part of the soundtrack to a wide range of films, but also in movies directly dealing with specific musicians (for example, the celebrated but ludicrous Chopin-biopic of 1945, “A Song to Remember” or the increasingly bizarre films of Ken Russell on Tchaikovsky, Mahler, Liszt and others). This module will give a broad overview of the history and development of film music from the silent era to the present day, with a particular emphasis on its connections with art music, and on “films about music”. We shall study the roots of film music styles in the programme pieces and opera of the 19th century, general stylistic borrowings from art music (for example Korngold’s debt to Richard Strauss in scoring for the swashbuckling films of the 1930s, or John Barry’s “mickey-mouse

Wagner” for James Bond), and finally film’s enormously important contribution to the reception history of music as a whole in the 20th century.

**Learning Outcomes:** The student will:

1. Demonstrate a knowledge of the use of art music in films; the cultural and social milieu which in which it was composed; and the varied musical styles employed
2. Describe and evaluate the development of techniques for the employment of art music in film
3. Cite, and where appropriate, analyse specific and suitable pieces of music as examples in support of their commentaries and arguments

**Staff responsible:** *Ken Hamilton*

**Assessment:** 50% Essay I 2500 – 3000 words to be submitted as directed  
50% Essay II 2500 – 3000 words words to be submitted by the date specified in the **Diary**

### **A23 Baroque Performance Practice**

**Description:** We shall take as a starting point the fundamental question ‘Is historical authenticity in performance attainable, or even desirable?’ Performance practice issued addressed will include: performance rhetoric and Affekt, ornamentation, articulation, tempo, rhythm, improvisation, continuo playing, instruments, dance, baroque opera practices, and notation. These will be explored through case studies of individual works, discussions of performances and recordings, readings of contemporary treatises, critical evaluation of the secondary literature on Baroque Performance Practice, and workshops/masterclasses etc., with CEMPR vocal and instrumental tutors. If you know that you want to take performance as part of your assessment, *it would be helpful*, for planning purposes, if you would indicate this on your form, stating which is your melody instrument/voice/continuo instrument. If you are not sure at this stage, just say so.

**Learning Outcomes:** The student will be able to: (a) demonstrate an awareness of the idea of historically-informed performance and (b) demonstrate familiarity with the most important issues in the performance of music from the period c1580 to c1750.

**Staff responsible:** *Mary O’Neill*

**Assessment:** 50% Essay I, 2500-3000 words to be submitted as directed; and EITHER 50% Essay II, 2500-3000 words to be submitted as directed OR 50% Performance or which 40% for a 12-minute performance (at the end of Term 2 or during the Semester 2 examination period), plus 10% for a 1000 word supporting programme note (and discussion where appropriate) on issues arising from the performance.

### **A24 Words and Music**

**Description:** The purpose of this course is to explore the relationship between words and music in both theory and practice. There will be two concurrent strands: 1) a close study of selected texts (principally from the late eighteenth-century to the 20<sup>th</sup>-century) from the aesthetic debates on words and music; 2) to explore music-text relationships through a series of analytical case studies on repertoires such as late eighteenth-century opera, the nineteenth-century German Lied repertoire; French music at the turn of the twentieth century; and works by Berio and Boulez. A primary focus of this course will be a critique of the methods and limitations in dealing with the analysis of text settings: prose, poetic and dramatic.

**Learning Outcomes:** The student will be able to:

1. discuss, from theoretical, critical and analytical perspectives, issues arising from the relationship between music and text.
2. demonstrate a knowledge of the literature on this subject.

**Staff responsible:** *Mary O’Neill*

**Assessment:** EITHER: 100% Essay, 5000 – 6000 words to be submitted by the date specified in the **Diary**  
OR: 50% Essay I, 2500 – 3000 words to be submitted as directed *plus*  
50% Essay II, 2500 – 3000 words to be submitted by the date specified in the **Diary**

## **A25 The Blues**

**Description:** The Blues is one of the most important African-American musical genres and has been highly influential in the development of jazz, rock 'n' roll, and other Western popular musics. This module will consider what the blues are and who were/are the musicians who sang them. We will study the stylistic aspects of the different types of blues and the societies which shaped them. More specifically we will discuss the ways in which the blues were disseminated and the attitudes they communicate about morality, society, religion, etc. of the musicians who created them. Other important issues considered will include race, class, gender, and questions of intellectual property.

**Learning Outcomes:** The student will be able to:

1. analyse different types of blues studied, including suitable blues not discussed in seminars as examples in support of their commentaries and evaluations
2. discuss different social and cultural influences on the development of the blues studied
3. prepare and present assignments, both verbally and in writing
4. demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and cultural theories

**Staff responsible:** *Amy Brosius*

**Assessment:** 40% Essay 3000–3500 words

40% Class Essay-based Exam

20% portfolio of notes submitted weekly + streamlined, shortened versions used in the exam

## **LIST B OPTIONS: THESE MODULES RUN IN SEMESTERS 1 and 2**

### **214 Performance\***

*Prerequisites: Successful completion of 114 Performance or, for Joint Honours students, satisfactory attendance and progress at the prescribed instrumental/vocal lessons. Regardless of whether 114 Performance is taken for credit or not, all students must pass the Aural Test and Concert Diary elements of 114 Performance in order to gain admission to 214 Performance.*

*Attainment of a mark of at least 50% in the first study examination of this module is a prerequisite for admission to 314 Solo Performance.*

*Attainment of a mark of at least 60% in the first study examination of this module is a prerequisite for admission to 324 Solo Performance.*

*For further information see 7.2.2 Year 2 Solo Performance Assessments*

**Description:** Students receive practical musical tuition during the teaching weeks of the year. This total of 20 or 22 hours' tuition may be divided between two studies (instrumental or vocal; 1st study 12 hours, 2nd study 10 hours) or may all be taken on one study (20 hours). The aim is to make as much technical and musical progress as possible and to provide a basis for further specialisation in performance at Level 3. Lessons are given by tutors at the Birmingham Conservatoire, and by tutors employed by the Department of Music, some via CEMPR.

**Learning Outcomes:** Perform music at a standard approaching that of the DipABRSM (1<sup>st</sup> study) and ABRSM Grade 7/8 (2<sup>nd</sup> study).

**Staff responsible:** Various (co-ordinated *Paul Rodmell*)

**Assessment:** 100% By audition taken during the main examination period. (If two studies are taken the weighting is 60% 1st study and 40% 2nd study.)

### **B10 Paper Composition**

*Prerequisite: Successful completion of 113 Composition.*

*Successful completion of B10 is a prerequisite for admission to 323 Special Subject Paper Composition and 313 Independent Study Paper Composition*

**Description:** Personal aesthetic convictions are respected, but a willingness to expand one's awareness and a desire for creative investigation are expected. Presented topics, upon which fortnightly assignments are based, will develop a number of technical aspects of contemporary music. Workshop-style sessions provide the opportunity to review compositional decisions and to monitor progress. Final projects are played through during the Summer Term revision

period. Additional seminars, workshops and concerts with BCMG are an integral and quality part of the course. Attendance is required (10% of the final mark), and one mark will be subtracted for each unjustified absence. *Bona fide* membership of NME so as to develop an understanding of twentieth-century performance practice is also required.

**Learning Outcomes:** The student should be able to write original works of contemporary music to a higher level than Level 1.

**Staff responsible:** *Daria Kwiatkowska*

**Assessment:** 50% Coursework; exercises to be submitted as directed  
50% Final Composition: 25% based upon substantial progress being made during tutorials and 25% based upon the final version submitted by the date listed in the **Diary**.  
The overall mark for the module may be reduced by up to 10 marks if there is unjustified absence from designated seminars/workshops

### **B12 Orchestration**

*Prerequisite: Normally, successful completion of 112 Techniques of Musical Perception.*

**Description:** The module aims to provide students with facility in orchestrating Classical and Romantic music; to sharpen the ear and improve command of harmony and counterpoint, musical notation, calligraphy, and the presentation of scores and parts. The module begins with basic techniques of scoring for strings, woodwind and brass, and moves to the scoring of Classical and Romantic music for symphony orchestra—up to, and including, Debussy. It is hoped that the students in the group will be sufficiently numerous and diverse to allow their written work to be played, heard and discussed. Examples of instrumental scoring by a range of composers will be examined in class or prescribed for private study.

**Learning Outcomes:** The students should be able to orchestrate and arrange music from the period 1770–1914 for either an appropriately-sized orchestra, or smaller ensemble.

**Staff responsible:** *Colin Timms*

**Assessment:** 50% Coursework; exercises to be submitted as directed.  
50% final assessment of up to 100 bars of music submitted by the date specified in the **Diary**.

### **B13 Aspects of Bach**

**Description:** The material for study will be a varied selection of musical works by Johann Sebastian Bach, for keyboard, voices and instruments, and orchestra or chamber ensemble. The nature of the sources, the questions that they pose, the composer's musical language and his historical, geographical, intellectual and musical contexts will be among the subjects considered.

**Learning Outcomes:** The student will:

1. analyze music by Bach and understand its harmonic, contrapuntal and formal processes;
2. articulate an informed appreciation of Bach's works in relation to his contexts;
3. understand the nature of the manuscript and printed sources of Bach's works and of their transmission and reception;
4. address some of the performing practice problems raised by the sources of his music.

**Staff responsible:** *Colin Timms*

**Assessment:** 50% Essay I 2500 – 3000 words to be submitted as directed  
50% Essay II 2500 – 3000 words to be submitted by the date specified in the **Diary**

### **B16 Conducting**

*This is a performance-based module.*

**Description:** The course will comprise a combination of theory and practice. The basics of stick technique will be studied as one of the means of communicating with performers. The importance of analysis and the issues involved in learning a score and making decisions about it will also be investigated. Students will conduct ensembles formed by the rest of the group.

**Learning Outcomes:** By the end of the module the student will be able to demonstrate some



ability to stand up in front of a group of musicians and to direct them in their music-making.

**Staff responsible:** *Dan Rosina*

**Assessment:** 75% A short practical examination (approximately 25 minutes) conducting an ensemble (either vocal or instrumental) in an extract from a specified piece.  
25% Essay 1500–2000 words to be submitted by the date specified in the **Diary**.

### **B19 An Introduction to Sound Recording Techniques**

**Description:** An introduction to the skills required in contemporary recording. The course covers aspects of microphone use and placement; mixing and balancing; monitoring; production and engineering techniques; track compilation and post-production and CD-R Mastering. The course is primarily practice based, and takes a musical, as opposed to a technical, approach to recording.

**Learning Outcomes:** The student will be able to follow a recording project through from its first planning stages to completed master tape production, and will be able successfully to record anything from a solo instrument to a symphony orchestra.

**Staff responsible:** *James Carpenter*

**Assessment:** 25% Coursework: fortnightly exercises to be submitted as directed  
25% Short (ca. 3' - 5') solo recording assignment  
50% Final Assessment - portfolio of recordings, nature and length as directed, submitted by the date specified in the **Diary**.

### **B20 Film Music**

**Description:** An understanding of the development of film music from its origins in 19<sup>th</sup> century Romantic music, through 'silent' cinema, the principal composers of the Golden Age of Hollywood, the British horror movie and animated films.

**Learning Outcomes:** The students should be able to: (a) identify the main features of musical style in film covered by the three periods covered; (b) understand interaction between music and image/dialogue; (c) grasp the principles of film music compositional technique.

**Staff responsible:** *David Huckvale*

**Assessment:** 50% Essay I 2500–3000 words to be submitted as directed.  
50% Essay II 2500–3000 words to be submitted as directed.

### **B22 From Puccini to Berio**

**Description:** Recent decades have seen extensive research into musical life under the two most notorious interwar dictatorships, Hitler's Germany and Stalin's Soviet Union. But the situation in the Italy of Mussolini has been little studied. This course will introduce students to the topic, by way of an exploration of the extensive and fascinating body of modernist compositions that provides continuity between the pre-World War I and post-World War II periods, in the history of both of which the place of Italian composers is, by contrast, well established. The course will principally be concerned with an examination of important works by the following figures: Ildebrando Pizzetti, Gian Francesco Malipiero, Alfredo Casella, Ottorino Respighi, Franco Alfano, Giorgio Federico Ghedini, Luigi Dallapiccola and Goffredo Petrassi. Genres to be studied will range from full-scale opera to concerto, choral music, chamber music and songs. Links will be drawn between the work of these composers and those that preceded and followed them: Verdi and Puccini on the one hand; Berio and Nono on the other. Comparisons will be made between the situation of Italian composers under fascism and the problems faced by such figures as Shostakovich, Prokofiev, Hindemith and Richard Strauss in the Soviet Union and Germany. And most importantly, the development of musical style in Italy during the period will be linked to major historical, political and social events and issues: the chaos following the First World War, Mussolini's 'March on Rome', 'totalitarian' attempts to 'fascisticize' the nation, the Ethiopian campaign, the alliance with Germany, the entry into World War II, the fall of Mussolini, partisan resistance, and so on

**Learning Outcomes:** The student will:

1. Demonstrate a knowledge of Italian modernist musical compositions of the period 1910-

1950.

2. Describe and evaluate the impact on this music of major developments in the historical, political and social spheres
3. Cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations
4. Demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.

**Staff responsible:** *Ben Earle*

**Assessment:** 50% Essay I 2500-3000 words, to be submitted as directed  
50% Essay II 2500-3000 words, to be submitted as directed

### **B23 Women in Nineteenth Century Music**

**Description:** Women played an increasingly important role in 19th-century musical life, not only as professional composers and performers, but also as amateur musicians, editors, and writers. We will discuss a variety of issues related to their manifold roles, including those of gender and the canon, “male” vs. “female” compositional styles and genres, and “public” vs. “private” music making.

We will read and discuss a variety of primary and secondary readings on the topic, including excerpts from contemporary and recent biographies, which will demonstrate the changing representation and reception of female musicians. In addition, selective compositions by women (including Clara Schumann, Fanny Hensel, Alma Mahler, and numerous lesser-known figures) will be studied and compared with those of male contemporaries, which will raise questions related to gender- and class-specific musical education. After becoming familiar with these musical and textual sources, the students will learn to evaluate women artists and their output within the context of nineteenth-century culture.

**Learning Outcomes:** The student will:

1. demonstrate a good overall knowledge of the position of women in 19th-century musical life and of the available secondary sources; of important related issues in reception history, and a detailed knowledge of representative compositions by all major (and some minor) female composers of the time; of the key aesthetic issues which have dominated composition, especially of the avant-garde traditions, during the twentieth century;
2. cite and, where appropriate, appraise, specific and suitable pieces of music as examples in support of their commentaries and evaluations.

**Staff responsible:** *Monika Hennemann*

**Assessment:** 50% Essay I 2500–3000 words, to be submitted as directed.  
50% Seminar presentation (15 minutes) supported by 1000 word handout or summary.

### **B26 Editing Baroque Music**

**Description:** The module comprises an introduction to techniques used by present-day editors of music of the baroque period. We shall explore the nature of manuscript and printed sources of Baroque music, the techniques of transcribing and editing the musical and verbal texts of this repertory, and discuss how music can be re-presented in user-friendly format for present-day scholars and performers. There will be explanatory classes, with exercises each fortnight.

**Learning Outcomes:** The student will be able to:

3. transcribe and edit vocal and instrumental music of the Baroque period, whether surviving in score or in parts;
4. write a realization of a figured bass;
5. suggest appropriate ornamentation;
6. prepare clearly notated and prepared scores;
7. write a critical commentary on the sources and editorial procedures employed.

**Staff responsible:** *John Whenham*

**Assessment:** 50% Coursework – exercises to be submitted as directed.  
50% Final Assignment submitted by the date specified in the **Diary**.

### **B27 The Sixties**

**Description:** People are still talking about the legacy of the 1960s. For some, this was a golden age, the greatest decade in living memory, a time of political people-power, free expression, and free love; for others it was a pit of ill discipline and moral degradation. One thing is sure: ripples of the era's influence continue to this day. Equally certainly, however one views the '60s, everyone agrees that music played a major role in encoding and transmitting its cultural message. Using close readings, along with musical and video examples, this module will explore the music at the 'sharp end' of '60s culture: the music that embodied its various messages and, for better or worse, immortalized them. On that account the emphasis is inevitably on folk and popular music, though we will also address concert music and jazz. By the end we will all at least have carefully considered, if not perhaps answered, the question as to whether there is such a thing as quintessentially 'sixties music,' and what, if anything, binds together its various manifestations.

**Learning Outcomes:** By the end of the module students will:

8. Demonstrate a broad knowledge of popular and art music of the 1960s;
9. Describe and evaluate the impact on this music of major developments in the historical, political and social spheres.
10. Cite and, where appropriate, analyse, specific and suitable pieces of music as examples in support of their commentaries and evaluations.
11. Demonstrate an ability to produce assessed work independently employing appropriate resources, literature, and techniques.

**Staff responsible:** *Andrew Kirkman*

**Assessment:** 25% mid-semester Class Test  
25% end of module Class Test  
50% Essay 3000–3500 words

### **B28 The Nineteenth Century Lied**

**Description:** From the time of the Second Berlin School onward, the Lied was one of the most subtle and sophisticated genres in Romantic music. It reached an early peak with Schubert, but was subsequently exploited by most major nineteenth-century composers. This course will study representative German Lieder and ballads by Zelter and his contemporaries, Schubert, Schumann, Loewe, Mendelssohn, Hensel, Brahms, Liszt, Wolf, Mahler, and Strauss, as well as selected French songs, focusing on the social and cultural contexts of the works, their formal structure, and the complex relationship of words to music. It will also discuss developments in the genre in respect of performance context and overall scope, particularly in association with the Orchesterlied, which reached its zenith towards the end of the century.

**Learning Outcomes:** The student will:

1. have a good overall knowledge of the development of the genre and its literary sources, and a detailed knowledge of representative works by all major (and a few minor) composers.

**Staff responsible:** *Monika Hennemann*

**Assessment:** 50% Essay 2500-3000 words to be submitted as directed.  
50% Seminar Presentation (15 minutes) on a date directed, supported by 1000 word handout or summary.

### **B44 Interactive Music and Creative Computing**

*Successful completion of this module is a prerequisite for admission to 315 Independent Study Interactive Music and Creative Computing and 325 Special Subject Interactive Music and Creative Computing*

**Description:** This course will explore the use of computers for the realtime creation of music and/or sound installations, within a lecture/workshop environment. It will explore the possibilities of software such as Max/MSP and SuperCollider. Topics will include sound synthesis, realtime processing, interaction, and the development of graphical interfaces. Knowledge of computer programming and advanced maths is NOT a prerequisite.

**Learning Outcomes:** The student will be able to:

1. demonstrate knowledge of some of the basic skills needed for interactive and realtime computer music and sound installation, and some basic principles of computer science;
1. gain experience with some of the more popular software available for such applications;
2. further their own learning and develop their own approaches and projects in this field.

**Staff responsible:** *Scott Wilson*

**Assessment:** 40% Small assignments given fortnightly in the early part of the course  
10% participation in workshop sessions in the latter part of the course  
50% Final Project (i.e. composition, interactive application, installation, etc.).

### **3.2.6 ‘Module outside the Main Discipline’ (MOMD)**

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**BMus** (Single Honours) students may take a MOMD in the 2nd Year. You may either continue your 1st Year MOMD or change subjects and take a MOMD in a different department.

### **3.2.7 Year Abroad (Joint Honours with a Language)**

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Joint Honours programmes that includes a Year Abroad include a requirement to take a module in music whilst away. The type of study available will vary depending on the facilities of the overseas institution; the method of assessment is tailored to the needs of each individual student, and you should consult your Advisory Tutor before the end of the preceding Summer Term to discuss the nature of your project. Assessment is by either short dissertation (6000-8000 words), composition portfolio (6'-8' of music) or solo performance (10'-12'). Dissertations and composition should be submitted by the first day of the following Autumn Term; performances will take place in the first two weeks of the Autumn Term.

This requirement will be withdrawn after 2011-12; students undertaking their Year Abroad from 2012-13 onwards will devote the whole year's study to their language subject. See also 3.4.7 *Contribution of work to the Final Degree Classification*.

## 3.3 Final Year Programme

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### 3.3.1 Module Codes, Titles and Values

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Special Subjects are worth 40 credits; all other modules are worth 20 credits.

Module & (Banner) code	Course Title	Sem
<u>Core Module</u>		
310 (10 22646)	Music and Culture	1 + 2
<u>Independent Studies</u>		
311 (10 22642)	Independent Study Musicology	1 + 2
312 (10 22644)	Independent Study Studio Composition	1 + 2
313 (10 22643)	Independent Study Paper Composition	1 + 2
314 (09 20228)	Independent Study Solo Performance	1 + 2
<u>Special Subjects</u>		
321 (10 23477)	Special Subject Musicology	1 + 2
322 (10 23478)	Special Subject Studio Composition	1 + 2
323 (10 23479)	Special Subject Paper Composition	1 + 2
324 (10 23480)	Special Subject Solo Performance	1 + 2
<u>List A1 Modules</u>		
A10 (09 22226)	Romantic Harmony	1
A11 (09 24207)	Opera and its Others: Italian Vocal Music in the C17th	1
A12 (09 24208)	Mass and Motet	1
A13 (10 17953)	Brahms	1
A14 (10 16015)	Tippett	1
A15 (tbc 10 22669)	English Music in the Long Sixteenth Century	1
<u>List A2 Modules</u>		
A20 (09 21904)	Classical Form	2
A21 (10 17941)	Wagner	2
A22 (09 20571)	Art Music in the Movies	2
A23 (10 13686)	Baroque Performance Practice	2
A24 (10 13689)	Words and Music	2
A25 (09 24206)	The Blues	2
<u>List B Modules</u>		
B10 (Level I: 10 23572)	Paper Composition	1 + 2
B12 (10 23580)	Orchestration	1 + 2
B13 (tbc 09 20328)	Aspects of Bach	1 + 2
B16 (10 23581)	Conducting	1 + 2
B19 (10 23583)	An Introduction to Sound Recording	1 + 2
B20 (12 23584)	Film Music	1 + 2
B22 (09 20586)	From Puccini to Berio	1 + 2
B23 (09 24204)	Women in Nineteenth Century Music	1 + 2
B26 (09 24409)	Editing Baroque Music	1 + 2
B27 (09 24205)	The Sixties	1 + 2
B28 (09 24410)	The Nineteenth Century Lied	1 + 2
B44 (10 18587)	Interactive Music and Creative Computing	1 + 2

### 3.3.2 Programme Requirements - Final Year

		BMus (Single)	BA (Joint)	BA (Minor)*	
<b>Credits required from MUSIC</b>		<b>120</b>	<b>60</b>	<b>40</b>	
<b>Credits required from elsewhere</b>		NIL	60 from the 'other' subject	80 from a Major	
<b>MUSIC Module Code and Value</b>					
310 Music & Culture	20	Compulsory	One Special Subject <b>plus</b> <i>either</i> 310 <i>or</i> one from List B  OR  One Independent Study <b>plus</b> <i>either</i> one from List A1 and one from List A2 <i>or</i> two from List B ( <i>note a</i> )  OR  One each from Lists A1, A2 and B ( <i>note c</i> )	One Special Subject  OR  One from List A1 and one from List A2  OR  Two from List B ( <i>note a</i> )  OR  One Independent Study and one from List B ( <i>note a</i> )	
Special Subjects	40				1 SS; 1 IS ( <i>note b</i> ); <i>either</i> 1 each from Lists A1 and A2 <i>or</i> 2 from List B
Independent Studies	20				OR 1 SS; 1 each from Lists A1, A2, and B
List A1 Options	20				OR 1 IS; 1 each from Lists A1 and A2; 2 from List B
List A2 Options	20				OR 2 ISs; 1 each from Lists A1, A2, and B
List B Options	20				

\* This programme is being withdrawn and will not be available to final year students after 2011/12.

The Core module (310) is available as a MOMD for non-Music students who have successfully completed either 110/111 or 210/211.

- a) 310 Music & Culture may be taken in place of a module from List B.
- b) You may not take the same Special Subject and Independent Study other than Musicology.
- c) You must show that you are taking 20 credits of Independent Study in your 'other subject'.

### 3.3.3 Choosing Modules

A description of modules to be offered is circulated to students in the Summer Term of the previous year. The subjects of List A and B modules tend to reflect the special interests of tutors and are thus selective. Students indicate their preferences on a form and are subsequently allocated to modules. All List A and B modules are taught jointly with Second Year students, but Final Year students are given preference in their choice of modules. Most of the formal study is undertaken in seminars, which may vary considerably in size.

### 3.3.4 Repeated Modules

You may not take any module in the Final Year which you took in Year 2, unless you are required to do so by the Board of Examiners in order to retrieve a failure; if this is the case, you will be taking the repeated module *in addition* to your normal 120 credits.

### 3.3.5 Module Descriptions

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*For List A and B modules see 3.2.5 Module Descriptions*

***For all List A and B modules, the required Learning Outcomes are higher for Final Year students than for Year 2 students.***

#### CORE MODULE

##### 310 Music and Culture

**Description:** The lectures will introduce Music Finalists to concepts and issues in contemporary musicology and show how they can be applied to specific problems. The module will facilitate the understanding of music as cultural practice. Topics covered in the module will include music as culture, music and ideology, the canon, reception theory, music and politics, music and 'expression', music and gender, modernism, and postmodernism.

**Learning Outcomes:** The student will be able to:

1. Apply concepts from contemporary musicology to a selected problem with some rigour
2. Undertake an effective discussion of music as a form of culture
3. Cite and, where appropriate, analyze specific and suitable pieces of music as examples in support of their commentaries and evaluations.
4. Demonstrate an ability to produce assessed work independently employing appropriate resources, literature and techniques.

**Staff responsible:** *Ben Earle and Matthew Riley*

**Assessment:** 50% One timed essay (90 mins) written at the end of the Autumn Term  
50% One 'standard' essay of 2500 words submitted during the Spring Term

#### INDEPENDENT STUDIES

##### 311 Musicology

*This module may be taken with 321 Musicology provided that the fields of enquiry are contrasted.*

**Description:** The student will, with supervision from a designated tutor, research and write a short dissertation on an aspect of Musicology of their choosing (but in an area which can be adequately supervised by a member of the academic staff). The dissertation may be historical in nature, focusing, for example, on a composer or a group of composers, on a genre, form or style, or on a musical institution or patron. Alternatively, it may be analytical, or discuss performance practice, or comprise an editorial project. The module will build on the skills acquired in musicological modules taken in Years 1 and 2 and may draw on the knowledge acquired but will emphasise the application of skills to a field of enquiry wholly or mainly new to the student.

**Learning Outcomes:** By the end of the module the student should be able to:

1. demonstrate a broad knowledge of the subject area chosen;
2. undertake research into a musicological field of enquiry;
3. express views and opinions and cite appropriate supporting evidence with cogency and accuracy.
4. work independently but with some tutorial participation.

**Staff responsible:** *Allocated supervisors*

**Assessment:** 100% Dissertation of 5000-6000 words, or equivalent. A preliminary outline and bibliography must be submitted during Semester 1 (see **Diary**) and is assessed on a pass/fail basis; a submission which is deemed to fail will in the final module mark being reduced by 5. A late submission, if received by the end of Semester 1, will also lead to the final module mark being reduced by 5. A submission received after the end of Semester 1, or not received at all, will lead to the final module mark being reduced by 10.

### 312 Studio Composition

*Prerequisite: Successful completion of B11 Studio Composition.*

**Description:** The module seeks to build up the skills acquired in the Studio Composition modules offered in Years 1 and 2, i.e. the composition of original electroacoustic music via the medium of computer-based technology. Semester 1: Seminars to ensure that students are thoroughly familiar with all the available Studio resources. Starting from a group recording session to gather source sound material, the course builds on and consolidates techniques learned in course Studio Composition LI, focusing on digital sound editing, processing and mixing. More advanced and elaborate signal processing software than that used in LI is also introduced. Guided listening and reading, along with discussion of compositional and aesthetic issues, will inform the learning process. This is aided by weekly listening sessions throughout the year, curated by staff and postgraduate composers, using the Elgar Room MiniBEAST (Birmingham ElectroAcoustic Sound Theatre) system. Attendance at these sessions is a requirement for Independent Study students, unless there are timetable clashes with other modules. Towards the end of Semester 1, classes will be replaced by individual tutorials to establish the specific materials for each student's piece and the best methods of developing that material for the compositional aims of each person. In Semester 2, attention shifts almost completely to the composition of individual pieces by each student. To support this, fortnightly individual tutorials with the class tutor focus on the specific material and compositional ideas of each person.

**Learning Outcomes:** By the end of the module the student should be able to:

1. make studio-based and external source sound recordings and be fluent in the use of the computer systems available and in software for editing, transforming and mixing sound material.
2. show a complete understanding of file structures and of the ways in which the various programs interact, and will be able to back-up and retrieve their material.
3. develop source material imaginatively and sensitively, and show an awareness of how such compositional processes and the student's own work relate to the wider context of electroacoustic composition.
4. be able to produce a portfolio of work in the electroacoustic medium, using current technology, which will be sonically interesting and engaging.
5. be able to compose music in which the technological processes used will not be obvious to the listener.
6. Work independently but with some tutorial participation.

**Staff responsible:** *Jonty Harrison and Scott Wilson*

**Assessment:** 100% composition portfolio, comprising 5-8' music (equivalent to 5,000-6,000 words). Deductions of up to 10 marks may be made from the final module mark for unjustified non-attendance at MiniBEAST sessions or BEAST concerts in Birmingham (see above).

### 313 Paper Composition

*Prerequisite: Successful completion of B10 Paper Composition.*

**Description:** The module seeks to build on the skills and knowledge acquired in the Paper Composition modules offered in Years 1 and 2 with a view to enabling the student to produce a portfolio of compositions using a mixture of traditional music notation and its modern extensions, and which can be performed successfully by a group of specified instrumentalists/vocalists.

Semester 1: Issues in Contemporary Music: 5 weekly seminars on a variety of substantial and influential works, analysis, aesthetic and perceptual issues and aspects of performance. The course requires extensive listening. Tutorials follow.

Semester 2: A tutorial course intended to monitor the preparation of the composition folio, of which at least 50% must be original composition. Final Compositions will be played through by New Music Ensemble in the first week of the Summer Term: see Department Diary for details of deadlines relating to this element of the course.

Additional seminars, workshops and concerts with BCMG (Birmingham Contemporary Music Group) are an integral and quality part of the course. Attendance is required (10% of the final



mark) and one mark will be subtracted for each unjustified absence. Bona fide membership of New Music Ensemble so as to develop an understanding of twentieth century performance practices is also required.

**Learning Outcomes:** By the end of the module the student should be able to:

1. produce an original composition that shows an awareness of 20th century developments in art music and current trends in composition;
2. produce performance materials which are easy and clear for performers to understand and to use;
3. demonstrate technical skill in instrumentation;
4. show a supporting knowledge and understanding of the historical and aesthetical development of 20th century music via the styles and approaches to form and instrumentation employed in the composition.
5. Work independently but with some tutorial participation.

**Staff responsible:** *Daria Kwiatkowska and Michael Gordon*

**Assessment:** 100% composition folio, comprising a single composition, duration 6-10'. The portfolio may include supporting evidence such as plans, tables, analysis and conceptual ideas. The first individual tutorial of Semester 2 will be classed as an Assessment Tutorial, at which current work and progress to date will be given a provisional mark for the purposes of reporting progress to the student (this mark is for guidance only, and may go up or down, depending on the quality of the final submission). Deductions of up to 10 marks may be made from the final module mark for unjustified non-attendance at specified seminars/workshops (see above).

### **314 Solo Performance**

1. *Attainment of 50% in the first study assessment of 214 Solo Performance is a prerequisite for admission to this module.*
2. *Students attaining marks between 50 and 55 in the first study assessment of 214 Solo Performance are required to sign a disclaimer acknowledging that the department advises them not to take this module.*
3. *The Examiners for this module will comprise a panel drawn from the salaried staff of the Department.*
4. *For further detailed information relating to the requirements for this module see 7.2.3 Year 3 Solo Performance Assessments*

**Description:** Regular individual tuition (11 hours) on either an instrument or voice with approved tutors at the Birmingham Conservatoire or employed by the University of Birmingham. Occasional seminars on stagecraft and programming.

**Learning Outcomes:** The student will:

1. Demonstrate in public performance musical, technical presentational skills as a solo performer at a standard comparable or superior to the Associated Board's Performance Diploma (DipABRSM).

**Staff responsible:** Various (co-ordinated *Paul Rodmell* (Sem 1) and tbc (Sem 2))

**Assessment:** 100% 20 minute solo recital given in the main examination period.

## **SPECIAL SUBJECTS**

### **321 Musicology**

*This module may be taken with 311 Musicology provided that the fields of enquiry are contrasted.*

**Description:** The student will, with supervision from a designated tutor, research and write a dissertation on an aspect of Musicology of their choosing. Areas of investigation will result in a prose dissertation, but this may include analysis, editing, or performance, if approved and appropriate.

**Learning Outcomes:** The student should be able to command a wide knowledge of the subject area chosen; commence research into a musicological field of enquiry; express views and opinions supported by evidence with cogency and accuracy.

**Staff responsible:** Allocated supervisors

**Assessment:** 100% Dissertation of 10,000 to 12,000 words, or approved equivalent, to be submitted by the commencement of the Semester 2 examination period. A preliminary outline and bibliography must be submitted during Semester 1 (see **Diary**); failure to submit, or submitted work of inadequate standard will lead to the final mark being reduced by 10 and 5 marks respectively. A late submission will lead to a flat penalty of 5 marks.

### **322 Studio Composition**

*Prerequisite: Successful completion of B11 Studio Composition.*

**Description:** Semester 1: Seminars (of 2 hours most weeks) to ensure that students are thoroughly familiar with all the available Studio resources. Starting from a group recording session to gather individual source sound materials, the course builds on and consolidates techniques learned in course B11 Studio Composition, focusing on digital sound editing, processing and mixing. More advanced and elaborate signal processing software than that used in B11 is also introduced. Guided reading and listening, along with discussion of compositional and aesthetic issues, will inform the learning process. This is aided by attendance at BEAST events in Birmingham and by weekly listening sessions throughout Semesters 1 & 2, curated by staff and postgraduate composers, using the Elgar Room MiniBEAST system. Attendance at these sessions (11.30-12.30 on Wednesdays) is part of the course, with students keeping a diary of attendance and critical notes on the works presented; 322 students should avoid committing to any other activity at this time. Towards the end of Semester 1, classes will be replaced by individual tutorials to establish the specific materials for each student's piece and the best methods of developing that material for the compositional aims of each person. In Semester 2, attention shifts almost completely to the composition of individual pieces by each student. To support this, fortnightly individual tutorials with the class tutor focus on the specific material and compositional ideas of each person.

**Learning Outcomes:** Students will be able to make studio-based and external source sound recordings and be fluent in the use of the computer systems available and in software for editing, transforming and mixing sound material. They will have a complete understanding of file structures and of the ways in which the various applications interact, and will be able to back-up and retrieve their material. Focusing on the development of selected source material, credit will be given for imaginative, original and sensitive use of the resources, and for a mature awareness of how such compositional processes and the student's own work relate to the wider context of the genre. The student will also be able to produce a substantial portfolio of work in the electroacoustic medium, using current technology. The portfolio will be sonically interesting, engaging, and the technological processes used will not be obvious to the listener. The student will also have an in-depth understanding of the interaction of creative, musical and technological aspects of composition, and of how this relates to the corpus of electroacoustic music, at a level significantly higher than that expected at level 2. By arrangement, up to 50% of the final submission may be in a form other than composition – essay, analysis, composer study, etc.

**Staff responsible:** *Jonty Harrison and Scott Wilson*

**Assessment:** 100% composition portfolio, comprising 10-15' music (equivalent to 10,000-12,000 words) or pro rata down to not fewer than 5-8' music plus other work (analysis, composer study, etc) up to 5,000-6,000 words, and the MiniBEAST diary and notes, submitted by the date specified in the **Diary**. Deductions of up to 10 marks may be made from the final module mark for inadequate MiniBEAST diaries and notes, or for unjustified non-attendance at MiniBEAST sessions or BEAST concerts in Birmingham (see above).

### 323 Paper Composition

*Prerequisite: Successful completion of B10 Paper Composition.*

**Description:** The course comprises three strands:

Semester 1: Issues in Contemporary Music: weekly *seminars on a variety of substantial and influential works, analysis, aesthetic and perceptual issues and aspects of performance. The course requires extensive listening. Tutorials follow on and initial compositional ideas are workshopped by NME towards the end of term.*

Semester 2: A tutorial course intended to monitor the preparation of the composition folio, of which at least 50% must be original composition. Final Compositions will be played through by BCMG in the first week of the Summer Term: see **Diary** for details of deadlines relating to this element of the course.

Additional seminars, workshops and concerts with BCMG are an integral and quality part of the course. Attendance is required (10% of the final mark) and one mark will be subtracted for each unjustified absence. *Bona fide* membership of NME so as to develop an understanding of twentieth century performance practices is also required.

*See also Section 4.3.4 Birmingham Contemporary Music Group*

**Learning Outcomes:** The student should be able to (a) produce original compositions that show an awareness of 20<sup>th</sup> century developments and current trends in composition; produce performance materials which are easily usable; demonstrate technical skill in instrumentation; (b) show a supporting knowledge and understanding of the historical and aesthetical development of 20<sup>th</sup> century music.

**Staff responsible:** *Daria Kwiatkowska and Michael Gordon*

**Assessment:** 100% composition folio, comprising 10-15' music (equivalent to 10,000–12,000 words) or *pro rata* down to not fewer than 5-8' music plus other work (analysis, composer study, etc) up to 5000–6000 words, submitted by the commencement of the Semester 2 examination period. *The portfolio may include supporting evidence such as plans, tables, analysis and conceptual ideas.* The first individual tutorial of Semester 2 will be classed as an Assessment Tutorial, at which current work and progress to date will be given a *provisional* mark for the purposes of reporting progress to the student (this mark is for guidance only, and may go up or down, depending on the quality of the final submission). Deductions of up to 10 marks in total may be made from the final mark for unjustified non-attendance at specified seminars/workshops (see above).

### 324 Performance

2. *Attainment of 60% in the first study assessment of 214 Solo Performance is a prerequisite for admission to this module.*
3. *For further detailed information relating to the requirements for this module see 7.2.3 Year 3 Solo Performance Assessments*
4. *The Examiners for this module will comprise a panel of three members of the salaried staff from within the Department.*

**Description:**

Instrumentalists and Vocalists: Regular individual tuition (22 hours in total) and practice; occasional seminars on programming, presentation and other general matters.

Conductors: As above, but including conducting the University Chamber Orchestra and a specially constituted vocal ensemble.

Accompanists: As for instrumentalists, but focused on the role of accompanist rather than soloist.

All students are required to consult and confirm with *Paul Rodmell* the proposed programmes for both of their assessments (see below; deadlines are given in the **Diary**).

**Learning Outcomes:** The student should be able to demonstrate in public performance— either as a soloist or as an accompanist in a duo or as a conductor—musical, technical and presentational skills to a standard approaching that of professional musicians.

**Staff responsible:**  
**Assessment:**

Various (co-ordinated *Paul Rodmell* (Sem 1) and *tbc* (Sem 2))

Instrumentalists and Vocalists:

25 % by performance of a set work at the end of Semester 1. The piece(s) to be performed will be advertised in advance and will be drawn mainly from the LRSM (Performance) Syllabus.

75% by public recital in the Semester 2 examination period.

An opportunity to perform in a lunchtime concert in the Spring term is offered but not examined.

Programme notes must be provided for the Final Recital, the contents of which are taken into consideration in the marking process (see below)

Accompanists:

100% Students wishing to offer accompaniment must accompany **two** other recitalists, on different studies, and must include the accompaniment of at least one substantial work (e.g. sonata, song-cycle) in one of the final recitals (therefore, 12.5% per January Assessment and 37.5% per final recital). Instead of programme notes they must submit a summary of the principal issues that must be addressed in their performances as an accompanist (see below).

Conductors:

40% - Concert performance with the University Chamber Orchestra; normally in the Spring Term and approximately 25 minutes' duration

30% - Choral conducting performance; either in the Autumn or Spring Terms and approximately 15 minutes' duration

30% - Assessed rehearsal. The penultimate rehearsal for each of the preceding ensembles will be assessed and the higher of the two marks attained will be used to calculate the module result

Programme Notes and other required written statements These do not attract a specific mark but are taken into account in the examination process; according to quality up to 2 marks may be added to or subtracted from the relevant performance assessment mark. Late submission, or failure to submit incurs an automatic penalty of 2 marks. For further information *see section 7.5.2*

## 3.4 Programme Assessment

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1. This sections deals with the assessment of submitted work and examination papers and the determination of the final degree classification.
1. The **Board of Examiners in Music** is the body responsible for the determination of all marks given in Music, the award of BMus degrees, and end-of-year progress decisions; it takes account of recommendations from the College Mitigations Panel and may make a variety of recommendations regarding any student who presents him/herself for examination.
2. The **Joint Honours Board** is responsible for the determination of all Joint Honours degrees (including recommendations regarding mitigations, which are, however, normally considered first by the relevant departmental board), and for end-of-year progress decisions (*see 3.4.3 Credit Requirements and Progression*)

**The rubrics given below show the normal procedure only. They are for general guidance and are not binding on the Board of Examiners. ANY MARK MAY, AT THE DISCRETION OF THE BOARD OF EXAMINERS, BE MODERATED AT ANY POINT IN TIME UP TO AND INCLUDING THE FINAL EXAMINERS' MEETING IN THE RELEVANT YEAR OF A STUDENT'S PROGRAMME (i.e. the year in which the module was taken).**

*See also 2.1 Academic Duties for information on attendance, illness, deadlines, extensions, late penalties, progress tutorials and the return of work.*

### 3.4.1 Marks

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The Department marks as much work as possible on an anonymous basis, and each piece of assessed work is marked by the member of staff responsible for teaching the module; but the Department also operates systems of double-making and moderation to ensure that standards are applied consistently.

An assessed part of a module is given a percentage mark, but marks for these individual assessments are disclosed only in the form 'mid Iii', 'low Iiii' etc.. Marks are not finalised until the Board of Examiners meets at the end of the academic year; when these have been confirmed a numerical mark for the whole module is given.

Details of the specific assessment methods for each module are given in

- 3.1.3 *Module Descriptions* (1<sup>st</sup> Year)
- 3.2.5 *Module Descriptions* (2<sup>nd</sup> Year) and
- 3.3.5 *Module Descriptions* (Final Year)

### 3.4.2 Criteria for assessment

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#### **Introductory**

Assessing the *quality* of a piece of work and converting that assessment into a *quantitative* statement (a number!) is a complex process. Examiners, who have a number of years of accumulated experience, have to take a number of elements into consideration and, unlike at 'A' level, universities do not work on a prescriptive system of mark accumulation (i.e. if you make a specific point you get a mark, and so on, leading to a grand total).

In schools this system is adopted in order to ensure that a piece of work could be submitted in any school and marked by any assessor and get the same mark, thus achieving a fair assessment across thousands of schools and tens of thousands of students following a common syllabus. In higher education, however, every institution formulates its own syllabus and scheme of assessment, each

dealing with a far smaller number of students, and there are different arrangements in place to ensure parity between institutions. While the ‘mark accumulation’ method employed in schools is appropriate in some subjects, such as Maths, where answers tend either to be right or wrong, in a subject such as Music, where many different answers or approaches may be equally valid, a more flexible approach is needed. The nature of the assignments you are set will change too, meaning that different assessment methods have to be used.

Consistency between examiners is maintained by a system of double-marking (or even triple-marking in the case of some solo performance assessments) and consistency between institutions is ensured by a number of checks and balances, for example staff changing jobs and moving from one place to another, and, principally and officially, the employment of the External Examiner, a member of senior academic staff from another institution.

When assessing a piece of work, therefore, the examiner uses his/her accumulated experience and knowledge to come to a balanced judgement of the quality of the work submitted. This means taking a number of elements into consideration including:

1. The year of study (referred to as the ‘level’);
2. The factors a piece of work may be expected to exhibit according to the task set and their presence, absence, and quality;
3. The overall achievement, i.e. the balance of the different factors and their level of attainment relative to each other.

The examiner then converts this *qualitative* assessment into a *quantitative* one, i.e. a number.

### **Disciplines, Factors and Levels**

Work within the Music Department is broadly divided into four disciplines (musicology, composition, performance, and technical). By and large these disciplines are self-explanatory but they often include common factors, overlaps, and subdivisions, depending on the nature of the work; for example musicology includes both history and analysis, while a subject like Baroque Performance Practice requires an interaction between musicology and performance. Clearly the factors taken into consideration change from one discipline to another but within a discipline they vary greatly too: for example, the factors one takes into consideration in solo performance vary from study to study and whilst some are (almost) always present (e.g. accuracy – but not in passages of improvisation), some are family or study specific (intonation does not apply to pianists), or vary in proportion (far more stage presence and communication is expected from a singer than from an organist). Compositions and essays vary in the same way according to the task set and also depending on the way the student has elected to approach an assessment. This latter point is very important: at ‘A’ level assignments tend to be very prescriptive and clear in what they expect you to do. In higher education you are expected to make a judgement yourself as to what a task requires when the ‘question’ set is much more open-ended and may allow you to choose from a number of different approaches which are not specified; part of the assessment is then a judgement on the appropriateness and success of the approach you have chosen.

Consequently, giving a comprehensive list of factors taken into consideration for each piece of assessed work set is impossible. Furthermore, each factor is *not* assigned a fixed proportion of the marks available: the examiner makes a balanced judgement according to the nature of the task set and the work presented.

Five over-arching principles can, however, be put forward:

1. Each discipline contains a number of ‘core factors’ which are examined at all levels of the degree. An examiner will take all of these into consideration in all pieces of work unless they are absolutely non-applicable (e.g. breath control for string players).
2. Core factors are expected to develop and mature through the duration of the degree.
3. Each discipline contains a number of ‘additional factors’ which are taken into account in higher levels of study; this indicates the acquisition and/or development of skills. If your

work displays these factors successfully at a level lower than they are expected, then you can gain extra marks. If you have failed to display ability in these additional factors at the appropriate level then you are likely to gain fewer marks.

4. A set number of marks is not allocated to each factor for the reasons given above; additionally, when a factor is taken into consideration, a consistently poor performance in it may lead, in the examiner's judgement, to an increasing importance being assigned to it, e.g. persistently bad intonation has a cumulative effect which detracts from other strengths of a performance. In extreme cases a piece of work may become 'fatally flawed' which is to say that performance in one factor is so poor that the strengths shown in others are almost entirely undermined.
5. As you progress through your programme of study you are expected not only to develop new skills, but also to consolidate existing ones. Therefore, examiners expect, at higher levels, a more consistent performance across all assessed factors and are more likely to penalise relatively minor infringements. In other words, you are expected, over the duration of the degree, not only to build on your strengths, but also to address, reduce, and preferably eliminate your weaknesses, rather than hiding them.

### Factors taken into consideration

<b>Musicology</b>	
Core factors (assessed at all levels)	research into topic; discriminating use of sources; methodological approach to the task; understanding of historical context; musical analysis; selection, appropriateness and provision of music examples; evidence of critical (i.e. considered and reasoned) thought; construction of a logical argument; clarity of thought and expression; presentation of evidence; essay style, planning and construction; written English; referencing and bibliography; presentation
Additional Factors Level 2	use of sources found independently; original or unusual insights into the topic; accuracy of identification and interpretation of musical texts; independent musical analysis; analytical insights; prioritisation of material; ability to précis complex arguments; ability to reach balanced and independent conclusions
Additional Factors Level 3	employment of primary sources; awareness of different methods of musical analysis; ability to sustain argument and coherence over extended pieces of work.

<b>Performance</b>	
Core factors (assessed at all levels)	accuracy; accent in foreign languages; agility; articulation; bow control; breath control; diction; finger-tongue co-ordination; projection; dynamic range; intonation; phrasing; tone quality; pedalling; security; stylistic playing; tempo choices and consistency; contact and ensemble with other performers;
Additional Factors Level 2	Choice of programme; selection of appropriate editions; awareness of period-specific performance practices (e.g. ornamentation) for those with the relevant training; ability to articulate the structural dimension of the music; balance between individual lines showing awareness of their relationships with each other; pedalling; registration (organists); improvisation; ability to inspire confidence on the part of the audience; communication with the audience; stage presence and deportment; ability to sustain consistent performance in solo recitals of up to 15 minutes and ensemble recitals of up to 25 minutes.
Additional Factors Level 3	Awareness of period-specific performance practices (e.g. ornamentation) by all performers; ability to sustain consistent performance in solo recitals of between 20 and 30 minutes

<b>Composition</b>	
Core factors (assessed at all levels)	imagination; creation/selection of materials; development of materials; technical assurance; competence in handling instrumental, vocal or electroacoustic resources; evidence of compositional control; presentation
Additional Factors Level 2	originality; individuality; construction of musical argument over the duration of a piece; ability to sustain the listener's attention; coherence of musical ideas.
Additional Factors Level 3	an understanding of where the piece is situated in contemporary music; idiomatic use of all resources

<b>Technical</b>	
Core factors (assessed at all levels)	accuracy; appropriateness of choices; coherence; presentation.
Additional Factors Level 2	production values; imagination; understanding of available resources.
Additional Factors Level 3	Idiomatic use of all resources.

### **Classes and Divisions**

Universities use a system of classification that originated in the nineteenth century and, while it may be argued to have flaws and weaknesses, it is still the preferred system in this country, with government, employers and students, as well as higher education institutions themselves, unable to agree on a better one. Consequently there are certain idiosyncrasies in the system that simply have to be accepted until a different method is agreed upon on a national basis.

Assessment is divided into five bands, not unlike the letter grades given at 'A' level. These are:

First	70–100	Third	40–49
Upper Second ('two-one'; 2.1)	60–69	Fail	0–39
Lower Second ('two-two'; 2.2)	50–59		

For historical reasons, the three central bands are ten marks wide, occupying the 60s, 50s and 40s respectively, but the First class band is 31 marks wide and the Fail band is 40 marks wide. Each piece of assessed work is marked using this scale. In practice, because degree classifications are determined by averaging the marks of a number of pieces of work, marks above 85 and below 25 are rare in arts subjects as they would disproportionately affect the accumulated average of several pieces of work. The exception to this is where late or plagiarism penalties are imposed, as these are determined by a fixed scale and their very severity is intended to act as a deterrent.

Each class has what might be termed a 'centre of gravity'. This is commonly associated with a relative term (good, average etc.). Furthermore, within each class, there are notional divisions into 'low', 'mid' and 'high'. As the vast majority of assessments (over 80% of all submitted work) fall within the two Second Class bands, these informal divisions are recognised as very important to students.

The following table shows, firstly, the relative descriptors which are frequently associated with each band and, secondly, supplies a broad guide as to how an examiner converts his/her *qualitative* assessment of a piece of work (put simply, how 'good' it is) to a number between 0 and 100.



Remember that, when undertaking this process, the examiner has to take into account that not all factors may be relevant in an individual piece of work, that fixed proportions of marks are not attached to each factor, and that nearly all pieces of assessed work display strengths and weaknesses, so there will almost certainly be a mixture of different levels of achievement: some elements might be deemed to be first class in quality, others may be deemed to be average. At this point the examiner's experience and judgement are used in converting the qualitative assessment into a number.

The table below attempts to show a *typical* distribution of factors for work at Level 2 and how these are then converted into a numerical mark. Remember that this is a guide, not a prescriptive formula, and that it cannot cover every eventuality. And, as stated above, you are expected to consolidate your skills over the duration of the degree, so at Level 1 the factors may be more widely dispersed in terms of their qualitative assessment, and at Level 3 may be less so.

Finally, bear in mind that marks can be modified if submitted work is

1. late (*see 2.1.7 Submitting Work*);
2. substantially over- or under-length;
3. plagiarized, closely paraphrased, or substantially derived from the work of others, whether they be fellow students, composers or the authors of books, articles or web pages (*see 6.1.4 Plagiarism*);
4. in some modules, attendance and the submission of unassessed work is take into account.

Class, 'Centre of Gravity', and Mark Range		Relative and Subjective Descriptors	Typical distribution of factors at Level 2
Class 1: Excellent	High 80+	professional; original	Most factors in this mark range; some minor factors only at the lower end of the class; no factors outside this class.
	Mid 75–79	individual; imaginative	Factors consistently in this class; one or two minor factors only in the class below.
	Low 70–74	displays insight; impressive	Factors consistently at the lower end of this class, or a mixture of this class and the one below it, but with the majority in this class. No factors two classes or more below this one. Minor factors may be high in this class.
Class 2.1: Good	High 67–69	displays advanced understanding	Factors consistently at the higher end of this class, or a mixture of this class and the one above it, but with the majority in this class. No more than two minor factors below this class.
	Mid 64–66	thorough, coherent	Factors consistently in this class, or a mixture of this class and those either side of it, but going no further than the middle of the class either side.
	Low 60–63	displays good understanding	Factors consistently at the lower end of this class, or a mixture of this class and the one below it, but with the majority in this class. No factors two classes or more below this one.
	High 57–59	competent, solid	Factors consistently at the higher end of this class, or a mixture of this class and the one above it, but with the majority in this class. No more than two minor factors below this class.

Class 2.2: Average	Mid 54–56	average (!)	Factors consistently in this class, or a mixture of this class and those either side of it, but going no further than the middle of the class either side.
	Low 50–53	adequate	Factors consistently at the lower end of this class, or a mixture of this class and the one below it, but with the majority in this class. No factors below Class 3.
Class 3: Poor	High 47–49	just about adequate	Factors consistently at the higher end of this class, or a mixture of this class and the one above it, but with the majority in this class. No more than two minor factors below this class.
	Mid 44–46	basic	Factors consistently in this class, or a mixture of this class and those either side of it, but going no further than the middle of the class either side; minor factors only might be deemed failing.
	Low 40–43	very basic; borderline	Factors consistently at the lower end of this class, or a mixture of this class and the one below it, but with the majority in this class. All major factors deemed to show basic competence.
Fail: Inadequate	Marginal fail 35–39	borderline, poor, impractical	While some factors may be deemed to reach basic competence, most do not, although they will generally be close to being so. Minor factors may fall far short of basic competence. Desirable factors may be missing entirely.
	Clear fail 34 and below	grossly inadequate, offensive, incompetent	All or most factors clearly below basic competence; only one or two minor factors may be deemed to be meet the level of basic competence. Some desirable or essential factors missing entirely.

### Summary of achievement

A consistent difficulty faced by students is understanding the levels of qualitative assessment; put simply ‘how good is good?’. Words such as ‘good’ and ‘average’ are used freely in everyday conversation and in assessment feedback, but do not in themselves tell you much about how work can be improved or how much you have achieved; while ‘good’ may produce a feeling of satisfaction and not much concern, ‘poor’ may be rather more worrying. For academics, of course, with many years’ experience of marking, this is not an issue: if you have examined several hundred final recitals, for example, it is fairly easy to work out how good a performance is and how that translates into a numerical mark, as you draw on accumulated knowledge. For students, however, who (hopefully!) aspire to getting the best classification of degree they can, but do not have the accumulated experience of examiners, having a sense of what you have achieved in any piece of work, and how ‘good’ it is, is a rather harder task.

The following tables attempt to set out, without reference to relative terms such as ‘average’, how each factor translates into a classification; in other words to state, for example, in fairly absolute terms, what a 2.1 achievement is in prose style, or level of technical facility in performance, or instrumentation in paper composition. Do not forget that pieces of assessed work usually show different levels of achievement in relation to different factors. Again, this summary is set at Level 2.

### A few words about the 2.1/2.2 divide

Academic Staff recognize that students are increasingly under pressure to achieve a 2.1 degree overall, and are often under pressure to achieve 2.1 results in individual modules in order to enhance employment prospects. Consequently attaining 2.2 marks can be disappointing.

Students should, therefore, be aware of the following points:

1. Note that in the table above, a mid 2.2 is deemed to be ‘average’ – in terms of academic standards a mark in the mid 50s is not a bad mark even if it is a source of disappointment for the recipient. It does *not* mean that the work submitted is of a poor standard, but that it is of an average standard for the level of your degree.
2. In order to gain a 2.1, work has to be substantially better than ‘average’. The *mean* mark attained in most music modules at Birmingham is between 60 and 62, but this does *not* imply that 60-62 is the mark attained for average standard work; *rather* it means that most Birmingham music students work sufficiently hard and are sufficiently intellectually capable to submit work which is above the average standard on most occasions.

<b>Musicology</b>	<b>Summary of achievement (not all aspects are applicable at all Levels)</b>
Class 1	<ol style="list-style-type: none"> <li>1. research into topic includes evidence of resources found independently; evidence of wide reading and listening; supplied sources (i.e. those contained in a course bibliography) correctly understood, employed, interpreted and presented;</li> <li>2. methodology and approach to subject are intellectually mature, coherent, and insightful;</li> <li>3. argument comprehensive and logical, showing evidence of independent and reasonable interpretation of evidence;</li> <li>4. different elements of argument appropriately balanced;</li> <li>5. conclusions develop from argument and display insight;</li> <li>6. (almost) no extraneous material;</li> <li>7. correct and broad understanding of wider historical context;</li> <li>8. musical analysis correct and insightful;</li> <li>9. comprehensive citation and provision of musical examples;</li> <li>10. fluent and consistent prose style;</li> <li>11. references and bibliography comprehensive and correctly presented.</li> <li>12. general presentation professional and user-friendly</li> </ol>
Class 2.1	<ol style="list-style-type: none"> <li>1. evidence of wide reading and listening; supplied sources correctly understood, employed, interpreted, and presented;</li> <li>2. methodology and approach to subject are intellectually sensible and coherent but not always insightful;</li> <li>3. argument broad (but not necessarily comprehensive) and logical, showing evidence of reasonable interpretation of evidence;</li> <li>4. different elements of argument mainly appropriately balanced;</li> <li>5. conclusions develop logically from argument;</li> <li>6. material wholly or overwhelmingly relevant;</li> <li>7. correct understanding of wider historical context but which could be usefully broadened, omissions possibly leading to minor misinterpretations;</li> <li>8. musical analysis correct although minor details may be at fault;</li> <li>9. citation and provision of musical examples fairly comprehensive;</li> <li>10. fluent and generally consistent prose style;</li> <li>11. references and bibliography comprehensive and formatting predominantly correct.</li> <li>12. general presentation almost professional and user-friendly.</li> </ol>
Class 2.2	<ol style="list-style-type: none"> <li>3. evidence of adequate reading and listening; supplied sources usually correctly understood, employed, interpreted, and presented;</li> <li>1. methodology and approach to subject are acceptable and mainly coherent but not notably insightful;</li> <li>2. argument fairly broad but with clear omissions, and generally logical, showing evidence of reasonable interpretation of evidence;</li> <li>3. different elements of argument may be out of balance and some material may be irrelevant;</li> </ol>

	<ol style="list-style-type: none"> <li>4. conclusions mainly develop logically from argument but there may be minor faults;</li> <li>5. material predominantly relevant;</li> <li>6. understanding of wider historical context limited and sometimes erroneous, leading to minor misinterpretations;</li> <li>7. musical analysis is without error except in minor details but descriptive rather than discursive;</li> <li>8. citation and provision of musical examples sufficient for comprehension but not comprehensive;</li> <li>9. prose style easily comprehensible but clearly capable of improvement;</li> <li>10. references and bibliography for the greater part correct but contains formatting errors and/or omissions.</li> <li>11. general presentation of a high standard but with minor slips.</li> </ol>
Class 3	<ol style="list-style-type: none"> <li>1. evidence of over-reliance on a limited number of literary and musical sources; supplied sources are intermittently understood, employed, interpreted and presented; other sources are injudiciously selected (e.g. use of webpages which are not independently scrutinized for accuracy);</li> <li>2. methodology and approach to subject are flawed but still have some validity; they lack coherence to a significant extent, and are naïve;</li> <li>3. major sources are omitted;</li> <li>4. argument is partial and contains a small number of major omissions and/or errors;</li> <li>5. conclusions essentially valid but not necessarily developing from preceding argument;</li> <li>6. material predominantly irrelevant, although a substantial minority remains of use;</li> <li>7. understanding of wider historical context severely limited, sometimes erroneous, and containing some major misinterpretations;</li> <li>8. musical analysis contains persistent minor errors or some major failures of understanding, and is descriptive rather than discursive;</li> <li>9. citation and provision of musical examples partial which hinders comprehension of points made;</li> <li>10. prose style contains faults which make it time-consuming and difficult to read but essentially comprehensible;</li> <li>11. references and bibliography contain many formatting errors and/or omissions.</li> <li>12. general presentation inconsistent and untidy in a minority of places.</li> </ol>
Fail	<ol style="list-style-type: none"> <li>1. evidence of over-reliance on an inadequate number of literary and musical sources; supplied sources frequently misunderstood, misemployed, misinterpreted, and badly presented; an over-reliance on injudiciously selected sources (e.g. use of webpages which are not independently scrutinized for accuracy);</li> <li>2. methodology and approach to subject are deeply or fatally flawed and (almost entirely) lack validity; they are incoherent for the greater part and are naïve and immature;</li> <li>3. major or essential sources are omitted;</li> <li>4. argument is partial with a large number of major omissions and errors;</li> <li>5. conclusions invalid in whole or part, or absent entirely;</li> <li>6. little or no relevant material;</li> <li>7. understanding of wider historical context limited and predominantly faulty, containing many major misinterpretations, or absent entirely;</li> <li>8. musical analysis contains major failures of understanding, or absent entirely;</li> <li>9. overwhelming or total failure to cite or provide musical examples;</li> <li>10. prose style contains faults which make it time-consuming and difficult to read and at times incomprehensible;</li> </ol>

	<p>11. references and bibliography contain many formatting errors, omissions, and inconsistencies, or absent entirely.</p> <p>12. general presentation unsatisfactory and creates difficulties for the reader.</p>
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<b>Performance</b>	<b>Summary of achievement (not all aspects are applicable at all Levels)</b>
Class 1	<ol style="list-style-type: none"> <li>1. all aspects of technique are secure and apparently effortless;</li> <li>2. overwhelmingly accurate with great attention to detail; improvisation stylish and fluent;</li> <li>3. tempi are well-chosen and consistent; tempo changes and rubato are well-managed and judicious;</li> <li>4. performance is stylistically correct across a wide variety of music (which may include variety within a lesser number of pieces);</li> <li>5. structure of music is clearly understood and conveyed;</li> <li>6. editions are carefully selected where a choice exists;</li> <li>7. period-specific performance practice incorporated where appropriate showing evidence of clear understanding of purpose;</li> <li>8. interaction with audience involves it and makes it confident in the performer's ability throughout the performance;</li> <li>9. contact with other performers enhances and secures ensemble and uniformity of interpretation throughout the performance;</li> <li>10. stagecraft is confident.</li> </ol>
Class 2.1	<ol style="list-style-type: none"> <li>1. technique is secure, although some elements capable of improvement;</li> <li>2. high level of accuracy although a few minor details may be lacking; improvisation is fluent and shows some stylishness;</li> <li>3. tempi are well-chosen and consistent with only minor lapses; tempo changes and rubato are predominantly well-managed and judicious;</li> <li>4. performance is stylistically correct over a fairly wide range of music;</li> <li>5. structure of the music is understood and conveyed for a substantial majority of the performance;</li> <li>6. editions used are acceptable where a choice exists;</li> <li>7. period-specific performance practice incorporated where appropriate;</li> <li>8. interaction with audience involves it and makes it confident in the performer's ability for the greater part of the performance;</li> <li>9. contact with other performers enhances and secures ensemble and uniformity of interpretation for the greater part of the performance;</li> <li>10. stagecraft is mainly confident.</li> </ol>
Class 2.2	<ol style="list-style-type: none"> <li>1. technique is fairly secure, but there are areas in which the performer clearly has difficulties, leading to a periodic loss of fluency;</li> <li>2. predominantly accurate, although there may be some rather obvious errors and finer details missed; improvisation is coherent but lacks flair;</li> <li>3. tempi are mainly well-chosen and consistent, but there will be musically unjustified variations; tempo changes are mainly well-managed but there may be slips; rubato may be badly judged at times by either presence, absence, or degree.</li> <li>4. performance is stylistically correct at times, but inconsistent;</li> <li>5. structure of the music is conveyed intermittently and may not always be understood;</li> <li>6. some editions used are inappropriate or show an unexpected lack of awareness of other possibilities;</li> <li>7. period-specific performance used intermittently and not always successfully;</li> <li>8. interaction with audience limited and inconsistent and the performance appears introverted;</li> <li>9. contact with other performers lapses at times leading to some minor problems of balance and ensemble;</li> <li>10. stagecraft is acceptable but slack.</li> </ol>

Class 3	<ol style="list-style-type: none"> <li>1. technique has major failings requiring compromises by the performer and leading to many errors, but is sufficiently secure for the performance not to break down;</li> <li>2. often inaccurate and many finer details ignored; improvisation stilted</li> <li>3. tempi are often poorly selected and inconsistent, often being dictated by the performer's technical limitations; tempo changes are often not well-managed; rubato is often badly judged by either presence, absence or degree.</li> <li>4. performance contains many stylistic lapses;</li> <li>5. structure of the music is only conveyed for a minority of the time;</li> <li>6. editions are poorly selected;</li> <li>7. period-specific performance is either unsuccessful or entirely lacking;</li> <li>8. performance is timid and introverted with little or no interaction with the audience, which feels uncomfortable on the performer's behalf;</li> <li>9. contact with other performers is generally lacking leading to problems of balance and ensemble;</li> <li>10. stagecraft is slack.</li> </ol>
Fail	<ol style="list-style-type: none"> <li>1. technique has major failings which severely limit the performer's ability to continue;</li> <li>2. predominantly inaccurate and most finer details ignored; improvisation perfunctory or incompetent;</li> <li>3. tempi are poorly selected and maintained, being set by the performer's technical limitations rather than musicality; tempo changes are poorly managed; rubato is poorly judged by either presence, absence or degree.</li> <li>4. stylistically unaware;</li> <li>5. structure of the music wholly or largely neither understood nor conveyed;</li> <li>6. editions are poorly selected;</li> <li>7. period-specific performance is a hindrance rather than an enhancement or is entirely lacking at even a basic level;</li> <li>8. performance is timid and introverted with a sense that the performer would rather not be there;</li> <li>9. ensemble and balance is poor, clearly resulting, in the case of solo work, from the soloist's own incompetence;</li> <li>10. stagecraft is lazy.</li> </ol>

<b>Composition</b>	<b>Summary of achievement (not all aspects are applicable at all Levels)</b>
Class 1	<ol style="list-style-type: none"> <li>1. material and its treatment are imaginative and varied;</li> <li>2. a coherent, traceable argument is built and sustained through the piece;</li> <li>3. use of resources (instrumental, vocal, electroacoustic) is idiomatic and diverse;</li> <li>4. persistent display and/or treatment of original ideas;</li> <li>5. derivative and conventional elements treated in non-derivative and unconventional way(s);</li> <li>6. score and parts are correctly presented, easy to read and use.</li> </ol>
Class 2.1	<ol style="list-style-type: none"> <li>1. material and its treatment is varied and with some imagination;</li> <li>2. a coherent argument is built and sustained through most of the music;</li> <li>3. use of resources (instrumental, vocal, electroacoustic) is idiomatic and diverse but contains occasional lapses or infelicities;</li> <li>4. some evidence of original ideas and their treatment;</li> <li>5. derivative and conventional elements treated cogently;</li> <li>6. score and parts are correctly presented, easy to read and use.</li> </ol>
Class 2.2	<ol style="list-style-type: none"> <li>1. material and its treatment is mechanical for the greater part, although there may be occasional evidence of imagination;</li> <li>2. the structure of the music lacks coherence for a substantial minority of the time;</li> </ol>

	<ol style="list-style-type: none"> <li>3. use of resources (instrumental, vocal, electroacoustic) at times infelicitous or inappropriate but generally competent;</li> <li>4. ideas are predominantly derivative and conventional;</li> <li>5. derivative and conventional elements treated mainly in derivative and conventional way(s);</li> <li>6. scores and parts are neatly presented but contain persistent minor errors or need clarification due to lack of explanation or incorrectly employed notation/terminology.</li> </ol>
Class 3	<ol style="list-style-type: none"> <li>1. material and its treatment is mechanical and unimaginative;</li> <li>2. musical structure is diffuse but not entirely incoherent;</li> <li>3. use of resources (instrumental, vocal, electroacoustic) contains major errors and persistent infelicities, but still demonstrates basic competence;</li> <li>4. ideas are entirely derivative and conventional</li> <li>5. derivative and conventional elements treated wholly in derivative and conventional way(s);</li> <li>6. scores and parts are usable but contain many errors and may be incomprehensible in small part.</li> </ol>
Fail	<ol style="list-style-type: none"> <li>1. material and its treatment is perfunctory;</li> <li>2. musical structure is barely coherent at best;</li> <li>3. use of resources (instrumental, vocal, electroacoustic) contains errors which may render the music unperformable;</li> <li>4. ideas are derivative to the point of being clichés</li> <li>5. ideas are treated unsuccessfully;</li> <li>6. score and parts contain so many errors as to verge on the unusable.</li> </ol>

<b>Technical</b>	<b>Summary of achievement (not all aspects are applicable at all Levels)</b>
Class 1	<ol style="list-style-type: none"> <li>1. resources are idiomatically and sensitively used;</li> <li>2. comprehensive understanding of resources available and</li> <li>3. wholly judicious selection of resources;</li> <li>4. choice of approach original, sensible and appropriate;</li> <li>5. professional standard of presentation of materials for others' use.</li> </ol>
Class 2.1	<ol style="list-style-type: none"> <li>1. resources are idiomatically and sensitively used but with some minor misunderstandings or lapses;</li> <li>2. understanding of resources available is broad but not comprehensive;</li> <li>3. selection of resources is judicious for much the greater part of the exercise;</li> <li>4. choice of approach sensible and appropriate;</li> <li>5. professional standard of presentation of materials for other's use.</li> </ol>
Class 2.2	<ol style="list-style-type: none"> <li>1. resources are competently used but with misunderstandings or lapses;</li> <li>2. understanding of resources available is diverse but with gaps;</li> <li>3. selection of resources is appropriate for most of the exercise but may contain persistent minor errors or clear lapses of judgement;</li> <li>4. choice of approach is sensible and appropriate but contains minor errors;</li> <li>5. material for others' use is clear but contains minor errors and/or lacks necessary explanation of some points of execution.</li> </ol>
Class 3	<ol style="list-style-type: none"> <li>1. resources are used competently for the most part, but with many misunderstandings or lapses;</li> <li>2. understanding of resources available is limited;</li> <li>3. selection of resources is limited by lack of understanding and/or major contains lapses of judgement;</li> <li>4. choice of approach is periodically flawed but not wholly invalid;</li> <li>5. material for others' use is acceptable but contains many errors, needs explanation at times, and may be incomprehensible in small part.</li> </ol>
Fail	<ol style="list-style-type: none"> <li>1. resources are often used incompetently;</li> <li>2. understanding of resources available is severely limited;</li> </ol>

	<ol style="list-style-type: none"> <li>3. selection of resources is greatly constrained due to lack of understanding and contains major lapses of judgement;</li> <li>4. choice of approach is flawed more often than not;</li> <li>5. material for others' use is barely usable due to the number of errors, unclear notation/terminology, and untidiness.</li> </ol>
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### 3.4.3 Credit Requirements and Progression

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In order to become eligible for the award of a degree you must gain a certain number of credits at each level of study (each module you take is given a level; these are Certificate, Intermediate and Higher, which normally equate to the three years of study).

- In order to get a degree you must pass modules with a total value of 300 credits, 100 credits at each level.
- An **honours** degree can only be obtained by passing 320 in total; if you pass 300 credits you can obtain a **pass** degree; if you pass less than 300 credits you will have failed your degree, although you may be eligible for an alternative qualification.
- You can only progress to the next year of study after passing 100 credits at the preceding level. Although this means that you do not have to pass every module in order to graduate, your degree classification may be adversely affected if you fail some modules.

### 3.4.4 Fails and Resits (Years 1 and 2)

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**If extenuating circumstances contributed to any failure** see 3.4.6 *Extenuating Circumstances*

**Fails** All fails are treated in the same manner, regardless of the reason by which they arise, *unless* there are mitigating circumstances (see above).

- The University affords each student *two* opportunities for assessment in each module except for those taken in the final year of study. The two opportunities are (a) during the year of study as specified and (b) by or during the August/September Supplementary Examination period; if, due to the nature of the module, the latter is impractical, then the second opportunity may fall during the next year of study.
- If you fail (a) module component(s) but pass the module overall, you satisfy the requirements for the module and there is neither requirement nor opportunity for reassessment.
- If you fail a module at the first attempt you will be offered the opportunity to retake the failed assessments either by submitting reworked assignments or by resitting examinations. The requirements are determined by the Board of Examiners.
- Unless there are mitigating circumstances you are deemed to have taken the opportunity for assessment, even if you fail to attend an examination or to submit a piece of assessed work.
- **The maximum mark available in any resit examination or resubmission (for degree classification purposes) is 40;** it is, therefore, in your interest to pass all assessments at the first attempt. (A mark that reflects the quality of the work submitted is also given, and this appears on any transcript requested subsequently.)
- You will not be permitted to proceed to the next year of study if there are more than 20 credits of outstanding failure after the Supplementary Examination period; you must either repeat the outstanding courses as an external student or withdraw from the university altogether.
- A student who fails a large number of modules in any year, especially where there are no mitigating circumstances, may be recommended by the Board of Examiners to withdraw from the University without the opportunity to resit.



### 3.4.5 Fails (Final Year)

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- All work undertaken in the Final Year contributes to the Final Degree classification.
- Any work which fails to meet the minimum standard or which is not submitted by the required date will incur penalties that can affect the final degree classification.
- There is no opportunity to resit failed examinations or resubmit failed assessments (or assessments in which you wish had done better) in the final year unless there are mitigating circumstances.

### 3.4.6 Extenuating Circumstances

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- You may feel that there are or have been factors (e.g. illness or bereavement) that have adversely affected your performance in assessed work because, for example, they reduce your ability to work efficiently or co-incide with an examination. If this is the case you may mitigate, i.e. submit a statement showing how and why your performance was affected.
- In the first instance, talk either to your Advisory Tutor or the Department Extenuating Circumstances Officer, as they will be able to advise you in detail regarding procedures.
- If you decide to mitigate formally a standard form is available from the Department Office, which must be submitted to the Extenuating Circumstances Officer by the date in the Summer Term specified in the **Diary**. Supporting third-party (sick notes, letters from doctors, corroboration of bereavement etc.) must be supplied; it is your responsibility to supply this evidence, and it is not the university's role to pursue any information that is missing. In cases of illness, evidence is best submitted *at the time of the illness*, as they can then be kept on file for future consultation. You are advised also to write a personal statement explaining which modules were affected and why/how. Statements need only be brief and are treated as confidential by an Extenuating Circumstances Panel.
- Even if you have submitted sick-notes, or have long-standing issues, medical or otherwise, of which the Department is aware, you must still mitigate if you wish these circumstances to be taken into consideration by the Board of Examiners. This is because you must specify which modules have been affected and how.
- You cannot mitigate retrospectively, i.e. after the deadline stated in the **Diary**.
- You will not be able to present a case at a later date. Students normally will be deemed *either* to have decided that the circumstances were not relevant *or* to have failed to fulfil their duty to report the circumstances. You should note that **Appeals Panels** will **not** consider new evidence of extenuating circumstances, (no matter how severe), unless *very good grounds* can be established for earlier non-disclosure. 'Good grounds' will *not* include: (a) where you waited to see if you achieved the grades that you were expecting before realising that Extenuating Circumstances affected your performance; (b) where you could not obtain third party evidence to support your application; (c) where you claim that you were not aware of the Extenuating Circumstances procedures; (d) where you were reluctant to compromise your privacy.
- Please note also that if your problems are such that you are likely to be incapable of study for an extended period, it is normally expected that you would temporarily withdraw from the University altogether via the **Leave of Absence** procedure (*see Leave of Absence in 2.1.4 Lateness and Absence*).
- No-one else can mitigate on your behalf.
- If you are unable to take an exam on its scheduled day due to mitigating circumstances, the Board of Examiners may recommend that you take it in the August/September Supplementary Examination period as if for the first time; in other words, the August assessment would count as a 'sit', rather than a 'resit', and would thus be marked without being subject to the maximum mark of 40 (*see 3.4.4 Fails and Resits (Years 1 and 2)*).
- Extenuating Circumstances are considered in June by the Extenuating Circumstances Panel and are graded by severity and duration according to University criteria. The Panel makes recommendations to the Board of Examiners (without disclosing the identity of the student), which takes account of them when awarding degrees or reaching decisions on progress, and

(re)sits. The panel will consider whether you should have applied for an extension or deferral of assessment.

- After the Board of Examiners have met you are entitled to feedback if you request it. This will *not* be a chance to further discuss your case, or present fresh evidence. It is an opportunity for you to be sure that your case was discussed appropriately and confirm that the correct procedures have been followed. There is no right to appeal against the decision of the Extenuating Circumstances Panel as they are exercising their academic judgement.
- ***On no occasion can a mark already determined be changed on the grounds of Extenuating Circumstances as the only work that can be definitively assessed is that which is presented; adjusting a mark in light of a mitigation would require an assessment of a hypothetical rather than an actual piece of work. The Board of Examiners can, if it feels that your performance has been sufficiently adversely affected, recommend that you gain a higher degree classification notwithstanding the marks attained. If your marks sit firmly in the lower or middle region of a class or the mitigation involves only a small amount of work, it is highly unlikely that mitigation would result in any change.***

### 3.4.7 Contribution of work to the Final Degree Classification

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All work undertaken from Year 2 onwards contributes to the Final Degree classification.

#### **Programmes without a Year Abroad:**

Year 2 is worth 25%; Final Year is worth 75%.

#### **Programmes with a Year Abroad:**

Year 2 is worth 12.5%; Year Abroad is worth 12.5%; Final Year is worth 75%. NB that from 2012–13 the Year Abroad will be entirely attributed to study of the relevant language; as a consequence, a Music & Language Joint Honours degree will comprise 56.25% (Language) and 43.75% (Music), reflected in degrees awarded from July 2014 onwards.

### 3.4.8 Determination of the Final Degree Classification

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Final classifications are determined by a refined system of mathematical averaging. All modules are weighted in according to the number of credits they carry (so a 40 credit module is worth four times as much as a 10 credit module), and Final Year work is worth three times as much as that undertaken in Year 2.

#### **Worked Example**

The Final Number upon which a Single Honours classification is based upon the average of 48 numbers, as follows:

The Year 2 core modules are counted once and all Year 2 options are counted twice; a Final Year Special Subject is counted twelve times; the Final Year core module, all Independent Studies and Final Year options are counted six times, e.g.

$$\begin{aligned} &60 + 65 \text{ (Year 2 core modules)} + \\ &(63 \times 2) + (52 \times 2) + (58 \times 2) + (70 \times 2) + (62 \times 2) \text{ (five Year 2 optional modules)} + \\ &(65 \times 12) \text{ (i.e. Special Subject)} + \\ &(63 \times 6) \text{ (i.e. Independent Study)} + \\ &(63 \times 6) \text{ (i.e. Year 3 core module)} + \\ &(55 \times 6) \text{ (i.e. Final Year Option I)} + \\ &(69 \times 6) \text{ (i.e. Final Year Option II)} = \mathbf{3015} \end{aligned}$$

$3015 / 48 = 62.81$ . This number is rounded up or down to the nearest whole, i.e. **63**. This is the Final Number. The normal class boundaries are then applied, so a Final Number of 63 = Final Classification III.

Joint Honours classifications are determined by using the same system (24 numbers being generated by each subject) but the precise calculation involved will vary according to the modules taken in both Music and the 'Other Subject'.

If your final number is in the upper third of a classification band (47, 57, or 66 or above), then you are considered for the classification above your final number based on the 'profile' of your marks, i.e. how many of the 48 numbers above are in each band. The essential principle is that if your run of 48 numbers (as opposed to the overall average) is dominated by marks in the higher band (or above) then you will be awarded the higher class. For example, if your overall average is 58.7 but more than half of your run of 48 numbers are over 60, you would be awarded a 2.1 degree. A small proportion of students (typically between 10% and 20% each year) fall into this category; usually one or two classifications are raised as a result of the profiling process.

### 3.4.9 Notification of Results

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Year 1 and 2 pass lists are usually posted in the Department during the last week of the Summer Term. Final Year classification lists are usually posted in the Department on the last day of the Summer Term.

Full results are accessed via [www.mybham.ac.uk](http://www.mybham.ac.uk) during the first week of the Summer Vacation (the precise date will be advised each year). Year 1 and 2 students who fail one or more modules will be advised of this, together with the requirements for reassessment, as soon as possible after the examinations are over, normally during the next week or two. Results are also available from the Office; check the noticeboards to see when they can be collected.

### 3.4.10 Appeals

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If, after the Supplementary Examination period, a Year 1 or 2 student has still failed more than 20 credits in the year the Board of Examiners will normally recommend that s/he either withdraws from the university, or repeats the year, or res(ubm)its the outstanding assessment(s) as an external candidate a year later.

*1st and 2nd Year Students may appeal against these recommendations, and Final Year students against their final degree classifications **only** if:*

- (a) there were mitigating factors **which could not reasonably have been expected to be communicated** to the Board of Examiners before their meetings or
- (b) there was an administrative irregularity or a procedural failure giving rise to a reasonable doubt as to whether the decision of the Board of Examiners would have been different if it had not occurred.

**You may not appeal against a mark on the grounds that you disagree with the Board's assessment of the quality of your work.**

Students who are entitled to appeal are informed of the precise procedure by letter from Student Services. Written evidence in support of the appeal is required to be submitted by the student, and students may, if they wish, appear in person at a Primary Appeals Committee meeting. The Committee's decision in cases under (a) above is final; in cases under (b) above, students may appeal later to the Senate Appeals Committee.

The Advice and Representation Centre (ARC) in the Guild of Students can provide advice regarding appeals. Their website is at: [www.guildofstudents.com](http://www.guildofstudents.com)

Your Personal Tutor or Welfare Officer may also be able to advise you.

Further details are also published on the University Student Conduct and Appeals website at: [www.as.bham.ac.uk/sca/](http://www.as.bham.ac.uk/sca/)

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## SECTION 4 – AFTERWARDS . . .

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Birmingham Music graduates are held in high regard in the musical world and in other walks of life, and the departmental jobless rate is low. The following paragraphs offer a few brief guidelines and sources of information on what to do next .

### 4.1 Careers Centre

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The Career and Employability Centre provides a dedicated service for undergraduate students in the College of Arts and Law. It can support you in planning your career, deciding on your job seeking strategies, making applications, preparing for interviews and assessment centres and developing your skills.

The Careers and Employability Centre team is developing a much improved and expanded range of careers support, based in Arts 360. For further information and to book for events and appointments please consult website: [www.as.bham.ac.uk/careers](http://www.as.bham.ac.uk/careers).

#### **Careers Advice**

You can access individual advice by booking an appointment via the website: [www.as.bham.ac.uk/careers](http://www.as.bham.ac.uk/careers). The options available are:

- 20 minute appointments for **careers advice** (Advice Desk) to discuss career choices, how to set objectives and decide on job seeking strategies or postgraduate study. If you need longer, a further, longer appointment can be arranged.
- 20 minute appointment for a **CV or applications form check**
- 45 minute **mock interview** for those who have an interview coming up and want some practice.

Meetings will be held in Arts 360 and are available in term time and during vacations.

#### **Links with employers: placements, internship, mentoring and professional insight**

We work with employers so you can meet them at careers events and find internships and other types of professional experience. Work experience opportunities and graduate jobs are posted on a Vacancies database on the Careers Centre website and you can apply to a bursary scheme for financial support. The Centre is introducing mentoring opportunities with Birmingham alumni in 2011-12.

#### **Careers events and workshops**

There are annual employer fairs such as the Finance and Professional Services Fair (26 October 2011) the Autumn Careers Fair (5 October 2011), and the Law Fair (16 November 2011) where you can speak directly to employers about opportunities they offer for internships and graduate jobs.

Events to promote and explain specific professions and career areas, including Law, Language-based careers, Creative Industries, and Heritage and Culture are mostly held in the Spring term.

There are also regular workshops you can sign up to attend. Topics include interviews, CVs, applications forms, assessment centres, and job searching and application methods for specific professions and career areas.

#### **Personal Skills Award**

This is an opportunity for any undergraduate who wants to gain formal accreditation for skills and experiences that appeal to employers. The module choices on the PSA are based on the skills that employers find particularly attractive in graduates.

What sets it apart from other skills initiatives is that the modules you take appear on your academic transcript: tangible evidence that you have practiced and improved the skills employers are looking for.

The Award is worth 30 credits at Level 1. These are credits that are taken in addition to your main programme of study and give you an additional qualification. You can choose from a range of modules to suit your personal development and interests. The variety of modules allow you to do everything from learning a new language, to brushing up on your presentation skills, to getting the most from your work or voluntary experiences, and so much more. The workshop-based courses have been designed to ensure that you are able to practice the skills within a safe learning environment that is conducive to building your confidence.

For further information see: [www.as.bham.ac.uk/psa/](http://www.as.bham.ac.uk/psa/).

## 4.2 Postgraduate Study at Birmingham

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*For full details of Birmingham's postgraduate programmes in Music see SECTION 5 – POSTGRADUATE PROGRAMMES*

***NB The Department's Masters Programmes are being revised for entry in 2012-13. If you are interested in applying for one of these programmes please contact Matthew Riley for further details.***

6. The Music Department offers a number of postgraduate programmes, including research-based MPhil and PhD programmes and an MMus programme with research training.
7. If you are interested in postgraduate study at Birmingham please see *Scott Wilson* (Semester 1) or *Matthew Riley* (Semester 2); Matthew may be approached regarding applications for musicology or performance practice-based research at any time.
8. Although applications are accepted up until one month before the relevant academic year starts, students who wish to apply for funding of their studies must apply by February of the preceding academic year (*see 4.2.2 Finance*) and applications for MMus programmes close in February.

### 4.2.1 Research Interests of Academic Staff at Birmingham

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The main research interests of the academic staff are given below but many other areas are covered in addition. *See also*

*1.6 Centre for Early Music Performance and Research and*

*1.7 Centre for Composition and Associated Studies*

Please note that *Colin Timms* and *John Whenham* retire in September 2012 and are not able to supervise postgraduate students after this time.

*Amy Brosius* specializes in early Baroque Italian music and singers, with research interests in singing cultures, vocal music and gender studies.

*Paula Chateauneuf*, who has taught lute, theorbo and guitar at CEMPR since its inception, was awarded a Creative and Performing Arts Fellowship in 2007 (part-time over 5 years), funded by the AHRC and the University of Birmingham, to carry out research on performance practice on plucked instruments in sixteenth-century Italian music. A spin-off project is a practical study of improvising ensembles in Italy at that period which has led to the founding of her ensemble The Division Lobby. The ensemble premiered, to great critical acclaim, in October 2009 at the South Bank in a weekend festival on improvisation, curated by Chateauneuf.

*Ben Earle* Research interests include the history, analysis and criticism of musical modernism, primarily in Italy (especially of Dallapiccola) but also in this country.

*Michael Zev Gordon* specializes in instrumental and vocal music; winner of the choral category of the British Composer Awards 2008; a CD of his piano music, *On Memory* (NMC) was among *The Times* top ten contemporary classical albums of 2009.

*Ken Hamilton* Research interests include the music of Liszt, piano performance practice and many aspects of Romantic music. His book on Liszt's Piano Sonata in B Minor was published by CUP. He has contributed a chapter on virtuoso piano music to the *Cambridge Companion to the Piano* and is currently working, as editor and contributor, on *The Liszt Companion* (also published by CUP).

*Jonty Harrison* specialises in electroacoustic composition for which he has received several international commissions and has won many prizes. These include the Bourges International Electroacoustic Music Awards; Ars Electronica, Linz; Music Nova, Prague; Lloyds Bank National Composers' Award; PRS Prize for Electroacoustic Composition). Two solo CDs of his music - *Articles indéfinis* and *Évidence matérielle* – have been issued by empreintes DIGITALEs of Montreal, and other works are available on NMC (London), Centaur (San Francisco), Sombient (New York). and Clarinet Classics (London).

*Andrew Kirkman* is a scholar/performer specialising in fifteenth- century music; author of numerous articles and books including *The Cultural Life of the Early Polyphonic Mass* (CUP); conductor of early music ensembles including the Gramophone award-winning Binchois Consort, which records on the Hyperion label.

*Mary O'Neill's* research interests include: medieval music (particularly that of France and Spain); issues in performance practice in music from the Middle Ages to the eighteenth century; contemporary oral traditions, including Celtic musics; and interdisciplinary studies of music-text relations. Current projects include a large-scale study of the Cult of Mary, and a series of monographs on medieval song traditions, the first of which, published by Oxford University Press, is on *Courtly Love Songs of Medieval France: Transmission and Style in the Trouvère Repertoire*.

*Matthew Riley* Research interests lie in the Classical period, theory and analysis and Edward Elgar. He is editor of *British Music and Modernism 1890–1960* (Ashgate, 2010) and author of *Edward Elgar and the Nostalgic Imagination* (Cambridge, 2006), *Musical Listening in the German Enlightenment* (Ashgate, 2004) and various articles.

*Paul Rodmell* specialises in British music of the late nineteenth and early twentieth centuries. His book on the life and works of Charles Stanford was published in October 2002. He is currently working on a book on opera in Britain between 1875 and 1918 and is interested in British and Irish musical culture from the mid-nineteenth to mid-twentieth century in general.

*Colin Timms* is an international authority on Italian music of the late Baroque, especially opera and secular cantata. He has edited two volumes of cantatas and duets by Agostino Steffani and his book on Steffani (OUP, 2003) and awarded a British Academy Prize. He has also edited cantatas by Alessandro Stradella and and oratorio *Theodora* by Handel, and is collaborating on the new complete editions of Handel, Stradella, and Vivaldi.

*John Whenham* is an international authority on Monteverdi and the early Italian Baroque. He has published the books *Duet and Dialogue in the Age of Monteverdi* (UMI) and *Monteverdi 'Orfeo'* (Cambridge University Press). For five years he was co-editor of the Oxford journal *Music &*

*Letters*, and he remains a member of its editorial board. His study of Monteverdi's *Vespers* (1610) was published by Cambridge University Press in September 1997.

*Scott Wilson* is a composer in instrumental and electroacoustic genres; a specialist in live and interactive electroacoustics, recordings of his music are available on the '326music' label and his music has been performed recently at Tokyo, Toronto and the Huddersfield Festival of Contemporary Music.

In addition to these members of permanent staff, the Department can also draw on the research expertise of Honorary Professor *Graham Vick*, Honorary Senior Research Fellow *John Joubert*, *Bill Fontana*, and *Erik Oña* and Honorary Research Fellows *Jeffrey Skidmore*, *Paul Spicer*, *Jim Berrow* and *Lewis Foreman*.

For extra information see [www.music.bham.ac.uk/staff/](http://www.music.bham.ac.uk/staff/)

#### 4.2.2 Finance

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Financing postgraduate studies is difficult and often time-consuming. You should apply early to your programme, as funding deadlines fall in February or March.

In 2011/12 tuition fees at Birmingham are £4650 *per annum* for full-time EU students on Taught Masters programmes and £3732 for research programmes; for non-EU students they are £14010 for taught Masters programmes and £13000 for research postgraduates. Part-time study is charged for at 50% of the full-time rate. Living costs are currently estimated at around £8300 per annum (roughly £80 per week for rent and £80 per week for all other expenses).

**AHRC Awards** are prestigious scholarships awarded by a government agency that cover both tuition fees and living expenses. For entry in 2011-12 the Department hopes that one Masters scholarship (one year) and one PhD scholarship (three years) will be available to Music students. For full details, please consult *Matthew Riley*. Plan to submit your funding application by February/March.

**School of Humanities and College Awards.** If you intend to stay at the University of Birmingham there are a number of School (Masters) and College (PhD) scholarships available and some Department-specific awards (see below). The School uses AHRC applications for its own scheme: after AHRC awards are known, the School allocates its own funds to students who were unsuccessful in the AHRC competition, based on an internal ranking system. These scholarships are few, and competition for them is fierce.

**Department of Music Awards** The following awards are available in order to support postgraduate study. Preference is generally given to those applying to stay at this university. Applications are invited in February for those applying for AHRC awards and late May or early June for self-financing students, any money being awarded for use in the following academic year.

1. *Barber Postgraduate Scholarships; Hyperion Scholarships; West Bequest; Arnold Bequest; Riley Bequest* One or more scholarships are open for award by the Department, on the recommendation of the Head of Department, for the purpose of enabling students to continue their musical studies. Amounts awarded vary according to the number, needs and means of the applicants and the amount of money available.
2. *G. D. Cunningham Postgraduate Scholarship in Music* This scholarship is awarded as funds permit to a graduate of exceptional ability, nominated by the University on the recommendation of the Professors of Music, for the purpose of enabling him or her to read for a higher degree in Music either at this University or at another approved institution. Amounts awarded may vary according to the needs and means of the applicant.



3. *Barber International Scholarship* This award is for a non-EU student and will pay approximately half of the annual tuition fee. For students on a three-year programme the scholarship is normally renewed automatically.

Other institutions also offer scholarships and bursaries to postgraduate students. Those intending to leave Birmingham should write to the institutions to which they are applying for information on any scholarships available.

*For further information see*

*www.postgraduate.bham.ac.uk (Birmingham Postgraduate Prospectus)*

*www.apply.bham.ac.uk (Application form for study)*

## **4.3 Postgraduate Study Elsewhere**

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Final Year students hoping to enter postgraduate-level education outside Birmingham are recommended to talk to their Advisory Tutor in Semester 1. With the possible exception of PGCE courses, the academic staff have a wide knowledge of the strengths of other University departments around the country and contacts in many of them. After this, the onus is on the student to contact the institutions in which they are interested and to inform themselves of the application procedures, etc.. For information on finance see *4.2.2 Finance*; as regards AHRC grants, distribution rules differ from one institution to another: contact the relevant institution.

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## SECTION 5 – POSTGRADUATE PROGRAMMES

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For extra information see [www.postgraduate.bham.ac.uk/](http://www.postgraduate.bham.ac.uk/)

### General Information

1. The Music Department hosts a postgraduate community of some 30 students each of whom is studying for one of the Department's three research degrees: MPhil, MMus or PhD.
2. The general regulations governing these degrees, and information on university facilities for postgraduate students, are available from the School Office.
3. The School has constructed a series of informal deadlines intended to help you pace your work and ensure that you can complete it within the time limit set for each degree; these time limits are strictly enforced. Master's students are allowed one year's full-time equivalent registration; for doctoral students the registration period is three years' full-time equivalent study. All students are entitled to one more year's registration for 'writing up' after the end of the normal registration period. If the final submission is not made by the end of this period no degree can be awarded unless there are mitigating circumstances which, as far as is possible, should be communicated to your supervisor when they arise rather than when submission is due. If certain circumstances, registration can either be suspended or an extension granted.
4. The Director of Postgraduate Studies is *Matthew Riley* who can also provide information on these matters and are also available to all postgraduate students who wish to talk to a member of staff other than their supervisor.

### Staying in touch

5. The easiest way to keep in touch with your supervisor outside tutorials is by email.
6. The university will provide you with an email address, though you may wish to use another service provider if you are a part-time student living outside Birmingham.
7. Please give the School Office your preferred email address so that we can keep you in touch with events of interest to you.
8. If you live locally or come to Birmingham regularly we encourage you to become involved in scheduled department activities, e.g. COMPASS seminars and workshops, CEMPR activities, and performing ensembles run by the Department or the UMS.
9. The department operates a number of email lists. The most important of these for postgraduates is *music-postgraduates@lists.bham.ac.uk*, which is used for distributing general information. You will be subscribed to this automatically at the beginning of each year using your preferred address. Should your address change you may subscribe the new one to the list by sending a message to *majordomo@lists.bham.ac.uk* containing the text 'subscribe music-postgraduates', or by asking *Scott Wilson*. For composition students, there is also the *compassforum* list, which relates to general contemporary music activities within the department, and *beastdiscuss*, for PG studio users.

### Research training and methodology

Students following programmes other than MMus may wish, or be required by their supervisor, to attend modules of research training. Please ensure that *Matthew Riley* knows which modules you are following and whether you are taking them as a programme requirement. If you need to improve your language skills, the University Modern Languages Unit offers courses in the main European languages (see *1.5.4 Centre for Modern Languages*).

### Research Seminars

Two series of Research seminars will run in 2011/12; on Wednesday evenings during term-time COMPASS runs a course of seminars for all postgraduates on composition programmes; on selected Tuesday evenings in term-time research seminars are run for students on musicology programmes (see *Diary*).

## **Finance**

Fees are payable to the University at times specified on invoices sent to all students (unless you receive a grant from such institutions as the AHRC, in which case the University invoices them directly).

*For details of scholarships and bursaries see 4.2.2 Finance.*

## **5.1 Degree Programmes and their requirements**

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### **Supervision**

As a postgraduate student you will meet your supervisor regularly for individual supervision. This is likely to be at frequent intervals during the early part of the programme and towards the end, when you are writing up, but may be at less frequent intervals at other times. Postgraduate work is not confined to university terms, and you may need to consult your supervisor during vacations. Be sure to plan supervisions well in advance, especially during vacations, since supervisors will themselves be committed to research trips outside Birmingham and to conferences in this country and abroad.

### **Presenting your final submission**

In all cases two copies of your thesis (or other written submission) must be presented for examination, set out in accordance with the 'Notes on the Presentation of Theses and Reports' produced by Information Services. The copies of a thesis presented for examination can be in a temporary binding, but the copy to be deposited in the University Library after the award of the degree must be in a permanent binding. In both cases the binding must be done by the University Library Bindery.

*For more information see [www.studserv.bham.ac.uk/studrecspgr/ThesisSubExam/](http://www.studserv.bham.ac.uk/studrecspgr/ThesisSubExam/)*

### **5.1.1 MMus in Composition, Musicology or Performance Practice**

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***NB The Department's Masters Programmes are being revised for entry in 2012-13. If you are interested in applying for one of these programmes please contact Matthew Riley for further details.***

This is a wide-ranging and flexible programme which includes elements of research and subject training. The emphasis of the programme is on the acquisition of research skills. Students follow modules totalling 180 credits, comprising 60 credits of 'taught' modules and 120 credits as the Individual Project. The modules to be taken are agreed by the student and the supervisor at the start of the programme of study.

The Department provides a bursary of £750 per year of full-time equivalent study to students specialising in Performance Practice to contribute to the cost of taking lessons and/or to participating in workshops at an advanced level with professional performers at the University or elsewhere.

MMus students are required to attend the series of Musicology Research Seminars which take place on selected Tuesdays at 5pm.

### **Modules Available (all 20 credits unless otherwise stated)**

*Modules categorised as 'Research Training' are asterisked*

10 20418      Information Skills and Resources in Music (10 credits)\*§  
10 20419      Musicology in Practice (10 credits)\* §

10 06552	Thinking About Music §
10 06554	Editorial Techniques in Music
10 06556	Case Studies in Medieval Music
10 06557	Case Studies in Baroque Music
09 16620	Case Studies in Classical Music
09 16622	Case Studies in Romantic Music
09 16621	Case Studies in Contemporary Music
10 06562	Performance Practice in Medieval Music
10 06563	Performance Practice 1580 – 1760
10 06564	Performance Practice 1760 – 1940
09 16623	Contemporary Performance Practice
10 14861	Acoustic Resources*
10 14859	Electroacoustic Resources*
10 18222	Italian Language for Musicologists (40 credits)
tbc	Issues in Contemporary Music

§ These modules are compulsory for students following the Musicology and Performance Practice pathways.

In addition it is possible to take a module in learning a foreign language if this is relevant to the programme of study.

### **Individual Project**

One of the following:

1. Dissertation of 20,000 words
1. Edition of music, with introduction and critical commentary, equivalent in substance to a dissertation of 20,000 words
1. Portfolio of compositions with a total playing time of between 25 and 40 minutes
1. Portfolio comprising compositions totalling 20 minutes' playing time, and a critical study of 10,000 words
1. Exercise in Performance to include a recital of 30 minutes' duration (either as solo performer or as director of an ensemble), together with a written submission of 12,000 words on Performance Practice. Students are expected to display competence in performance and to use the performance element of the assessment to illustrate ideas developed in the written submission. In appropriate cases the normal combination of recital and dissertation may be replaced by the submission of a CD or CD ROM, the contents of which are equivalent in substance to a dissertation of 20,000 words.

*Notes:* An appropriate case for the submission of a CD under 'Performance' would be if a performer of medieval music wished to use electronic media for accompaniment purposes; similarly, a performer wishing to demonstrate performance practices on a range of instruments might wish to do this by combining the recital element and dissertation on a CD ROM.

### **5.1.2 MPhil in Musical Composition**

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This one-year (two years part-time) programme, with the possibility of upgrading to PhD, is intended for students of proven ability as composers. Students are required by the Department to attend a training programme as prescribed.

Students are assessed on the submission of a portfolio of compositions with a total duration of between 30 and 60 minutes, depending on the nature and size of the forces used, to be agreed with the supervisor. (The portfolio normally contains a variety of works amounting to the total duration, but may exceptionally comprise a single large-scale work.) Portfolios of compositions

should be accompanied by a short written commentary. The regulations regarding the portfolio and commentary are currently being revised; for details consult *Jonty Harrison* or *Scott Wilson*.

Full-time students who wish to transfer their registration to the degree of PhD in Musical Composition without submitting their MPhil portfolio should present, by early March of their first year of postgraduate study, compositions with a total duration of between 10 and 20 minutes. This submission will be assessed by the student's supervisor and one other member of the Department, who will recommend whether or not the transfer should be approved. Part-time students follow the same procedure, except that they submit their work by early March in their second year.

### **5.1.3 MPhil by Research**

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This one-year (two years part-time) programme leads to the submission of a thesis of not more than 40,000 words, normally by 30 September in the year following initial registration. Students taking the programme part-time should normally submit their thesis by 30 September in the second year following initial registration. The thesis should contain 'research work of merit'. The word limit excludes supplementary material such as tables, diagrams, appendices, references and the bibliography. Students are given regular supervision. They are also required to take the module *Thinking About Music* (see 5.2 *Module Descriptions*). Students are also required to attend the series of Musicology Research Seminars which take place on alternate Tuesdays at 5pm.

Full-time students who wish to transfer their registration to the degree of PhD without submitting their MPhil thesis should present, by a specified date in their first year of postgraduate study, a substantial chapter of their thesis, together with a detailed research proposal. This submission will be assessed by the student's supervisor and one other member of the Department, who will recommend whether or not the transfer should be approved. Approval is also subject to successful completion of any taught elements. Part-time students follow the same procedure, except that they submit their work by early March in their second year of postgraduate study.

### **5.1.4 MPhil by Editing**

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This one-year (two years part-time) programme leads to the submission of an edition of music, normally by 30 September in the year following initial registration, which should represent 'research work of merit'. Students taking the programme part-time normally submit their edition by 30 September in the second year following initial registration. Students are given regular supervision and may be required to undertake no more than 30 credits of training offered in the Department's MMus programme. They are also required to attend the series of Musicology Research Seminars which take place on alternate Tuesdays at 5pm.

### **5.1.5 MPhil in Performance Practice**

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The principal aims of the MPhil programme in Performance Practice are to equip performers of proven ability to give historically-informed performances of western art music at a professional level of competence and to support such performances with written work that demonstrates a high level of ability in presenting, and reasoning from, historical evidence relating to performance practice.

Supervision in Performance Practice is offered for medieval, Renaissance, Baroque, Classical and Romantic music. Students are normally encouraged to follow no more than 20 credits of training offered in the Department's MMus programme and to participate in departmental workshops, seminars and master classes on performance. The Department provides funding to enable students to take consultation lessons and/or participate in workshops at an advanced level with professional performers at the University or elsewhere.

The MPhil is a one-year (two years part-time) programme. Students are examined by (a) a thesis of 20,000 words (b) a performance not exceeding 45 minutes actual performance time (30-35 minutes for wind and brass players) which illustrates, at least in part, ideas raised in the thesis, and (c) a written programme note for, and detailed critical commentary on, the performance; this last part of the submission may include musical editions prepared for the performance by the candidate.

Full-time students who wish to transfer their registration to the degree of PhD without submitting their MPhil thesis should present, by early March in their first year of postgraduate study, a substantial chapter of their thesis, together with a detailed research proposal. This submission will be assessed by the student's supervisor and one other member of the Department, who will recommend whether or not the transfer should be approved. Approval is also subject to successful completion of any taught elements. Part-time students follow the same procedure, except that they submit their work by early March in their second year of postgraduate study.

### **5.1.6 PhD in Musical Composition**

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This is a three-year (six years part-time) programme (normally one (two) year(s) registration on MPhil or MMus, followed by an upgrade) intended for composers capable of producing work of international standing. Students are required to attend a training programme as prescribed by the Department. At the end of three (six) years students present a substantial portfolio of compositions displaying a range of genres and resources to be agreed by the supervisor, which is not derivative and contains original work that is worthy of performance at a professional level and worthy of publication. Portfolios of compositions should be accompanied by a short written commentary; the regulations regarding the portfolio and commentary are currently being revised; for details consult *Jonty Harrison* or *Scott Wilson*. Students must also submit themselves to a written and/or oral examination on the general field of contemporary music, and satisfy the examiners in the examination as well as in the portfolio presented.

### **5.1.7 PhD by Research**

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This three-year (six years part-time) programme leads to the submission of a thesis of up to 80,000 words, normally by 30 September in the third year following initial registration. Students taking the programme part-time normally submit their thesis by 30 September in the sixth year following initial registration. The word limit excludes supplementary material such as tables, diagrams, appendices, references and bibliography. The thesis should make 'an original contribution to knowledge, worthy of publication in whole or in part in a learned journal'. Students may be required to undertake no more than 60 credits of training offered in the Department's MMus programme. Students are also encouraged to attend the series of Musicology Research Seminars which take place on alternate Tuesdays at 5pm.

### **5.1.8 PhD in Performance Practice**

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The PhD in Performance Practice (3 years full-time: 6 years part-time) is examined in two stages. At the end of Year 2 (normally Year 4 for part-time students), the candidate gives a live 'Minor Performance' of 30 minutes' duration (20-30 minutes for wind and brass players), together with a written programme note for, and critical commentary on, the performance; this last part of the submission may include musical editions prepared for the performance by the candidate. The performance and commentary should demonstrate the candidate's awareness of general issues of performance practice. This performance is examined by two internal examiners and is not recorded; it is followed immediately by a short viva focusing on issues of performance. If the performance is deemed by the examiners to be the equivalent of 'major corrections' or lower (allowing for the fact that only 2 years of registration have passed), the candidate may be advised by the examiners not to proceed to the PhD in Performance Practice, but rather to transfer to a

normal research PhD (the material already gathered for the written element of the degree being expanded to a standard length thesis). At the end of Year 3 (normally Year 6 for part-time students), candidates are examined by (a) a thesis of 50,000-60,000 words; (b) a 'Major' performance of one hour's actual performance time (40-50 minutes for wind and brass players); (c) a written programme note for, and detailed critical commentary on, the performance; this last part of the submission may include musical editions prepared for the performance by the candidate. The performance will be given as a standard live recital, of which a recording will be made and a copy on CD submitted with the library copy of the thesis..

## 5.2 Module Descriptions

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### 10 20418 Information Skills and Resources in Music

**Objectives** By the end of the module the student should be able to:

1. identify and access appropriate bibliographical resources, archives, and other sources of relevant information
2. design and execute systems for the acquisition and collation of information through the effective use of appropriate resources
3. use information technology appropriately for database management, recording and presenting information
4. plan and present a bibliography for the student's research topic, of appropriate dimensions and structure
5. know how to maintain the currency of the bibliography during the period of study at the University, by keeping up to date with newly published material and current research
6. describe in detail the process of bibliographical research and justify it
7. execute a critical survey of the existing literature on the topic

**Description** Students will work through self-paced introductory material and activities in WebCT, for approximately 2-3 hours and attend workshop sessions on 'Information Skills and Resources in Music' led by Jill Russell (Academic Support Team Manager for Humanities, Historical Studies, CLL and Education), for 4-5 hours. The sessions will be complemented by specialised work on sources, bibliography and literature review as part of the normal supervision process.

**Staff Responsible** *Matthew Riley*

**Assessment** 2,000-word bibliographic essay with accompanying bibliography

### 10 20419 Musicology in Practice

**Objectives** By the end of the module the student should be able to:

1. identify the main trends in contemporary musicology and locate them in terms of the history of the discipline
2. evaluate the significance of a selection of musicological approaches as manifested in the research seminars in terms of methodology, objectives and philosophy
3. sustain an argument about the nature of contemporary musicology for a 2,500-word essay

**Description** Invited speakers from other universities will give five musicology research seminars, each of one hour in length. (These will be selected from the Department's longer series of Musicology Research Seminars.) Staff of the Music Department will lead five follow-up sessions, each of one hour in length. The research seminars will provide case studies in a range of methods, techniques and philosophies in contemporary musicology. The follow-up sessions will examine broader issues that lie behind the approaches taken in the seminars, guide the students through relevant literature and promote student discussion.

**Staff Responsible** *Matthew Riley*

**Assessment** 100% Essay, 2500 words.

### **10 06552 Thinking about Music**

**Objectives** By the end of the module the student should be able to discuss the key issues in aesthetics and the philosophy of music, especially as these are presented in the work of the major authors in the German tradition of the last two hundred years.

**Description** A knowledge of philosophical aesthetics is an essential requirement for all musicologists wishing to follow current debates in and around the New Musicology. Composers, too, are increasingly called upon (or find themselves drawn) to explain their work in speculative terms. This module is intended to prepare postgraduates to meet these demands. At its core will be an introduction to the German aesthetic tradition, and the role played in its history by music. Substantial extracts from the canonic texts will be read and discussed in seminars, and the development of aesthetic thought traced over two centuries. After a preliminary grounding in Kant and Hegel, the course will address the work of five further authors: three from the nineteenth century (Schopenhauer, Hanslick and Nietzsche) and two from the twentieth (Heidegger and Adorno). Topics from earlier (or later) historical periods and from other aesthetic traditions (in particular, French, British and Italian) may also be explored, depending on the interests and composition of the class.

**Staff Responsible:** *Ben Earle*

**Assessment:** 100% One 3000-word essay to be submitted by the beginning of the Semester 2 examination period **plus** one two hour examination sat during the main examination period.

### **10 06554 Editorial Techniques in Music**

**Objectives** By the end of this module students will be able to prepare an edition, with preface and critical commentary, of music found in an original manuscript or print dating from EITHER the Medieval period OR the period c.1580-c.1750.

**Description** One-hour class per week. This module addresses the tasks involved in preparing scholarly editions of music. It covers such matters as the range of notations encountered and the problems of transcribing these for performance and study.

**Staff Responsible:** *Mary O'Neill, John Whenham, Colin Timms*

**Assessment:** 50% Weekly exercises  
50% Final assignment, to be submitted by the end of the Semester 1 examination period.

### **10 06556 Case Studies in Medieval Music**

**Objectives** To introduce methods of analysis and critical observation relevant to music of the Middle Ages.

**Description** One two-hour seminar per fortnight. By taking a series of case-studies we shall examine a variety of approaches to discussing, analysing and writing about music of the Middle Ages.

**Staff Responsible:** *Mary O'Neill*

**Assessment:** 100% 4000-word essay to be submitted by the deadline indicated in the School Postgraduate Handbook

### **10 06557 Case Studies in Baroque Music**

**Objectives.** To introduce methods of analysis and critical observation relevant to music of the Baroque period.

**Description.** One two-hour seminar per fortnight. By taking a series of case-studies we shall examine a variety of approaches to discussing, analysing and writing about music of the Baroque period. These will range from the perspectives supplied by late Renaissance and Baroque theorists to more recent critical and analytical perceptions.

**Staff Responsible:** *Colin Timms, John Whenham, Mary O'Neill*

**Assessment:** 100% 4000-word essay to be submitted by the deadline indicated in the School Postgraduate Handbook



### **09 16620 Case Studies in Classical Music**

**Objectives:** To introduce methods of analysis and critical thinking relevant to the music of the late eighteenth century.

**Description:** One two-hour seminar per fortnight. The module surveys and evaluated recent critical ideas and methods for understanding late eighteenth-century music and allows students to practise historical or analytical techniques appropriate to their research projects.

**Staff responsible:** *Matthew Riley*

**Assessment:** 4000-word essay to be submitted by the deadline indicated in the School Postgraduate Handbook

### **09 16621 Case Studies in Romantic Music**

**Objectives:** To introduce methods of analysis and critical thinking relevant to the music of the nineteenth century

**Description:** The module studies nineteenth century music in the social and cultural context of the time. The expansion of the harmonic language and the use of motivic development is a particular focus, as is attention to the relationship between music and the other arts (especially literature), the changing role of the artist as creator, and the consequent development of notions such as *Gesamtkunstwerk*.

**Staff responsible:** *Ken Hamilton*

**Assessment:** 4000-word essay to be submitted by the deadline indicated in the School Postgraduate Handbook

### **09 16622 Case Studies in Contemporary Music**

**Description:** The module studies the explosion of musical expression which characterised the twentieth century, focusing on key movements (serialism, minimalism, etc) and concerns (tonality/atonality, aleatoric principles, etc). Starting from the musical ‘crisis’ of the early years of the twentieth century, the course will address issues such as the separation of ‘art’ and ‘popular’ musics, the impact of technology and the presumption of postmodernism at the start of the 21st century. The marked shift in aesthetics and in music’s ‘function’ will also be discussed.

**Learning Outcomes:** Upon successful completion of the module the student will be able to

1. demonstrate a knowledge of 20th century repertoire and the rapidly changing contexts underlying this work, including the work of key figures (such as Schoenberg, Stravinsky, Webern, Stockhausen, Boulez, Cage, etc)
2. demonstrate an understanding of the analytical methods demanded by changing paradigms of music (Schoenberg, Messiaen, Forte, etc), as well as the particular demands of electroacoustic music with no score

**Staff Responsible:** *Jonty Harrison*

**Assessment:** 100% Essay (4000 words)

### **10 06252 Performance Practice in Medieval Music**

**Objectives.** To introduce the idea of historically-informed performance and to discuss some of the problems involved in attempting ‘authentic’ performances of Medieval music.

**Description.** One two-hour seminar per fortnight. We shall take as a starting-point the fundamental question ‘Is historical authenticity in performance possible or even desirable?’ and then proceed to a series of case-studies, examining specific works in terms of the forces required, notation, tempo, dynamics and the interpretation of rhythm.

**Staff Responsible:** *Mary O’Neill*

**Assessment:** EITHER One 4000-word essay to be submitted at the beginning of the Semester 2 examination period;  
OR a performance of 20 minutes at a time to be arranged, plus a 2000-word programme note to be submitted by the deadline indicated in the School Postgraduate Handbook

### **10 06563 Performance Practice 1580-1760**

**Objectives.** To introduce the idea of historically-informed performance and to discuss some of the problems involved in attempting 'authentic' performances of Baroque music.

**Description.** One two-hour seminar per fortnight. We shall take as a starting point the fundamental question 'Is historical authenticity in performance possible or even desirable?' and then proceed to a series of case-studies, examining specific works in terms of the instruments required, notation, tempo, dynamics, ornamentation and the interpretation of rhythm.

**Staff Responsible:** *Colin Timms, John Whenham, Mary O'Neill*

**Assessment:** EITHER One 4000-word essay to be submitted at the beginning of the Semester 2 examination period;  
OR a performance of 20 minutes at a time to be arranged, plus a 2000-word programme note to be submitted by the deadline indicated in the School Postgraduate Handbook

### **10 06564 Performance Practice 1760-1940**

**Objectives.** A knowledge of the historical and practical issues surrounding the performance of music in the given period. The ultimate aim is to produce historically informed performers and practically aware musicologists.

**Description.** One two-hour seminar per fortnight. Study of original editions and primary performance sources for the period 1770-1890, supplemented by historical recordings for the period 1890-1940 and work with early instruments.

**Staff Responsible:** *Kenneth Hamilton*

**Assessment:** EITHER One 4000-word essay to be submitted at the beginning of the Semester 2 examination period;  
OR a performance of 20 minutes at a time to be arranged, plus a 2000-word programme note to be submitted by the deadline indicated in the School Postgraduate Handbook

### **09 16623 Contemporary Performance Practice**

**Description:** The module examines the rapid expansion of musical means available to composers since the start of the 20th century. Of particular interest will be notational systems capable of indicating composers' intentions to musicians, and the way in which 'contemporary' performance practices have proliferated. Reference will be made to issues such as improvisation, technological advances, new instruments and the demise of 'standard' ensembles. There will be a strong practical component to the course, designed to enhance instrumental technique and understanding (both as performer and composer); this will involve work with the New Music Ensemble and possibly with the Birmingham Contemporary Music Group.

**Learning Outcomes:** Upon successful completion of the module the student will be able to

1. demonstrate a knowledge of 20th century performance practice and its underlying contexts
2. demonstrate an expanded understanding and performing accuracy in the areas of rhythm, intonation and extended instrumental technique
3. demonstrate an ability to deal with new notation systems, including graphic and text scores, and the interaction with electroacoustics and computer technology.

**Assessment:** 100% Essay (4000 words) OR lecture/demonstration/performance OR a combination of the two (to be agreed with tutor)

### **10 14861 Acoustic Resources**

**Learning Outcomes:** By the end of the module the student will be able to

1. originate and develop sound material
2. demonstrate an understanding of the functioning of musical material in the vertical and horizontal planes
3. demonstrate a knowledge of core repertoire
4. have a knowledge and understanding of recent and current practices and repertoire.

**Description.** The module contains four main areas of study: sound materials, vertical and horizontal, core repertoire, and issues in contemporary compositional practice.

**Staff Responsible** *Scott Wilson*

**Assessment:** 75% Exercises  
25% Workshops and participation in concert events.

### **10 14859 Electroacoustic Resources**

**Learning Outcomes:** By the end of the module the student will be able to

5. edit and mix sound material
6. process and develop sound material
7. record source material in studio or live situations; understand the basics of sound diffusion
8. have a knowledge and understanding of recent and current practices and repertoire.

**Description.** The module contains four main areas of study: editing and mixing techniques, sound processing techniques, sound acquisition and diffusion techniques, and issues in contemporary compositional practice. NB The content is parallel and complementary to the content of MUSMG120 Electroacoustic Resources II, using different software resources; the courses offer alternative approaches to the 'same' compositional issues.

**Staff Responsible** *Jonty Harrison, Scott Wilson*

**Assessment:** 25% Exercises  
25% Workshops and participation in concert events  
50% Composition étude

**Assessment** 50% Class seminar presentations of 30 - 45 minutes:  
50% Final Project (i.e. a composition of approximately 8 minutes duration, or paper or analysis of approximately 2500-3000 words or equivalent).

### **Issues in Contemporary Music**

**Description:** Students in this module are required to attend the Music Department's COMPASS Forum series of seminars. This includes presentations by invited speakers on a variety of topics related to issues within the field of contemporary music. Students will be required to write reports/critical responses for three of these presentations, and to give a short conference length presentation on their own research or a related topic. Additional information will come from a prescribed reading list consisting of key and secondary texts in the field, which will serve to inform the students' written work and presentations.

**Learning Outcomes:** Upon successful completion of the module the student will be able to

1. Identify the main trends in contemporary music and locate them in terms of the history of the discipline.
2. Be familiar with key texts and ideas in the field.
3. Evaluate the significance of a selection of compositional / technical / aesthetic approaches as manifested in the seminars in terms of methodology, objectives and aesthetics.
4. Sustain an argument about their individual compositional/aesthetic approach in a 3000-word essay.

**Staff Responsible:** *Jonty Harrison, Scott Wilson*

**Assessment:** 20% Attendance and participation  
30% Three reports/responses of 1000 words  
30% Paper of 5000 words  
20% Seminar presentation

### **Laptop Ensemble**

**Description:** This module explores the rapidly developing field of laptop ensemble performance. The class will function as an ensemble group, working to develop and prepare repertoire for public concerts. Topics covered will include techniques for improvisation, networked music performance, live coding, and composition for live electroacoustic ensemble. Works presented in concert will include student and group developed pieces, as well as 'classics' from the field. Students should have at least a rudimentary background in a computer music programming environment such as SuperCollider or Max/MSP, but the projects pursued will be selected according to the ensemble's makeup each year.

**Learning Outcomes:** Upon successful completion of the module the student will be able to

1. Evaluate and deal with the primary issues arising in realising a performance of a given work of real-time electroacoustic music.

2. Bring knowledge of the history of live electroacoustic music performance to bear on their own work, in a nuanced and sophisticated manner.
3. Make independent use of advanced ensemble techniques and approaches to musical interaction.
4. Configure and execute networked music performances.
5. Improvise effectively using live coding and other techniques.

**Staff Responsible:** *Scott Wilson*

**Assessment:**  
25% Attendance and Participation  
25% Short Compositions (totalling 6 minutes)  
25% Improvisation Test (ca. 10 minutes)  
25% Final Performance

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## SECTION 6 – WRITTEN WORK & ASSESSMENTS

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### 6.0.1 Independent and Enquiry-based Learning

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One of the crucial distinctions between studying at school and at university is that you are expected at university to work with much less guidance from your tutors than previously. One of the essential elements of a degree is cultivating your ability to work more and more independently as your programme progresses. In order to do well you will have to read, listen and explore beyond the material covered in seminars and lectures: simply regurgitating your lecture notes is not going to get you very far. While your tutors are all happy to help and advise you as you plan and execute your work, the greater part of the responsibility – especially later on – lies with you. Your tutors will help you develop and refine your thoughts and ideas, but they will not supply you with the thoughts or ideas themselves!

Central to learning and teaching is **critical enquiry, debate and self-motivation**, summed up by the term enquiry-based learning.

**Enquiry-based learning** describes an environment in which learning is driven by the shared enquiry of students and tutors. Depending upon the level and the discipline, it can encompass problem-based learning, evidence-based learning, small scale investigations, field work, projects and research.

This approach will enable you to take control of your own learning as you progress through your degree. Moreover, it will encourage you to acquire essential skills that are highly valued in the competitive employment sector: creativity, independence, team-working, goal-setting and problem-solving.

Enquiry-based learning places you at the centre of your own learning process so that you learn through involvement and ownership and not simply by listening.

You will be expected not to be merely a passive vessel into which information and skills are ‘poured’ (!) but also to:

1. engage with complex and challenging problems;
2. be proactive in your use of available resources in addressing problems, constructing solutions, identifying new questions and creating new knowledge;
3. question, reason, and think critically about what you experience, weighing up evidence and the opinions of others to reach your own conclusions;
4. reflect constructively on your own learning, not least with the help of feedback;
5. share your knowledge and experience with fellow students and staff;
6. manage effectively your own learning processes, individual and collaborative;
7. understand and communicate effectively with individuals from differing backgrounds and perspectives;
8. be equipped through your learning, skills and personal development for the demands of your future career.

## 6.1 Prose-based Work

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### 6.1.1 Managing Your Work

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#### Guide to Effective Learning

1. The Guide to Effective Learning (GEL) website aims to help you to develop the skills required to successfully complete your studies.
2. Study or academic skills help you to become a more effective, efficient and successful learner, whilst not mentioned specifically in your lectures they do underpin your academic activities.
3. Good study skills will help you to build positive strategies for support through your academic studies and help to focus your abilities.
4. Materials on the following themes are available: strategies for learning; personal development; reading; writing; working with others; revision and examinations.
5. For further information on GEL please visit the website: [www.gel.bham.ac.uk](http://www.gel.bham.ac.uk)

#### Writing about Music

The Department recommends this book: Trevor Herbert, *Writing About Music* (London: ABRSM, 2001). (Inevitably, some of the references to using the internet are out of date, but the other sections are extremely relevant and useful.)

#### Workload

1. Plan your workload carefully to avoid a last minute rush.
2. In 1st and 2nd Years many students want to use the same books in a very short space of time.
3. Final Year students should bear in mind that items requested through Inter-Library Loan can take several weeks to arrive.
4. When planning an essay you need to make time to read around the subject and to reflect on what you have discovered. If you are approaching the task properly you will always end up with far more information than you have space for in the essay: this is good, (a) because it will help you contextualize the material you do decide to use and (b) because you are being assessed in part on the decisions you make as to what to include and what to exclude. If you approach an essay on the basis that 'I need to find just enough material to generate 2500 words' the essay will almost certainly be poor because quite probably your material will fail to cover the most important points raised by the question: only by having too much material will you be able to decide what the most important points are.
5. Ideally, you should write your essay a few days before the deadline, put it away, and come back to it with a fresh eye a couple of days before it is due so that you can look at it anew.
6. For a 2nd/Final Year Option, you can reasonably be expected to spend 50 hours researching, preparing, drafting and proof-reading an essay, i.e. more than one week of full-time work. Spending this amount of time does *not* guarantee a good mark but very few people can write a really good essay in a mere couple of days.

#### The Role of your Tutor

1. You can reasonably expect to consult your module tutor *once* about any essay you are writing (although in the case of some part-time tutors they may reasonably refer you to your Advisory Tutor).
2. A tutor will *not* tell you what you should or should not include in an essay: in part you are being examined on the decision-making process you undertake when planning the essay, i.e. what you decide to include and exclude and the weight you give to those elements which are present in the essay. If you consult a Tutor you should take with you a plan of your essay as a basis for discussion; the tutor may then help you refine its structure and identify some obvious weak points but *will not* act as a 'safety net' by highlighting everything that is wrong with the plan. Tutors will *not* read the draft of an essay because by that stage of the process you should be taking responsibility for your own work and its presentation.

## 6.1.2 General Presentation

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See 2.1.6 *Submitting Work* for preliminary guidelines applicable to all assessed work.

### *All prose-based work must*

3. be printed on one side of each sheet, double spaced, and with adequate margins (at least 1 inch) for tutor's comments;
4. use an easy-to-read 12-point font;
5. have **either** footnotes at the bottom of the relevant page **or** endnotes immediately after the end of the text;
6. have, at the end, in the following order, endnotes (if used), music examples (if placed here), appendices (if necessary), and bibliography.
7. include, at the end of the main body of text, a word count (most word processing programs will do this for you; when you select the word count option, make sure that you choose options which allow you to include/exclude the relevant parts of your work).
8. Essays must be within the word range stated; there is no margin beyond this. If you exceed the specified word range you may be penalized. If a *fixed number* of words is stated for an essay, then the range is +/- 10% (i.e. an essay specified as 3000 words in length must be in the range 2700–3300 words).
9. Appendices and Bibliography are *not* counted as 'words' in undergraduate work but *footnotes are*; you should not use appendices as a means of enlarging the scope of your essay/dissertation: material relevant to your argument should be in the main text of the work. *If you use appendices as a means of circumventing the rules on length, you will be penalized.*

### **Prose Style and Proof-reading.**

1. Short sentences are easier to read and understand, but can become jerky to read. Sentences with many subclauses can, however, easily be mispunctuated and, consequently, misunderstood.
2. Do not write as if the essay is a conversation: your work is part of a scholarly investigation, not a popular novel.
3. Be careful with grammar, punctuation, syntax, the use of paragraphs, and the use of chapters.
4. Write in the third person wherever possible but avoid artificial constructions such as 'one can see how . . .' etc.
5. Do not use speech contractions (e.g. 'don't', 'can't'),
6. Do not use the present tense when referring to people who are dead (e.g. *not* 'Handel is writing music of great complexity').
7. Get someone else to proof-read your essay (authors rarely pick up all spelling and grammatical errors in their own work); a reciprocal arrangement with another student may work well. An even better strategy is to read your work out to someone and see if they understand it!
8. Remember that spellcheckers do not pick up incorrectly spelt words if the incorrect version is also a word in its own right (e.g. 'elect' and 'select'). Nor do spellcheck programs pick up the grammatical difference between 'there' and 'their' and other similar pairings.

### **Common grammatical errors**

1. *it's* and *its*. The former means *it is* (and should not be used because it is a speech contraction); the latter is possessive.
2. *there*, *their* and *they're*. The first as in 'over there', the second as in belonging to them, the third is a speech contraction (they are) so . . .
3. 'But' is a conjunction which can join two clauses together in a single sentence but 'however', however, is an adverb which cannot.
4. Possessives. All singular nouns, including those ending in 's' form their possessives by adding apostrophe + s (Newcastle's St. James's Park). All plural nouns ending in 's' or 'x' add an apostrophe only (the Nazis' ideology). All other plural nouns add apostrophe + s (the

fungi's taste). You can use the rule by which singulars ending in 's' just add an apostrophe, but the format set out above is clearer and easier.

5. Plural nouns. Are only ever formed by adding apostrophe + s when the meaning would be unclear without the apostrophe: 1920s, CDs, coffees and coffins are all OK!
6. It may sound like 'he would of composed' when you say it, but it is, in fact, 'he would have composed'!
7. Ensure you understand the difference between pairs of words: practice/practise; principle/principal; compliment/complement; stationary/stationery; check/cheque etc.

### **Formatting prose quotations**

1. Long quotations (more than three lines) should be offset as indented paragraphs without quotation marks. Do **not** centre offset quotations or put them in italics (Microsoft Word has a nasty habit of doing this automatically, but you can override it). They may be single spaced.
2. Shorter quotations are unindented and placed within single quotation marks (with double quotation marks for quotations within a quote).
3. If a quotation omits words from the original source (e.g. for grammatical reasons) this should be indicated by an ellipsis (...).
4. Words added into quotations (e.g. to replace personal pronouns with full names) should be placed in square brackets.

### **Referring to specific pitches, and points in scores, sound and film recordings**

1. If you want to refer to a specific pitch (i.e. its octave is relevant), this system is useful: in ascending octaves from the lowest C on the piano keyboard: C1, C, c, c1, c2, c3. Thus the octave rising from 'middle C' is c1 – b1.
2. When referring to a specific point in a piece of music where possible use a bar number. If you wish to refer to a specific beat in a bar: 43<sup>2</sup> (bar 43, beat 2). If bar numbers are not given in the score, then either 43/7 (page 43, bar 7) or [B]+5 (five bars after rehearsal figure B), remembering in both instances to make it clear in the Bibliography (see below), which edition you are using.
3. When referring to a specific point in a sound or film recording: 00:04:33 (zero hours, 4 minutes, 33 seconds). The zeros referring to hours can be omitted if the total duration is less than one hour.

### **Music Examples.**

1. These should be given whenever they are necessary to clarify or demonstrate a point made in the text of your essay.
2. They may be generated using a software package such as Sibelius or Finale, or photocopied, or scanned from a published score, or written out by hand. In all cases they should be neat and clear.
3. Examples should be clearly numbered (Ex. 1, Ex. 2 etc., not Fig. 1, Fig. 2) and the composer, name of the work, and precise identification of the passage should be given (e.g. Beethoven, Symphony No. 5, first movement, bars 14–30).
4. Music examples may be integrated into the text, or placed on an examples page immediately after the page that refers to them, or at the end of the whole text, after any endnotes, but before the Appendices and Bibliography.
5. Supply just as much music as is necessary to make the point. If it is convenient and appropriate, present your music examples in 'short score' (i.e. reduced to two staves); full score need only be used when you are making points about orchestration or where the texture of the music is too complex to be reduced onto two staves.
6. Give a tempo indication and a bar number (or a page number and bar number if quoting from a very long work and, in these cases, say which edition it is if there is more than one available).
7. If using a photocopy make sure that the example has clefs, key signatures, a tempo indication, and instrument/voice indications at the beginning of the first system.
8. It is a good idea to mark up music examples to demonstrate your point, e.g. by identifying motifs, adding roman numerals to identify chords etc..



## Titles of Musical Works

1. This is a vexed area, even for many scholars, because of the haphazard way in which musical works are referred to in various contexts. These guidelines are not guaranteed to be failsafe, or to cover every eventuality, but will serve you well:
2. Refer to all musical works by their formal names (e.g. Howells's Service 'Collegium Regale', not 'Coll Reg' as it tends to be known). Where works do not have a formal name as such, you can use any commonly accepted title, but be consistent (so Beethoven's Fifth Symphony is just as good as Beethoven's Symphony No. 5 in C minor, but do not refer to Beethoven 5, which is a musicians' informality).
3. Try to refer to works in their original language wherever possible (e.g. Berlioz's *Symphonie fantastique* rather than the *Fantastic Symphony*). If, however, the English version is widely accepted (and does not sound plain daft as in the preceding), use it (e.g. Mozart's *The Marriage of Figaro* is just as good as *Le nozze di Figaro*). In the case of the works of composers whose native language uses a different alphabet (e.g. Russians), Europeanized versions are fine (e.g. Tchaikovsky's *Eugene Onegin*; Rimsky-Korsakov's *Capriccio Espagnol*). A useful rule of thumb is to look in *New Grove* or at a respected commercial recording and do what they do.
4. **Formatting titles in prose-based work** If you thought referring to works could be complicated, the rules for formatting (i.e. the use of italics and inverted commas) are even more bewildering. Again, these guidelines are not guaranteed to be failsafe, but should serve you well.
5. Generic works gain no additional formatting: Mozart's Piano Concerto No. 17 in G major; Beethoven's String Quartet, op. 130. If a generic work has a commonly used and accepted nickname this is put in single inverted commas: Mendelssohn's 'Italian' Symphony, Tchaikovsky's 'Little Russian' Symphony, Beethoven's Symphony No. 6 ('Pastoral').
6. Non-generic titles (which are rather like proper nouns, while generic titles are like improper nouns) such as operas, song-cycles, oratorios, cantatas, etc. are placed in italics: Mozart's *Don Giovanni*, Schumann's *Carnaval*, Schubert's *Winterreise*. It is acceptable to omit the leading 'The' from such works as *The Creation* if you are referring to them in English and the composer's name is immediately preceding; conventionally, however, foreign definite articles tend to remain, e.g. *Die Schöpfung* (which is the German title of Haydn's *Creation*).
7. Single songs, whether extracted from larger works or not, tend to be placed in single quotes: 'Dove sono' from Mozart's *Marriage of Figaro*; Cole Porter's 'Let's fall in love'. Substantial single songs not extracted from larger works are, though, often placed in italics: Schubert's *Der Erlkönig*. Choral works, conversely, are always placed in italics, unless they are extracted from larger works: Palestrina's *Exaltabo te, Domine*, but 'Comfort ye, my people' from Handel's *Messiah*.
8. **Finally** single movements from instrumental works tend to be presented like this: a generic title, e.g. Scherzo gains no additional formatting; a tempo marking in a foreign language is italicized (the *Allegro maestoso* from ...); a formal title (or generally accepted nickname) is placed within single inverted commas (the 'March to the Scaffold' from Berlioz's *Symphonie fantastique*). Generic titles in operas also take no additional formatting: the Finale of Act II of etc.)

### 6.1.3 Sources, Bibliographies and Footnotes

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**Sources** The best starting points for Music are:

#### Hard Copy

1. *New Grove II*, the main edition of which contains good bibliographies of books and articles published up to about 1995 (note that this is now over fifteen years ago). Specialised editions (e.g. *The New Grove Dictionary of Opera*) are also useful, as, in certain instances, are the older editions of the main dictionary (which can be pointed out to you by Music Library staff).
2. *The Music Index*, for articles and books published between 1949 and 1966.

## Online

1. [www.elibrary.bham.ac.uk/](http://www.elibrary.bham.ac.uk/) allows online access to RILM (perhaps the best facility for finding Music literature), the British Humanities Index, Oxford Music Online (which incorporates *Grove*, JSTOR (a searchable collection of many periodicals including about fifty musical titles; relevant articles can be downloaded in pdf format), the Naxos Music Library (all of Naxos's recordings available online but not for download) and many other useful resources. You will need your university login and password, and most of these resources are also accessible from outside the university.
2. If searching for books, scores or recordings try also [catalogue.bl.uk](http://catalogue.bl.uk) (British Library catalogue) and [www.copac.ac.uk](http://www.copac.ac.uk) (an amalgamated catalogue of twelve of the leading university libraries around the country).
3. If searching for second-hand books for purchase try [www.abebooks.co.uk/](http://www.abebooks.co.uk/)
4. Many useful resources can be reached via standard search engines (e.g. [www.google.co.uk/](http://www.google.co.uk/)) but be very wary about using web-based sources such as *wikipedia* for academic information since material is regurgitated from other sources, contains inaccuracies or perpetuates common myths, and has not been reviewed by professional scholars.

## Bibliography

1. All essays must include a bibliography at the end.
2. The purpose of the bibliography to enable a reader—your tutor, you yourself in the future, or anyone else wishing to consult your writings on a topic—to trace, if they wish, the sources you have used, and thereby to test the validity of your conclusions. This is as true of an essay as it is of a high-powered scholarly publication, and it is the reason why your tutors always require full bibliographical information.
3. Include in the Bibliography any source to which you refer specifically in the text of the essay, or which you have drawn from in general. Also include works that contained useful information, *even if in the final version of your essay you may have decided neither to use the information nor to quote from that particular source.*
4. Do not include in the Bibliography works that you looked up in case there might be something in them but which contained nothing of use.
5. When compiling the Bibliography, separate different 'original media' into distinct sections, e.g. primary sources (manuscripts); secondary sources (books/periodicals/webpages); newspapers; printed music scores; sound recordings; film recordings. The order of these sections is a matter of taste, but the order given here is a sound one.
6. **Within each of these sections, list the sources by alphabetical order of author (or editor), placing anonymous sources at the beginning of each section.**

## Formatting Individual Bibliography Entries

The format for individual bibliography entries is intricate; you need to pay careful attention to the use of upper and lower case, italic and plain type, brackets, roman and arabic numbers, and punctuation. These guidelines are based on R. M. Ritter, *The Oxford Guide to Style* (Oxford: Oxford University Press, 2002).

In its most basic form, the standard bibliographical reference is ordered and formatted like this:

Book: AUTHOR'S SURNAME, FIRST NAME, *Title of Book* (Place of publication: Publisher, Year of publication).

Periodical Article: AUTHOR'S SURNAME, FIRST NAME, 'Title of Article', *Periodical Title*, Volume number (year of issue), page range.

There are variations, depending on the precise nature of the source being referenced:

*Single or joint-authored books:*

- AGAWU, V. KOFI, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991).
- ARNOLD, DENIS, *Monteverdi* (The Master Musicians; 3rd edn., rev. Tim Carter, London: Dent, 1990).
- GROUT, DONALD JAY and PALISCA, CLAUDE V., *A History of Western Music* (5th edn., London: W. W. Norton, 1996).

*Edited Volumes:*

- ABRAHAM, GERALD (ed.), *The Age of Beethoven, 1790-1830* (New Oxford History of Music, 8; London: Oxford University Press, 1982).
- Debussy Letters*, ed. François Lesure and Roger Nichols (Harmondsworth: Penguin, 1971).
- LESURE, FRANÇOIS and NICHOLS, ROGER (eds.), *Studies in Debussy* (Harmondsworth: Penguin, 1971).
- MONTEVERDI, CLAUDIO, *Vespro della Beata Vergine*, ed. Jerome Roche (London: Eulenburg, 1994).

*Single author book in more than one volume (here also with a translator):*

- WESTERNHAGEN, CURT VON, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge: Cambridge University Press, 1978).

*Essay by one author in a book edited by someone else:*

- DEAN, WINTON, 'French Opera', in Gerald Abraham (ed.), *The Age of Beethoven 1790-1830* (New Oxford History of Music, 8; London: Oxford University Press, 1982), 137-46.
- TIMMS, COLIN, 'Steffani, Agostino', in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 29 vols. (2nd edn., London: Macmillan, 2001), xxiv. 315-21.

*Article in a journal or periodical:*

- ISTEL, EDGAR, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228-31.

*Authored article in a newspaper or magazine:*

- SCHMIDT, MICHAEL, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 February 1990, 14.

*Concert Review:*

- MORRISON, RICHARD, review of concert by the London Philharmonic Orchestra, dir. Tadaaki Otaka, *The Times*, 2 May 2003, 23.
- THICKNESSE, ROBERT, review of Handel, *Alexander Balus*, dir. Laurence Cummings, *The Times*, 2 May 2003, 23.

*Unpublished thesis or dissertation:*

- ROHRER, KATHERINE T., "'The Energy of English Words": A Linguistic Approach to Henry Purcell's Method of Setting Texts', Ph.D. diss. (Princeton University, 1980).

*Sound recording:*

- VAUGHAN WILLIAMS, RALPH, *Symphony 5; Concerto for Two Pianos*, Royal Philharmonic Orchestra, dir. Sir Yehudi Menuhin (Virgo, 7243 5 61105 2 6, 1993).

*Film recording:*

- Batman Begins*, dir. Christopher Nolan (Warner Home Video, D059415, 2006).

*Sound recording sleeve notes:*

- WHENHAM, JOHN, 'Madrigals of Love from the Eighth Book of Madrigals', in Monteverdi, *L'ottavo libro de Madrigali: madrigali amorosi 1638*, The Consort of Musicke, dir. Anthony Rooley (Virgin Classics, VC 7 91157-2, 1991), 6-8.

*Internet Reference:*

GLIXON, JONATHAN, "'Far il buon concerto": Music at the Venetian Scuole Piccole in the Seventeenth Century', *Journal of Seventeenth-Century Music* [online journal], 1/1 (1995) <http://merlyn.press.uiuc.edu/jscm/v1/no1/glixon.html>, accessed 13 May 2003.

ATWELL, ROBERT, *The English Hymnal a hundred years on: the view from Primrose Hill*, <http://www.smvph.org.uk/music/the-english-hymnal.html>, accessed 12 July 2010.

**Footnotes**

1. The purpose of footnotes is to enable the reader to find easily, in the Bibliography, the source to which you refer at a specific point in the essay.
2. Use footnotes rather than endnotes unless you have no alternative as the latter are inconvenient for readers.
3. Insert a footnote whenever you use information from a specific source in your essay, e.g. you quote another author's words *or* refer to a specific author's ideas *or* use information you have found in a single source.
4. You do not need to insert a footnote if referring to what might be referred to as 'common knowledge', e.g. Beethoven was born in 1770.
5. The footnote reference is placed at the end of the sentence which includes the information or, in the case of multi-clause sentences which need more than one footnote, at the end of the relevant clause.
6. The correct format at the end of a quote is: close quote, punctuation mark, footnote number (i.e. 'The cat sat on the mat'.<sup>1</sup>)

As footnotes should provide a direct link to the Bibliography you need only give as much information as is needed for the links to appear unambiguous to the reader. Footnotes are therefore given in a short form which, at its most basic, will be: author's surname, page number. There are some variations on this basic form which can be used in the appropriate circumstances.

In all cases, note the use of punctuation, 'plain' type, and italics.

*Basic forms (to be used when there is only one work by the relevant author in the Bibliography):*

Agawu, 8.

Stradling and Hughes, 16–20. [joint authors and a page range]

Smith, viii, 359. [a book in more than one volume]

*If you refer to more than one source by the same author, insert the year of publication in brackets after the author's name:*

Whenham (2005), 56.

*If you refer to more than one author with the same surname, insert their first initial after the surname:*

Whenham, J., 29.

*Or, if these are for some reason inappropriate, use some other short and unique signifier:*

Philips, *www.music.com*. [short form of a website address]

Riley, *Elgar*, 53–56. [short form of title of book or periodical article]

*An anonymous article in a newspaper or journal:*

*Daily Telegraph*, 4 May 1996, 15.

*One author quoted in a work by another:*

Black, quoted in White, 45.

Printed music scores, sound recordings, and film recordings do not need to be referenced in footnotes (but should be included in the Bibliography). If, though, you refer to two or more editions or recordings of the same piece of music, it should be clear in your text to which you are referring at any given moment.

## 6.1.4 Plagiarism

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Plagiarism—that is, passing off the work of someone else as though it were your own—is taken very seriously and penalized accordingly. Cases of deliberate plagiarism are rare, but it is easy to plagiarize inadvertently. If another author is quoted in an essay or dissertation s/he must be acknowledged in a footnote.

The most common forms of plagiarism are:

1. cut/copy and pasted material from the Web;
2. copying the work of another student (past or present);
3. copying course material or lecture notes;
4. copying material out of a textbook or journal.
5. autoplagiarism, which means substantially re-using work for which a student has already been awarded credit in a previous submission; this means that you cannot, for example, use the same piece of music for analysis in essays in different modules (over all three years of the degree) or perform the same piece in different assessments for different modules.

In order to avoid plagiarism it is helpful, when taking notes, to identify direct quotations so that there is no ambiguity when you use the material in an essay and you do not quote inadvertently. It will probably be necessary for you to depend on other authors for factual material, but when it comes to discussing music you should use your own ideas: close recounting of another author's argument without acknowledgment is also a kind of plagiarism, even if you use mainly your own words.

The Department follows the College of Arts and Law guidelines on the treatment of plagiarism when assessing work. The penalties which can be imposed work on a sliding scale according to the year of study and the extent of the plagiarism; if the plagiarized work exceeds more than 20% of the total work submitted, the penalties are very severe. This can result in the final mark for the piece being zero, which may have consequences for the plagiarizer's degree classification (see 3.4.8 *Determination of the Final Degree Classification*) including the reduction of an honours degree to a pass or even a fail.

**In prose-based work always acknowledge the use of other people's work by the use of footnotes and by placing their actual words in quotation marks (see Footnotes in 6.1.3 Sources, Bibliographies and Footnotes.)**

In 2011/12 the College will be introducing the use of 'Turnitin' for the submission of prose-based work. This is plagiarism detection software; further information on this will be available during the academic year.

## 6.1.5 Additional Guidelines on writing 311 and 321 Musicology Dissertations

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**These are general guidelines only** and your dissertation tutor may give you his/her own guidelines that replace or supplement the following ones, not all of which are equally applicable to all kinds of work.

**Purpose** The purpose of a dissertation is to give you an opportunity to work independently on a topic that interests you, and to marshal and present your information, thoughts and arguments on a larger scale than is possible in an essay.

**Topics** The choice of topic is vital. Do not forget that this is a *music* dissertation, i.e. that music is its prime and guiding purpose. There may be other important issues that are relevant, such as social conditions, a composer's biography, the plot of an opera, etc., but although you may want to devote some space to such matters, remember that music is the focus of the work you are doing. This is not to assume that you have to include analytical discussion: there are many other

ways of concentrating on the music without getting involved in analysis, unless you need to do so. But there will probably be more discussion of music in a Final Year dissertation than you might encounter in, say, a 'Life and Times' biography. This is because the purpose of the dissertation is different.

You are encouraged to devise an original topic, one that could perhaps be preparatory to further, postgraduate research. At the same time, however, it is acknowledged that this is an undergraduate dissertation: it is part of a BMus, not an MPhil or a PhD degree. It is not required to show the originality that would be expected in a doctoral dissertation; indeed it need not come up with anything startlingly new.

Nevertheless, more is wanted than an uncritical resumé of existing writings, facts, critical surveys, etc., a composer, work or genre. So, for example, a dissertation that summarises the history of an instrument will not be very useful; one that deals with issues of performance practice relating to an instrument can be useful and of intellectual merit. At the very least, the information should be presented, and the dissertation written up, in a way that reflects your own approach to the topic. This is not to discourage investigations that might lead to something new; indeed, your tutor may train you to produce a piece of research in your dissertation where significant, new data is presented. In short the Examiners look for an original synthesis of material—in other words, for *your thoughts* on other scholars' work and a *critical* appraisal of their conclusions. One way in which this process can be helped is to try to articulate your dissertation subject as a question which is then answered and discussed in your work.

It is important to choose a topic that is realistic in several respects:

1. The topic must be manageable within the word-limit of your dissertation; generally speaking focused subjects examined in depth make better dissertations than broad subjects examined superficially; for example, a 311 dissertation could quite easily focus on just one symphony, and a 321 dissertation on just one opera and there would be plenty of information you might like to include but for which you do not have sufficiency space.
2. You must be sure that plenty of information is accessible, either in the Library, or via Inter-Library Loan, or on microfilm/fiche, etc. and, if it is not in the Library, *that it can be obtained in good time.*
3. *You will not be permitted to write a dissertation on a subject which the library cannot support or which no full-time member of staff can supervise through lack of expertise. In practice this means that almost any aspect of western art music can be covered, along with many types of popular music, and some types of world music. Dissertations on subjects such as music therapy and music in education are unlikely to be permitted.*

The Abstract, Title Page, Contents Page, Appendices and Bibliography are *not* counted as 'words' in undergraduate work but you should not use appendices as a means of enlarging the scope of your essay/dissertation: material relevant to your argument should be in the main text of the work. If you use appendices as a means of circumventing the rules on length, you will be penalized. *Footnotes* are counted as words.

### **The Role of your Supervisor**

It is the job of your supervisor to guide you as you research and write, but it is not his/her job to write the dissertation for you or to supply the ideas in it. Your supervisor will discuss with you such aspects as the content and structure of your dissertation, the construction of your argument, and presentation of material.

Consult your supervisor as often as you need: that is what s/he is there for. At some times your work will go well and you will not need guidance but, at other times, things will seem gruelling and you will need a helping hand quite regularly. Specifically, you can expect your supervisor to do the following:

1. Read a complete draft of the dissertation, provided that it is submitted by the end of the Spring Term;

2. Read the final draft of one chapter, especially to pick up points of written style, grammar, and formatting, provided that it is submitted by the end of the first week of the Summer Term;
3. Advise on general planning, content, and *structure* of argument;
4. Give you guidance on the structure and format of the preliminary (November) statement and bibliography (see below).

### **Preliminary Statement**

You are required, in November, to produce a statement of research undertaken and research planned, with bibliographies (obligatory) and source lists; this exercise is assessed. This outline is not intended to be the definitive plan of the dissertation, for ideas evolve after this time. It should, however, show what you hope to achieve in your dissertation, and how you intend to achieve it. Non-submission leads to 10 marks being deducted from the final mark; late submission leads to a flat penalty of 5 marks being deducted from the final mark; a submitted piece that would fail if marked as a separate piece of work also leads to 5 marks being deducted from the final mark.

### **Presentation**

In addition to the guidelines for essays in *6.1.2 General Presentation* please note the following:

1. You must submit two copies of the dissertation **with only your registration number on them; your name must not be present.**
2. The order of the contents should be as follows: title page, abstract, contents page, main body of text, music examples (if placed in one group at the end of the dissertation), appendices (if applicable), bibliography.
3. You must include a title page and a contents page (i.e. a list of chapters and the page number on which each chapter start).
4. You must include an **Abstract**, i.e. a brief summary (normally between 100 and 250 words) of the content of the work, i.e. a short description of the field of investigation and the principal issues dealt with. No new material is included in the Abstract.
5. A music example should be included where a point of argument would be difficult to understand without one. If you refer to one work on many occasions it is acceptable to refer to a *specific named edition* by page and/or bar numbers, but you must either submit the relevant score with the dissertation or, if it is a library score, ensure that you return it to the Library when you submit your dissertation, so that the Examiner may consult it.
6. Assume, when you are writing, that your reader has a broad and well-founded musical knowledge but not an in-depth knowledge of the subject in question.
  1. Plan the dissertation carefully. Make sure that one point flows on naturally from another. Vary your sentence length and syntax, and use paragraphs to indicate changes of subject, or a new approach to the topic.
  2. Probably only about 20%-30% of the work you do will make its way into the finished product, but until you start writing you will not know which 20%-30%. The other 70%-80% will help you decide what you want to say and how best to present it. Make a *full* bibliographical note of *everything* you read and find out, or that you copy out as a potential quotation. There is nothing more frustrating than coming across an ideal quotation in your notes and having to spend two days in the Library trying to rediscover exactly where you found it.
  3. Bibliographies may be substantial in dissertations and it is common practice to split them into sections, such as primary and secondary sources. Your supervisor will be happy to discuss with you the best methods of organisation.

### **A possible timetable**

Although 311 and 321 dissertations are different lengths, the intention is that you should spread the work over the entire academic year. Apart from anything else, spreading the work out, with occasional 'weeks off' allows the information you have discovered to 'stew' in your mind: when you return to dissertation you will often find that points which have previously been puzzling you are clearer, and you may even experience an occasional revelation. In short, it is good to stand back every so often so that you can see the whole forest, as well as the details of individual trees.

1. *Autumn Term Weeks 1 – 4* Preliminary broad reading around your chosen subject with a view to focusing your subject and building up a good background and contextual knowledge. Work on building up a bibliography of material to consult in future. Listen to the music you are studying with a view to becoming broadly familiar with it.
2. *Autumn Term Week 5 – 8* Extend bibliographical research and prepare preliminary statement. Start reading more detailed and focused material. Listen to the music you are studying with a critical and analytical ear with a view for building a detailed knowledge and understanding of it.
3. *Autumn Term Weeks 9 – 11* Continue to read around your subject with a conscious view to defining the subject in its final form. Work on a first draft chapter plan. Order any materials available only by Inter-Library Loan. Detailed study of music which will feature in the final work.
4. *Spring Term Weeks 1 – 4* Further detailed study of music and reading. Refined, more detailed, and definite plan of chapters. No major revisions to structure of subject after this point.
5. *Spring Term Weeks 5 – 7* Start drafting chapters; generally it is easiest to start at the beginning of body of the dissertation, leaving the introduction and conclusion until the end. Most of the research should be completed.
6. *Spring Terms Week 8 – 11* Aim to complete a first draft of the whole dissertation by the end of term and to have submitted a substantial part of it to your supervisor for criticism. Research should now be confined either to filling in small gaps, or very focused and detailed analysis.
7. *Easter Vacation* Redraft and refine. Draft introduction and conclusion. Check and format Bibliography. Try to put the dissertation away completely for at least two weeks in order to ‘step back’.
8. *Summer Term Weeks 1 – 3* Final redrafting and revision. Submit one chapter to your supervisor for review. Read whole dissertation through and check for inconsistencies. Ask someone else to read your dissertation and read theirs to return the favour. Print, bind and submit.

### 6.1.6 Guidance for Timed Essays

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For certain modules (Context 1a, 1b, 2a and 2b, and Music and Culture) essays are written under examination conditions and specific rules apply to the information you may take into the examination room. For the dates on which these essays are written see the **Diary**.

1. For Context 1a and 1b you will have 60 minutes to complete your essay; for Context 2a and 2b, and for Music and Culture, you will have 90 minutes.
2. You will be permitted to TYPE or to WRITE your answer. If you decide to write, do not forget to bring writing implements with you.
3. If you decide to TYPE you should format your essays in the standard way, i.e. using double-spacing and a 12 point font.
4. If you decide to WRITE, examination books will be supplied; you do not need to bring your own paper.
5. You must place your University ID card on your desk, where it can be clearly seen by the invigilator.
6. You are permitted to take one page of prose notes to your examination desk. **This must not contain more than 400 words, must be contained on one side of an A4 sheet of paper,** must have your ID number on it, and must be submitted at the end of the exam.
7. You may take up to **eight short musical examples** into the examination room to refer to in your essay in support of your argument. ‘Musical examples’ means sections of musical notation and the essential text that goes with them, i.e. words that are sung, tempo markings, the title of the piece, any further information which identifies the extract (bar numbers, act numbers, movement titles etc.), and elucidatory markings by you such as ‘motif x’ or figured bass or roman numeral harmonic notation. ‘Short’ means up to ten bars (or a reasonable



- equivalent in unbarred notation). Music examples must not comprise or include passages of prose used in order to circumvent the 400 word limit referred to above.
8. A musical example may be replaced by a table or other diagram which, for example, shows the structure of a piece of music but, again, these should not be used as a means of circumventing the 400 word limit above, or as a way of removing essential prose argument from your essay. The table should **not include prose sentences** and its presence and content **must be referred to and explained** in the main text of your essay.
  9. You may refer to authors whose works you have consulted; you should include the title of the book/article either in the text of your essay or in a footnote, but you do not need to supply detailed references (page numbers, bibliographical information) etc..
  10. **Any infringements of these guidelines will lead to 10 marks being deducted from the essay assessment.**

## 6.2 Preparing orchestral scores

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### Guidelines for preparation of scores and parts

Most of you will probably use Sibelius software for the notation of your compositions. Although certain things are done automatically, you must not assume that the computer program will provide you with complete, professional quality work without additional editing. In fact, both scores and parts require a lot of work to acquire a professional look. The following are general guidelines only. For more detailed, professional advice on editing, see Elaine Gould, *Behind Bars. The Definite Guide to Music Notation* (London: Faber Music, 2011), available in the library. Samuel Adler's *Orchestration* also contains some information on editing parts.

### Editing scores

*Front page* This should include the name of the composer and your ID number (due to the nature of the way composition is taught – including playthroughs and tutorials – it is usually not possible to assess assignments anonymously, but you may include only the ID number if you wish), title of the composition, date (year) and approximate duration.

*Second page* List the instruments required, including a detailed list of percussion used (if more than one player is required, group the percussion instruments player by player). For order of instruments consult Gould and Adler. Players using more than one instrument should be carefully indicated, for example: Flute doubling Piccolo. Indicate the key of transposing instruments, for example: French Horn in F. Indicate if score is transposed or in C (in concert pitch). It is customary in modern compositions to write the score in concert pitch and all composition assignments should be submitted in this form unless you have good reason to do otherwise; only the parts are transposed, when appropriate. (In exercises in B12 Orchestration, however, scores should be presented in transposed pitch.)

*General layout* Depending on the number of instruments, adjust the size of the staves to achieve a pleasing look (you may use either a portrait or a landscape layout in A4 scores; use portrait only in A3 scores). Try to keep even distances between the staves within the same instrumental family (for example woodwinds), while allowing a larger space between the different groups (for example woodwinds and brass).

Allow enough space to clearly indicate dynamics, articulation and other information; none of this should overlap with notes! It should always be clear to which instrument these directions refer (if the staves are too close together you can suffer from 'information collision').

Try to fill-in the page; do not leave unnecessary empty space on the bottom. Do not leave one bar in an entire system; if this happens due to busy music, adjust the size of the staves to allow for more bars in the system. Use system dividers if there is more than one system on a page.

Use double barlines to indicate important changes, especially in tempo and/or character. Indicate rehearsal letters/numbers at clear points of the work: a new section, the entry of important material, etc. Don't hesitate to use them frequently.

Check for unnecessary/incorrect rests and awkward accidentals.

Add detailed performance information: dynamics, articulation and expression. The more detailed you are, the more accurate the performance will be. NB: do not confuse slurs with ties! Try to keep dynamics at the same level within the system.

*Vocal scores* Verbal text should appear below music and should be laid out clearly in line with the notes so that it is immediately apparent which syllable goes with which note. Dynamics should appear above the notes. Time signature changes should appear in all parts—not just above the top part. Singers appreciate having a full copy of the text at the start of the score.

### 6.3. Preparing Orchestral Parts

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You do not need a front page as such; the first page, however, must include the name of the composer and the title on the top, and the name of the instrument plus doublings, if appropriate. The exception is percussion parts, which may require a front page with the list of instruments played by a single player. Percussion parts are always organised by the player; do not create a single part for each instrument! (The same refers to doubling parts).

Do not change the size of the staves; Sibelius-created parts will have an optimal size set automatically. Keep a comfortable distance between the staves; this means no more than 8 staves per page (size A4), if possible.

*Multi-bar rests* These will be created by Sibelius automatically, but sometimes a rest or two are left out. Connect the odd separate rests, unless there is important information with them (fermata, a change of tempo, change of meter, etc; such things must be always visible to the player, even if he or she is not playing at the time). Sometimes the multiple rest takes the whole system: avoid this; connect the bar including the rest with other bars to save space and avoid awkward look.

Carefully consider page turns before adjusting the number of bars in individual systems. Whenever possible, allow plenty of time for a page turn. If a part is exceptionally busy, you may include a folded-in extra page so that the player can see three pages instead of just two. This is easiest at the beginning or the end, but not impossible in the middle of the part.

*Cues* Please do include them, especially if there are long rests between the entries. In more recent versions of Sibelius, you can include invisible cues in the score, and make them visible only in parts. Cues are in the same key as the instrument in the part; for example, if a horn in F includes a cue from flute, the cue should be also in F (transposed). The size of notes in cues is smaller and the stems go in the "wrong" direction. Clearly indicate the instrument that the cue comes from. Don't forget to indicate proper rests for the instrument of the part.

*Pagination* In professional scores and parts, odd numbers always go on the right-hand page, while even numbers go on the left-hand page, even if the part starts on the left side (meaning the first page turn come after two pages) - in this case the "first" page of the part should have number 2.

As in the score, avoid unnecessary/incorrect rests, awkward accidentals and overlapping.

## Handwritten parts

Whilst printed orchestral parts (almost always) have an attractive uniformity and clarity, handwritten parts are much more variable. The best handwritten parts are as easy to play from as printed ones, and this, ideally, is the standard to which any copyist should aspire.

## Materials

1. Use a standard 12-stave good quality MS paper (this will not float off a music stand and can be read by string players who are at least 3 feet away from the music).
2. If possible, use double sheets in 'book' form and do not stick them together or staple them as they will not turn over or lie flat.
  1. Write in black ink.
  1. Write the name of the work and the part on the front page, turn over, and begin the part on the first *left-hand* page.
  2. Always indent the first line about 3cm.
  3. Begin three or four staves down, and write on *alternate staves* only.
    1. Write the part name (e.g. Oboe II) in the top right-hand corner of every page.
    2. It is of course necessary to photocopy string parts and to stick them together; in this case: (a) check how many of each of the string parts you need; (b) try to photocopy onto both sides of the paper; (c) keep the layout of each copy *exactly* the same as a top copy (i.e. LH pages remain LH pages, etc.); (d) use spiral binding if possible since these copies always lie flat;

If in doubt about any aspect of copying parts (e.g. whether to write trumpet parts in C or B flat, or which clef to use for tenor trombones) ask a competent player, or consult a modern textbook or the score of a recent work.

**Spacing and rests** Cultivate a normal spacing of notes, comparable with the spacing of printed parts. Notes that are too widely spaced are almost as difficult to read as those that are overcrowded. Space rests with equal care. If necessary (i.e. if you are copying long bars) plan the spacing of a line of music so as to fill up the staff: an empty inch or two at the end of a staff can 'throw' a player. Never split a bar between two staves. Observe the conventional groupings of rests within a bar; do not, for example, write minim rests in 3/4 time; two-thirds of a 3/4 bar is two crotchets.

**Clefs and leger-lines** In general, avoid using more than about four upper leger-lines. They are difficult to space accurately in MS, and can easily get cramped by the staff above. An '8ve' sign, although disliked by some players, is preferable for the sake of clarity.

Sometimes leger-lines can be avoided by changing clef but do not change clef frequently. For example, in viola parts, do not change to treble clef unless the part *either* goes more than an octave up the A string *or* has a fairly extended passage lying wholly on the A string.

## Instructions to players

1. In general, put dynamic markings below the staff and all other instructions above the staff. (The latter include tempo indications and special instructions such as 'arco', 'con sordino', etc.)
2. Remember that any instruction such as a change of tempo or a pause must be put in *all* parts, even though it may appear only once in the score. Where a player is resting, the rests must be split up to indicate the bar(s) in which the tempo changes.
3. Changes of key-signature require a double bar line, but changes of tempo or time-signature do not. Where a change of key or time-signature, or a change of clef, coincides with the beginning of a staff, it/they must also be shown at the end of the previous staff.
  1. When composing or arranging allow a minimum of about 5 seconds for string players to put on or remove a mute, and at least a small break (half a second is enough) for a change from arco to pizz. or vice versa. 'Con sordino' must be written in the part at the *beginning* of the preceding rests, otherwise the player may not see it in time.

**Bar numbers** Number the first bar of each staff in the part, and put the number in the left-hand margin, opposite the staff. Alternative rehearsal aids (e.g. letters) are less satisfactory. Remember that bar one is the first *complete* bar.

**Long rests, cues, etc** In theory an infinite number of bars' rest can be indicated by a single figure and a thick stroke, but it is better to split up long periods of rest into smaller units of not more than 10 bars, such that the units coincide with natural phrases of music. If there is a clear-cut change of orchestration, make a division in the rests at that point and indicate the new scoring (eg 'w.w' or 'tpts'). At each division, put a bar-number in a circle, i.e., the number of the following bar: it can be tiresome trying to locate a bar in the middle of something like 77 bars' rest.

Where possible give the player a cue from another clearly audible part two or three bars before s/he comes in again. Always indicate which instrument is playing the cue. In choosing a cue, avoid a phrase that occurs more than once in the same or a similar form.

**Bowing, phrasing, etc** In string parts, do not mark down and up bows, etc., especially if you are not a string player yourself. Merely indicate as clearly as possible how you want the notes to sound (i.e., whether legato or staccato, etc) and leave the bowing to the players. If you want notes slightly articulated but not actually staccato, you need not mark anything at all. Slurs are treated by string players as bowing marks, so if you want legato, bear this in mind and avoid long slurs. One bow-stroke can extend to about 10 seconds pianissimo, or about 2 seconds fortissimo, and pro rata in between.

### Planning a copy

1. Make each page-turn coincides with a few bars' rest, even if it means leaving half a page blank. And put in the bars' rest *before* the turn, so that the player can see how much time he has available.
1. Check that all requests for a special manner of playing are cancelled at the appropriate point, for example:

pizzicato	..	..	arco
con sordino	..	..	senza sordino
sul ponticello	..	..	naturale

2. Never cross out a mistake. Few things create more confusion. If you make a small error, erase it. For larger mistakes or omissions, rewrite the page or cover the mistake with a patch of paper.

**Coda** Some of the foregoing injunctions may seem obvious, but every fault mentioned has occurred in student orchestrations or compositions. The worst parts are those copied in a hurry. To copy a set of orchestral parts, allow at least three times as long as you think the job will take. While copying, do not try to listen to your iPod or expose yourself to other distractions, and do not try to do too much at a sitting.

## 6.4 Composition Workshops and the BCMG Link

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### BCMG Workshops for Undergraduate/Postgraduate Composers & COMPASS Prize

The Birmingham Contemporary Music Group runs annual workshop sessions in association with the university at which student works are read by professional musicians. Normally, an exceptional work amongst those submitted for the workshops is awarded the COMPASS Prize and may be given a public performance by BCMG. Participation in these sessions is mandatory for students in 323 Special Subject Paper Composition, but the sessions are also open to postgraduate students and (space permitting) first and second year undergraduates as well. If interest in the workshops is high it may be necessary to limit participation. In this case priority

will be given to 323 Paper Composition students and students who have not participated in the workshops before. The following rules apply:

1. Compositions submitted should be for the full ensemble, or for a substantial subset thereof. A list of the exact instrumentation will be made available in Semester 1.
2. Adherence to all deadlines (intent to participate, submission of scores and parts, etc.) is strictly required. In the case of students in 323 SS Paper Composition late submission will result in a reduction of the final grade in accordance with department regulations, and the submitted work will not be eligible for the COMPASS prize. In the case of all other students late works will not be accepted for either the workshops or the competition. The only exceptions to this must be based on medical or compassionate grounds and are made at the sole discretion of the Head of Department. *See 2.1.7 Submitting Work for details.*
3. The department reserves the right to reject a work if the materials submitted are deemed to be at a sub-professional level.
4. The department reserves the right not to award the COMPASS Prize in a given year.
5. Past winners of the COMPASS prize are ineligible to receive it again, but may still submit a piece for the workshop sessions.

It is important that students understand that although the BCMG is our ensemble in association, and has a long-standing and valued relationship with the Department, it is an independent professional ensemble, and an entity distinct from the university. Although every attempt is made to give all submitted pieces equal treatment, some small adjustments may be made to the workshop schedules to allow for difficulty, length of piece, instrumental resources used, etc., at the discretion of the conductor. (For example, a relatively short and/or easy piece may receive slightly less workshop time than longer and/or more difficult pieces. Conversely, it may not be possible to spend as much time on an exceptionally complex piece as the composer may desire without unfairly reducing the time available for other submitted pieces.)

The schedule of the workshop will be influenced by all these factors, and the session will be run in a manner consistent with that of the professional world. A similar level of professionalism is expected from the student composers participating, both in the quality of the materials they submit, and in their behaviour. Students should be aware of their responsibility to help maintain the positive relationship between the department and the ensemble, which affords them a unique opportunity to students. The workshops are intended as a pedagogical opportunity (with the secondary goal of producing a usable recording, where possible) rather than as an arena for academic assessment of the submitted works. 323 Composition students should note that the mark received for the final composition is based solely on the submitted score and not on the basis of the workshop.

## **6.5 Presenting a seminar paper**

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1. The topic will be chosen in consultation with your tutor and will be manageable within the allotted time (possibly anything from 10 to 45 minutes).
1. Define the area of discussion and provide some fairly basic facts but try to keep to a minimum the information that can easily be found in a book. Your own opinion is more important. If there is one thing more depressing for a tutor than a seminar that begins, "Beethoven was born in 1770 and wrote nine symphonies," it is seeing the other members of the group actually picking up their pens and writing it down.
2. Always make sure you that introduce a new point clearly; see yourself to some extent as acting as a guide.
1. If you play music examples make sure you know exactly what points you want to make. You should be able to assume that your listeners know the music, and that the examples are simply to draw their attention to specific matters.

1. Handouts are useful and can cover a number of points: perhaps a chronology, examples in manuscript, references to the score, a list of extracts to be played, a brief bibliography, etc.. A good handout is always a focus for your listeners after the seminar is over. What you should never do is simply read through your handout – if you do that you might as well just give it out and not do the presentation at all.
2. It is often a good idea to take scholarly writings as your starting point, but you should always comment on them and say whether or not you think they are valid and back up your opinion by referring to the music. Of course, many scholarly arguments are contradicted by other academics!
3. Although some people prefer to write the whole presentation out, try not to sound as if you are reading a script – this is guaranteed to send people to sleep . . .
4. Be confident; being self-deprecating in order to cover nerves does not help. If you are confident, your listeners will assume that what you have to say is worth hearing; if you run yourself down, they will unconsciously adopt the attitude they see in you—that neither you nor what you have to say merits their attention.
1. There may be questions from your listeners during or after your paper. Be ready to respond and, if appropriate, to enter into discussion.

**And if you are listening to a paper . . .** the most helpful thing you can do is to be prepared yourself. Do not assume that you can cruise while someone else in the group presents his/her paper. Finally, a simple but important point: give the seminar leader your attention at all times. It is hard enough for an experienced teacher to hold a class's undivided attention, so imagine how nerve-racking it is for a fellow-student!

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## SECTION 7 – PERFORMANCE WORK & ASSESSMENTS

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### 7.1 Solo Performance Tuition

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#### 7.1.1 Instrumental/Vocal Teachers

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Undergraduate students are allocated to teachers at the Birmingham Conservatoire or employed by the University (often through CEMPR) prior to the beginning of the Autumn Term of each academic year. As far as possible, students remain with the same teacher throughout their period of tuition.

Some students arrive at Birmingham with established relationships with teachers at home. The Department is happy for students to continue to receive tuition from these teachers, provided that they are of appropriate standing. The University pays them at the same rate as those other tutors employed by the Department. If the teacher's charge exceeds this rate, then the student is required to make up the excess charge his/herself; the student is also expected to fund any travelling expenses incurred. If, however, the student visits a private teacher because no Conservatoire teacher is available, the Department will, at its discretion, meet the travelling expenses of either the teacher or the student.

#### 7.1.2 Contacting Instrumental/Vocal Teachers

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**The primary responsibility for arranging lessons lies with you, the student. If you cannot contact your teacher, please consult *Paul Rodmell*.**

*For more Conservatoire information see [www.conservatoire.bcu.ac.uk](http://www.conservatoire.bcu.ac.uk)*

2. **Conservatoire Teachers:** Most teachers are happy to be contacted via home or mobile phone numbers and/or email. Additionally, messages may be left at the Conservatoire by posting a note through the postbox at the Conservatoire Senior Common Room. Urgent messages only may be relayed via the Conservatoire General Office (tel. 331 5901).
3. **CEMPR Tutors** At the beginning of the year *Mary O'Neill* will allocate you to a CEMPR tutor and set up your initial lesson. Thereafter solo lessons will be arranged by the CEMPR tutor, but do check the CEMPR noticeboard where any changes will be posted. See also *1.6.1 Solo and Ensemble Tuition*.
1. **Other University Teachers:** Most of these teachers are happy to be contacted by phone or email. Watch the Department noticeboards too; in certain circumstances *Sue Miles* may be able to take a message for you.

#### 7.1.3 Absences and Missed Lessons

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**If you are unable to attend a lesson, you should give the teacher as much notice as possible. If less than 24 hours' notice of absence is given, the teacher is entitled, at his/her discretion, to charge for the lesson as if you had attended. In other words, the lesson is lost.**

**Please note that if, for whatever reason, you do not use your full allocation of lessons during the year, you cannot carry them forward to the following year.**

### 7.1.4 Changing teacher or study

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1. Some student-teacher relationships do not work out in practice. In this case you should approach *Paul Rodmell* who will, if he is satisfied that the problem is genuine, arrange for you to change teacher. There is a form to be completed and your original teacher must 'sign you off' before a change can be made.
2. Occasionally a student wishes to change studies; these requests are granted at the end of the 1<sup>st</sup> or 2<sup>nd</sup> Year, but only exceptionally during an academic year.

### 7.1.5 Reports

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All teachers issue reports on their students; these are usually written towards the end of the Spring Term or early in the Summer Term. The mark for 114 Solo Performance is based primarily on these reports; in Years 2 and 3, the reports are supplied for information and may be used by the Board of Examiners when dealing with borderline students or mitigations. Copies of the reports are available from approximately mid-May: watch out on the noticeboard for further details.

## 7.2 Solo Performance Assessments

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### 7.2.1 Year 1 Solo Performance Assessments

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There are no formal assessments (i.e. recitals) for Year 1 Solo Performance. Rather, the assessment for 114 Solo Performance and the related Joint Honours Prescribed Element comprises three elements:

1. **Reports from teachers** (*see 7.1.5 Reports*). Teachers are asked to grade students on the basis of *progress and diligence* rather than on absolute ability and the performance mark for the module is generated from this grade. It is possible, therefore, for an accomplished performance to be graded 'unsatisfactory' if they have made little progress or showed little commitment to their studies; conversely, a student with limited abilities may achieve an 'excellent' mark if they have improved significantly during the course of the year. Students receiving an 'unsatisfactory' grade may, at the discretion of the Board of Examiners, be required to give a short recital in either the main or supplementary examination period. Furthermore, students may be debarred from taking the relevant study as a part of 214 Solo Performance.
2. **Aural Examination.** During the year students are expected to maintain and/or develop their aural skills on an independent basis by the use of software installed in room G38a. Regular unassessed tests, increasing in difficulty, will be set during the course of the year, eventually reaching the level of the end-of-year examination.
3. **Attendance at Barber Evening and/or BEMF Concerts** BMus students must attend a minimum of four of these during the year and submit reviews of two of them; Joint Honours are encouraged to attend. See 114 Solo Performance in *3.1.3 Module Descriptions*.

Passes in all the elements listed above are prerequisites for admission to 214 Solo Performance.

### 7.2.2 Year 2 Solo Performance Assessments

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These notes are intended to help you make the best possible preparation for the Performance Assessments at the end of Year 2. A copy is sent to all instrumental teachers of 2nd Year students at the beginning of the Autumn Term.



## Standard

1. In all cases, the remarks in this section refer not only to technical difficulty, but also to interpretation and presentation: an uninspiring performance of a technically appropriate piece will *not* gain a good mark.
2. **1<sup>st</sup> studies** Nearly everyone enters the 1st Year at Birmingham with a Grade 8 pass in their first study. By the end of the 2nd Year the Examiners are looking for significant advance in technical and interpretative skills. Ideally, this means having progressed at least as far as the DipABRSM and, if possible, further. The pieces you choose to perform should reflect the technical and interpretative standards expected at DipABRSM level. You will be heavily marked down if your skills have declined since entry and will also be marked down if your chosen pieces are too easy! (If in doubt, consult *Paul Rodmell*.)
3. **2<sup>nd</sup> studies**, If you entered University at less than Grade 8, the Examiners will be looking for evidence of improvement over the first two years. As a rough guide, someone with Grade 6 on entry should have gone beyond Grade 7 and preferably reached a standard equivalent to a comfortable Grade 8 pass by the end of the 2nd Year.
4. **New studies** Especially in the case of instruments learnt under the auspices of CEMPR you may be starting from scratch at university. If this is the case, the appropriate allowances are made.

## Assessments

1. These take place in the Summer Term, typically in Week 5 or 6; the timetable is normally circulated towards the end of the Spring Term.
2. 1st Study Assessments are ‘open’ (i.e. with an audience); 2nd Study Assessments may be ‘open’ or ‘closed’ (i.e. with or without an audience); you will need to alter the notice outside the concert hall accordingly before your assessment starts.
1. **1st Studies if you have only one study** You should choose (a) piece(s) which, (together) last(s) between 12 and 15 minutes. If you choose one long piece, it must be contrasted within itself; multiple pieces should be contrasted with each other.
2. **1st Studies if you have two studies** As above, but lasting between 9 and 12 minutes.
3. **2nd Studies** You should choose (a) piece(s) which total between 5 and 8 minutes; here one piece is often more practical and acceptable, but again it should contain internal contrasts.
4. If you play for longer than these times the Examiners may stop you, so it is in your own interest to time your pieces carefully.
5. You may not perform your own compositions or arrangements, or those of another student.
6. You may not perform any piece(s) which have been already been assessed as part of another module (this is a form of plagiarism and is penalized accordingly); you will not be able to perform the pieces you choose for this assessment as part of the assessment for any final year module.
7. **You must submit a copy of the music, including the piano part where applicable (photocopies are acceptable), to the Examiners at the time of the assessment.**
8. There will normally be student ‘stewards’ who will set the stage for you just before your assessment starts.
9. As the assessments run consecutively in most instances, you should already be warmed up and tuned up before you come on to the stage, with only a brief ‘touch-up’ required before you start to perform.
10. You will be told when to go on.
11. If you are ill on the day of your assessment, the protocols relating to Examinations reply, i.e. you must *either* supply a sick-note from your GP in which case the assessment will be deferred until a mutually convenient date in the future *or* you will be deemed ‘fit to sit’ (see 2.1.8 *Extensions, Deferrals and ‘Fit to Sit’*). In the case of a sudden illness or injury on the day the Examiners may exercise discretion but you should be prepared to submit evidence in support of your claim if asked for it.

### **Instruments**

1. A grand piano for you or your accompanist is provided as a matter of course.
2. If your assessment requires other large or unusual instruments (e.g. harpsichord, chamber organ), you should let *Paul Rodmell* know as far in advance as possible in order that removals and tunings can be organized, and *no less than three weeks* before the assessment.
3. Make sure you know the pitch at which any instrument needs to be tuned.

### **Accompanists**

1. If you require an accompanist, *you must organise this yourself*; the beginning of the 2nd Year is the time to look for a suitable partner with whom you can work and establish a relationship over the year.
2. Be as demanding of your accompanist as you are of yourself, and if a particular player turns out to be unsuitable, try diplomatically to find someone else. A poor accompanist limits your ability to perform well and your mark will not be as good as it could be as a consequence.
3. Although your accompanist is not marked, his/her lack of confidence or support or accuracy will ‘cramp your style’ and bring you down; so do not make the mistake of thinking that your accompanist is unimportant. Do not make too many demands on Final Year students: look out for pianists in your own year, or in the 1st Year.
4. If your accompanist is taken ill on the day of the assessment or is unavoidably delayed (e.g. due to transport delays etc.) see the lead Examiner as soon as you know there is a problem.

### **Programming, Presentation, and What the Examiners Look For**

Firstly, this is an examination of your performance, not of your technique *per se*. In other words, the examiners do not diagnose faults in your technique, suggest cures, and mark you down simply on the basis of those faults. It is the role of your teacher to guide the development of your technique; the examiners judge the result of your work, not the means by which you produce the result, or the methods you adopted in order to get there. In the vast majority of cases, technical problems or weaknesses will manifest themselves in your performance through lack of control, fluency or facility; where this happens, the examiners will comment upon this and mark accordingly.

The choice of pieces is very important. Choose pieces that stretch you but which you can play well. In addition to technical competence, the examiners will look for

1. evidence of comprehension of the structure of the music in terms of form, harmony, contrapuntal interaction;
2. in vocal music the relationship between text and music;
3. in accompanied pieces the relationship between your own part and the accompaniment;
4. awareness of performance practice issues where applicable (e.g. early music or improvisatory genres such as jazz).
5. You will, of course, discuss your programme with your teacher, but *Paul Rodmell* is happy to give advice as well about overall choice and structure (as opposed to detailed technical guidance).

Treat the audition as a performance. Present your piece(s) as at a concert, with a real sense of performing them, not of quietly playing them through to two examiners. A fundamental part of the assessment is your stage presence and the extent to which you communicate with your audience (allowing for the fact that a small audience is atypical). If your assessment is ‘open’ you should walk on and off and acknowledge the audience as if you were giving a formal recital.

Presentation is, of course, a hard area to define clearly; indeed, if it could be reduced to a simple formula, everyone would be able to get top marks. The best advice that can be given, therefore, is that you watch other performers giving solo recitals. What impresses or deters you about them? Do you feel drawn into their performance or are you left out in the cold? Try to work out if there is anything good or bad about the way they present themselves. For example, do the facial expressions and physical gestures of a singer look stylised and calculated or spontaneous and

natural? How much physical movement do you expect from a performer? No movement at all might make the performance seem stilted and restrained, while endless physical contortions can become irritating to watch. Where does the performer look when s/he is playing? Does a music stand become a barrier between performer and audience, with the performer's eyes rigidly fixed upon the music in front of them? Does a singer look at the back of the hall rather than at the audience? In particular, be careful at the end of a movement or piece to hold the atmosphere you have (hopefully) created for an appropriate time—you should have the audience in the palm of your hand. While a crash-bang-wallop end may demand an immediate ovation (and relaxation from you), a quiet or profound end needs to be followed by an appreciable silence; it is your job to control this by staying still, just as it is your job to control the notes that preceded it.

The following are common faults in Year 2 Performance assessments, which often lead to disappointing marks being awarded:

1. basic technical insecurities impeding fluent performance (e.g. intonation, breath control, phrasing)
2. insufficient dynamic contrast: in the Barber Concert Hall this needs much more work than in a practice room
3. poor projection, especially by singers; poor diction by many singers.
4. poor presentation: woodwind players especially tend to 'play to the stand' rather than to the audience. Singing has a particularly strong visual aspect: facial expressions, for example, should match the mood of the text.
5. Inflexible and monotonous tempi: a reluctance to use rubato appropriately and skilfully.

Finally, the examiners look for all-round consistency in the performance, in other words, not only that you make the most of your strengths, but that you have also taken steps to address and eliminate your weaknesses. The presence, for example, of bad intonation in an otherwise charismatic and musical performance is taken to be a 'fatal flaw' and is penalised accordingly. Furthermore, the more basic an aspect of performance is, the heavier the penalty will be if that aspect falls short (e.g. intonation, rhythmic accuracy, breath control and support) because these are absolutely fundamental for future progression.

*For further guidance in this area see 3.4.2 Criteria for assessment.*

### **7.2.3 Year 3 Solo Performance Assessments**

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Before you sign up for Solo Performance in your Final year be sure that this is what you want to do. Few degree programmes allocate 18% of the whole degree to just 30 minutes' examination (in the case of 324 Special Subject, referred to here as the 'Major Recital') or 12.5% of the whole degree to 20 minutes' examination (in the case of 314 Solo Performance, referred to here as the 'Minor Recital'). Be sure that you have the confidence and dedication to take this path. Written work does **not** require a lower standard, but an essay, composition, or dissertation can be revised and improved over weeks or months, and some people are better suited temperamentally to this sort of work. Wind and brass players and singers should also consider the question of stamina: a 20/30 minute recital requires considerably more physical reserves than even a 3 hour concert because of the intense concentration of effort.

As a safeguard, sets the Department minimum standards for admission to these modules: to take 324 Performance you must attain a mark of at least 60 in the relevant 214 assessment; to take 314 Performance you must attain a mark of at least 50 in the relevant 214 assessment.

#### **Standard**

As in the Year 2 assessments, it is not just the technical difficulties of the programme which determine its standard, but also its interpretive and presentational challenges.

In a Final Year Major Recital the Examiners will expect you to reach LRSM level, or very close to it, or to demonstrate the potential after further training to pursue a career as a professional

performing musician. A high Class I mark is defined as a performance which is comparable in every way to one given by a professional performer.

In a Final Year Minor Recital the Examiners will expect you to reach DipABRSM level.

**The same advice on instruments and accompanists as stated in 7.2.2 Year 2 Solo Performance Assessments applies here.**

### **Examiners**

The Examiners for this module are members of the salaried academic staff and, occasionally, the External Examiner in his/her role as monitor of assessment standards (see Section 2). All the staff have extensive and appropriate experience in marking performance-based work. The Department does not employ 'specialist' examiners, firstly because its own staff have the requisite knowledge, experience and musicianship to undertake the task and, secondly, because employing and training a full team of specialists would be impractical and prohibitively expensive.

### **January Assessments (Major Recitalists only)**

1. Take place during Week 1 of the Spring Term.
2. You should perform 10 to 12 minutes of music, normally drawn from the **LRSM Performance Diploma Syllabus** (you can download the syllabus by going to [www.abrsm.org/exams/diplomas/index.html](http://www.abrsm.org/exams/diplomas/index.html)).
3. The pieces selected by the ABRSM are intended for recital programmes of approximately 40 minutes' length so choose carefully. Individual movements from larger works are acceptable but be careful that they do not appear on the syllabus of a substantially lower graded examinations.
4. Proposed programmes must be submitted for approval by the date stated in the **Diary**. If there is no LRSM syllabus for your study, then you should consult *Paul Rodmell* in advance of the deadline.
5. You may not perform any piece(s) which have been already been assessed as part of another module; you will not be able to perform the pieces you choose for this assessment as part of the assessment for any future module assessment.
6. **By the last day of the Autumn term** you should let *Jo Sweet* know if you need any keyboard instruments other than the Model D Steinway Grand (e.g. harpsichord, chamber organ) and at what pitch and temperament they should be tuned.
7. You must provide the Examiners with a copy of the music (solo part and accompaniment) that you are going to perform; photocopies are acceptable but should be presented in a binder.
8. You will receive a written report within a few days of the assessment.

### **'Dry Runs'**

1. You will be offered the opportunity to perform in public during the Spring or Summer Term in order to become accustomed to the Barber Concert Hall and the presence of an audience. 'Dry Runs' of Major Recitalists will be lunchtime concerts; for Minor Recitals arrangements will vary but all performances will take place in the Summer Term.
2. There is no requirement to perform, and there is no assessment linked to the dry run.
3. Major Recitalists should be prepared for their dry run to take place at any point between Week 6 of the Spring Term and Week 3 of the Summer Term; the schedule will be published during the Autumn Term.
4. The Concert Hall will automatically be booked for rehearsal in the hours preceding your recital; you will need to liaise with other performers in order to ensure fair access.
5. The Department does not provide sound equipment such as amplifiers; nor does it set them up. If you need such equipment, you must provide and set it up yourself.
6. A member of staff is present at dry runs if at all possible (a copy of the music is appreciated but not essential), and aural feedback is available by appointment.
7. You may arrange for your Dry Run to be recorded (sound only or via a camcorder) as long as you organize it yourself. The Department owns a camcorder which can be booked for this purpose: see *Sue Miles*.

#### *Dry Runs by Major Recitalists*

8. You will share your concert with another Major Recitalist and the whole event should last just under 50 minutes. Your own portion, from the moment you first walk on to the point at which you walk off for the last time, should be about 23 minutes. This is to ensure that those audience members with 2pm appointments or classes reach them in good time.
9. For general thoughts on what to play see the notes on Final Recital programmes below; you should present slightly less music than in your final recital and it need not be taken from your recital programme. You may perform works from your January assessment if you wish. Try to avoid single movements from larger works if possible, though this is not unacceptable.
10. **Three weeks** before your Dry Run you should let *Jo Sweet* know if you need any keyboard instruments other than the Model D Steinway Grand (e.g. harpsichord, chamber organ) and at what pitch and temperament they should be tuned.
11. **Three days** before your dry run you should submit your complete programme to *Jo Sweet*. If you fail to supply the programme by the due date you may find yourself without a printed programme and will have to announce your programme to the audience. The information which must be supplied is:
  12. your name and the names of any other performers as you wish it/them to appear on the programme;
  13. full titles of all works with opus or catalogue numbers if they exist;
  14. titles or tempi of movements;
  15. composers' full names; dates of birth and death (if applicable!);
  16. Singers should also provide, via email, the words of all songs (except those in English) with parallel translations in poetical layout as a *fully-formatted document*.

#### *Dry Runs by Minor Recitalists*

17. Minor Recitalists will share their concerts with two other recitalists and the whole event should last just over one hour. Your own portion, from the moment you first walk on to point at which you walk off for the last time, should be about 20 minutes.
18. Although you are not obliged to play any works in particular, the experience will be of greatest use if you perform the pieces upon which you will be assessed in the formal recital.
19. **Three days** before your dry run you should submit your complete programme to *Paul Rodmell*. If you fail to supply the programme by the due date you may find yourself without a printed programme and will have to announce your programme to the audience. The information which must be supplied is:
  20. your name and the names of any other performers as you wish it/them to appear on the programme;
  21. full titles of all works with opus or catalogue numbers if they exist;
  22. titles or tempi of movements;
  23. composers' full names; dates of birth and death (the latter only if applicable!);
  24. Singers should also provide, via email, the words of all songs (except those in English) with parallel translations in poetical layout as a *fully-formatted document*.

#### **Final Recitals (Major and Minor)**

1. Normally take place in Week 4 of the Summer Term.
2. The schedule is published early in the Spring Term.
3. Access to the Concert Hall during the first three weeks of the Summer Term is carefully controlled in order to ensure that everyone gets a fair share of the time available.
4. **By the end of Week 1 of the Summer Term** you should let *Jo Sweet* know if you need any keyboard instruments other than the Model D Steinway Grand (e.g. harpsichord, chamber organ) and at what pitch and temperament they should be tuned.

### Programme (Major and Minor)

This needs extensive and careful consideration. Do not simply put together a selection of favourite pieces in any order and hope for the best. Choose pieces that show off your technical abilities to best advantage, and consider how the pieces fit together. There are many issues to consider:

1. you may not perform any piece(s) which have been already been assessed as part of this or another module; you will not be able to perform the pieces you choose for this assessment as part of the assessment for any other module.
2. you may not perform pieces composed or arranged either by yourself or another student.
3. you must submit your proposed programme for approval by the date specified in the **Diary**.
4. length of programme is crucial. For Major Recitalists, the whole recital, from the moment you first walk on to the moment you finally walk off should last between 27 and 33 minutes (i.e. 30 minutes +/- 10%). For Minor Recitalists the total length is 18 to 22 minutes (i.e. 20 minutes +/- 10%). *Check the duration of your performance carefully; you will be penalised for being outside these boundaries.* Do not forget to allow for tuning up, applause, rearranging furniture and so on (this is a common miscalculation so do not forget to account for it). Exposition and other substantial repeats may be omitted or included at your discretion, but shorter sections must always be repeated if so indicated; it goes without saying (hopefully) that *da capo* repeats are always performed.
5. the musical period(s) from which you select your pieces (all the same period *is* acceptable).
6. the nationalities and styles of their composers (all the same nationality *is* acceptable).
7. the possibilities of both monotony and wrenching contrast.
8. one substantial piece (e.g. a whole sonata) is acceptable as long as it contains variety.
9. **Every piece should add something to your programme**; a long line of virtuoso pieces will not attract high marks, no matter how good your execution and communication, because there will be insufficient *variety*.
10. Recitalists sometimes put together themed programmes or sing different settings of the same text; you may like to consider these approaches or something similar.
11. Think about the *order* of the pieces you are going to perform. Do the changing moods flow well? Are there sudden wrenches of key? Also consider your programme order in terms of other participants coming on and off. It is acceptable to break the programme into two sections, but more than this leads to fragmentation and tedium.
12. Single movements from larger works should generally be avoided: the acid test is whether the composer intended the work to be performed as a whole. If the answer to this question is 'yes', then you should perform the whole work.
13. Generally speaking, avoid works which are intended to have orchestral accompaniment. There is, however, some flexibility as regards instruments with a more restricted repertoire, and the singing of opera arias is common practice in vocal recitals.
14. There are no set requirements as regards performing from memory, as the conventions vary from study to study. It is, however, almost unheard of for singers to perform with music as this limits physical gesture which can be of huge value in a vocal recital. For all other studies, playing from memory is optional, and will be commended if it is successful. Many performers who do use music (excluding keyboard players) inadvertently use the music and the music stand as a 'security blanket' behind which they can hide, and this reduces engagement with the audience, which is bad.
15. Singers giving a recital comprising wholly or mainly art music are required to sing in at least one, and preferably two, European languages other than English *unless* the programme comprises exclusively a whole song-cycle.
16. Chamber ensembles are acceptable as long as you are clearly the lead performer (so the Mozart Oboe Quartet is acceptable for an oboist but the Brahms Piano Quintet is not acceptable for a violinist); similar conventions apply to jazz and popular ensembles.
17. It is acceptable to play transcriptions and arrangements of other music, provided they are generally recognised as pieces in their own right: while Liszt's various transcriptions are certainly acceptable, your own will almost certainly not be!
18. *If in doubt, ask.*

## General Considerations

1. Make sure that you understand your programme from analytical and historical points of view. Many recitalists give weak performances because they phrase badly. This usually arises from a failure to understand the harmonic and rhythmic structure of the music or, in the case of singers, to understand the difference between weak and strong syllables and their relationship to such things as cadential progressions and suspensions. The harmony and analysis studied earlier in the degree programme was not some abstract concept: comprehension of it should inform *how* you perform your programme.
2. If you are a singer, make sure you know what the words mean.
3. Other common faults are lack of dynamic contrast (this needs particular attention in the Barber Concert Hall); a failure to use rubato sensitively and appropriately; performances which in general lack life and vivacity (put simply, the performance is boring ...).
4. Consider the physical demands of the programme: if you choose something too taxing you will be marked down for being foolhardy rather than up for being brave. Since the Examiners are looking for your potential as a professional performer, talk to your teacher about the issues they consider when they give solo recitals.
5. **Use the best editions.** Singers, especially, are prone to using editions with badly reduced orchestral scores or poorly realised continuo parts. It is your responsibility to make sure that these things are academically acceptable even if they are to be played by an accompanist.

## Programme Notes (Major Recitalists)

1. You are required to provide a complete printed programme of your recital. Sample programmes from previous years are circulated during the Spring Term which can be used as guides for format and content.
2. One copy, equivalent to a dissertation in standard of presentation, should be submitted to the Office by the deadline stated in the **Diary**. Supply a complete list of the pieces to be performed in the correct order, with movements as subheadings where applicable and with catalogue numbers and the full names and dates of the composers. The usual format for programmes is an A5 booklet, but please supply your programme on separate A4 sheets; the photocopier reduces and collates the programme automatically. The Office staff will make copies and ensure that they are in the Concert Hall at the right time. You may, if you prefer, make your own programmes; in this case, you must submit *all* copies to the office by the deadline stated in the **Diary**.
3. If you are a singer, supply a copy of the text in its original language in its poetical layout and, where applicable, an English translation; try to avoid page-turns in the middle of song texts as the noise caused by people turning the page is distracting. These may be provided separately or integrated into the programme notes.
4. You must also write programme notes that place the pieces in their historical context, say something about the composer(s) and give some analytical information about the pieces. This is also the place to explain, briefly, any decisions you have made about performance practice which are not obvious in the printed copies submitted to the examiners. In other words, write what you yourself would like and expect to read if you had just spent £1 or £2 on a programme at a professional concert. Generally, instrumentalists should be able to get all their programme notes in an A5 booklet, assuming one 'side' is the cover which lists the works and gives the names of the performers and the other three 'sides' are the programme notes. For singers, who often sing a larger number of shorter pieces, the notes will probably be rather longer.
5. Proof-read the programme carefully (it is amazing how many students fail to do this) and ensure that the information is correct.
6. Programme notes are taken into consideration in the marking process. The presumption is that the effect of the notes is neutral, but exceptionally good or bad programme notes (which includes presentational elements such as proof-reading) can lead to the Final Recital mark being altered by +/-2 marks. Late submission of, or failure to submit, programme notes results in an automatic reduction of the recital assessment by 2 marks.

### **Programmes and Programme Notes (Minor Recitalists)**

1. There is no requirement to produce programme notes, although you may do so if you wish.
2. You should, however, produce a programme sheet in 'camera-ready' copy similar to that produced for your dry run; the format may be modeled on the programmes circulated at Barber Lunchtime concerts.
3. Singers should provide foreign-language texts in poetical layout, with parallel translations.
4. Programme sheets/notes should be submitted by the deadline stated in the **Diary**.
5. Failure to provide a programme sheet (and song texts, where appropriate) will lead to an automatic reduction of the recital assessment by 2 marks.

**Performance Practice and Department instruments** If you are going to perform an 'early' piece, investigate the question of authenticity: is it preferable, for example, for a Handel violin sonata to be accompanied on piano or harpsichord? The Department has many early instruments that can be put at your disposal. Make your plans well in advance, so that instruments can be moved to the Concert Hall and tuned (tell *Paul Rodmell* or *Jo Sweet* which pitch and temperament you are using!). Pianists may like to use the Department's 1851 Erard grand piano for mid- or late-19th century repertoire.

### **On the day**

1. You will have about 10 minutes to set the stage before your recital starts; helpers are recruited in order to speed up the process.
  2. You will be told when to start.
  3. You must supply a copy of the music (solo and accompaniment) to the examiners; photocopies should be placed in a binder. Supply copies of the edition which you are using or you may be held liable for any inconsistencies between your performance and the music on the page.
  4. Three Examiners will be present. The Department ensures that two of them will be the same throughout the recital period, but the third Examiner may change. One of the Examiners may be the External Examiner; the remainder of the Examiners will be drawn from the salaried members of the Academic Staff.
1. Tune up off- and on-stage several minutes before the recital starts. This is especially important for instruments with gut strings. When the recital itself starts, you should only have to touch up.
  2. The Department does not provide amplification equipment of any kind. If you want to use this, you must provide and set it up yourself.
1. Final Recitals may not be recorded or videoed.

### **What the Examiners are looking for**

1. All the points mentioned in 7.2.2 *Year 2 Solo Performance Assessments* apply here but, of course, a higher standard is expected in the Final Year.
2. You are marked on your on the all-round impression of the performance and, as in 214 Solo Performance, this is not an examination of your technique *per se*. See also 3.4.2 *Criteria for assessment*

### **Additional Considerations**

3. Make sure you know the Barber stage in terms of how your sound projects into the Hall: small changes of location can make a big difference to the impression you make and to your audibility, so it is a good idea to experiment with different stage locations or layouts. Learn also about the lights as some performers inadvertently stand in shadow.
4. Any concert hall needs big projection for an effective performance: what may sound beautiful in a practice room may sound hopelessly internalised and restrained in the Barber. **Practice in there** on several occasions, and **get someone else to listen to you and advise you on how you are coming across**.
5. Deportment on the stage is important. You should look confident in your appearance and actions, acknowledge the audience by bowing and smiling at appropriate times, have good eye contact with your accompanist, and stand/sit where this is possible. Control audience



reaction (especially applause) by your poise and demeanour. The mood of the performer rubs off on the audience itself, and affects its enjoyment of the recital.

6. It is increasingly common in professional recitals for performers to talk directly to the audience, introducing or giving information about pieces. This is acceptable in recitals but you should bear in the mind the following:
7. Comments should be brief and to the point, and not be a form of padding.
8. They are not a substitute for a printed programme.
9. Project your voice, and speak clearly and slightly more slowly than normal.
10. Your speech needs to be fluent, confident, and to appear spontaneous: pauses, ‘ums’, ‘errs’, gabbles and trips are not good and, if you cannot avoid these, it is better not to speak at all.

**Accompanists (non-assessed)** The same guidance applies here as in the 2nd Year. Make your arrangements early in the year and give yourself time to build up a relationship with each other. A fellow Finalist may not be the best person to ask, but if your accompanist in the 2nd Year was good, is still around, and is willing and able to carry on, then this may be the best arrangement. Many recitalists employ a professional accompanist; *Paul Rodmell* can recommend people to you. Finally, if your accompanist does not measure up to the task, get rid of them – they will drag you down.

**Accompanists (assessed)** In addition to the ‘usual’ things that the examiners expect from a recitalist, the following are taken into account:

1. co-ordination and balance with your soloist (including adjustment if they go wrong)
2. uniformity of phrasing of similar themes between both players
3. uniformity of mood between soloist and accompaniment
4. in vocal recitals, in particular, if the accompaniment is not fixed, note for note, but gives a general indication of the style/harmony of the piece, the extent to which you adjust it to meet circumstances and the success of your modifications (this is particularly important in more ‘popular’ songs)
5. in the performance of early music, have you got a good edition with a good realisation/arrangement of the accompaniment; if the edition is old-fashioned or over elaborate, have you refined it?

**Conductors** It is probably harder to advise conductors than other performers, because so much is intangible or depends on personal impression or preference and because a conductor is so much more reliant on other performers. In many respects the best advice is to perform under other conductors and note what you like and dislike about their rehearsals, performances and interpretations. From a technical point of view, it is essential that you have an excellent ear, so that you can improve what you hear in rehearsal (and not conduct your memory of the music); you should be aware of tempo, ensemble, balance, phrasing, dynamics and articulation. You will not be held responsible for things that are evidently beyond your control but you may be penalised if you choose to perform music that is too ambitious for the forces at your disposal. Aspects of the performance taken into consideration include: stick/hand technique (clarity, how it demonstrates the structure and mood of the music); cueing; engagement with performers; choice and control of tempo; dynamic indication; awareness and shaping of the structure of the music; interpretation; attention to balance between lines; ensemble; clarity of words; stagecraft.

#### 7.2.4 Ensemble Performance Assessments

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Much of the guidance given above applies to Ensemble performance. In addition the Examiners look for teamwork within the group, e.g. a common interpretation, good ensemble and balance (a recognition of who is most important at any given time), and common intonation. Once again, the Examiners hope to see a strong potential for public performance when you are assessed.

In the case of early music, the examiners also look for an engagement with questions relating to performance practice, which may include ornamentation, repeats, temperament, pronunciation, etc., depending on the repertory performed.

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## SECTION 8 –MUSIC-MAKING AND CONCERTS

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The Music Department is responsible for a number of practical activities directed toward public performance but is not the only body with a responsibility in this area. This section sets out the main practical activities that take place both inside and outside the University.

*See also 1.4 Music(al) Places and Spaces*

*Details of all university-related concerts on campus are given in the termly Barber Institute publicity brochure.*

*Tickets for all University concerts (except those given in Symphony Hall) are available from the Barber Institute Reception Desk.*

### 8.1 Student music-making in the University

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#### 8.1.1 University Music Society

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6. **UMS** is an semi-independent society founded in 1907 and run by a **Committee** of students and staff. It is financed by membership subscriptions, box office receipts and through funds made available by the University at large, the Music Department and the Henry Barber Trust.
7. **Elections** for student committee members take place during the Autumn Term; any member of the society can stand for a post.
8. **Staff Members** The Staff Chairman is Dan Avery (Guild of Students). Music Department Staff Members are currently: *Andrew Kirkman* (Head of Department), *Colin Timms* (Vice Chairman), and *Paul Rodmell* (Treasurer). *Christina Holmes*, the **University Music Administrator** and **Jo Sweet**, **Concerts Manager** also sit on the committee in an advisory capacity.

UMS draws its membership from throughout the University and beyond. It organises the following ensembles:

#### *Unauditioned*

9. **University Choir** An un auditioned ensemble of about 200 voices. It takes part in two concerts in Birmingham Town Hall each year. Recent performances include Elgar *The Dream of Gerontius*, Bach *St John Passion* and *Mass in B Minor*, Britten *War Requiem*, Dvořák *Te Deum*, Brahms *German Requiem*, Elgar *The Music Makers* and Verdi *Te Deum*.
10. **Wind Band** An un auditioned ensemble which gives two concerts per year conducted by students. Recent repertoire has included Holst *Military Band Suite No. 2*, and arrangements of selections from several West End musicals and Queen *Bohemian Rhapsody* (!).
11. **Chamber Choir** An un auditioned ensemble of about 40 which is aimed primarily at students from outside the Music Department and conducted by students. It gives two concerts per year.
12. **Brass Band** An un auditioned ensemble which gives two concerts per year conducted by students.
13. **Saxophone Ensemble** An un auditioned ensemble of around 25 giving saxophonists the opportunity to perform varied and fun repertoire with likeminded players.

### *Auditioned*

14. **Symphony Orchestra, Philharmonic Orchestra** Two auditioned full-sized orchestras of equal standing, each of which normally gives one orchestral concert in the Adrian Boult Hall (Birmingham Conservatoire) and one concert with the University Choir in the Town Hall. One of the orchestras usually gives the first performance of the UMS Composition Prize piece each year.
15. **Jazz Orchestra** An auditioned ensemble of approximately 15 people which specialises in various styles of jazz and which also collaborates with the New Music Ensemble. The Jazz Orchestra gives two or three concerts per year in various venues.

*For extra information see [www.ums.org.uk](http://www.ums.org.uk)*

### **8.1.2 Chamber Orchestra**

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1. Chamber Orchestra is an auditioned ensemble run by the Music Department and conducted by a professional conductor and up to two Finalists each year.
2. The student-conducted concert is given as part of the Friday Lunchtime series, and there are occasional other concerts.
3. **Director:** *Daniele Rosina*.

### **8.1.3 Birmingham University Singers (BUS)**

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1. BUS is a chamber choir of up to 36 auditioned singers run by the Music Department.
2. Originally created for the purpose of singing sacred music in appropriate liturgical contexts, its repertory is now a mixture of sacred and secular.
3. The choir usually gives two concerts per year and sings at a number of church services in a variety of places; its annual Festival of Lessons and Carols at St Michael's, Tenbury, is a highlight of the year. Since 2001 BUS has sung in Tewkesbury Abbey and Worcester, Salisbury, Exeter, Ripon, Durham, Lincoln, Bristol, Truro, Gloucester and Oxford Cathedrals.
4. **Directors:** *John Whenham, Paul Rodmell*

### **8.1.4 New Music Ensemble (NME) in association with BCMG**

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1. NME is run by the Music Department and gives concerts of contemporary and avant-garde music, including compositions by members of the Department.
2. Most concerts are given in the CBSO Centre, Berkley Street, as part of the department's link with the Birmingham Contemporary Music Group (*see also 8.2.4 Birmingham Contemporary Music Group (BCMG)*)

### **8.1.5 CEMPR Ensembles**

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1. CEMPR organizes a number of ensembles which focus on the historically-informed performance of early music. These include ensembles for: voice; viols, recorders; shawms; medieval strings, wind and percussion; lute and theorbo; cornetto and sackbutts; baroque flutes; baroque strings; and various combinations involving melody instruments/voice and continuo (harpsichord/organ/baroque cello/theorbo/baroque bassoon, etc.).
1. **Director and Co-Ordinator:** *Mary O'Neill*. (Co-ordinator in Sem 1: Amy Brosius.)

*For further information see [www.music.bham.ac.uk/cempr/index.htm](http://www.music.bham.ac.uk/cempr/index.htm) (CEMPR website) and 1.6 Centre for Early Music Performance and Research*

### 8.1.6 Platform

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1. Platform offers an opportunity for a student to give a short (about 10 minutes) but formal performance before a sympathetic audience of fellow students and staff. Both solo and ensemble items are encouraged.
2. Four or five sessions per term are held on Thursday lunchtimes, followed by a brief discussion with staff at which performance-related issues can be raised.
3. Applications are invited just before the Autumn Term (for Autumn Term sessions) and at the end of the Autumn Term (for Spring Term sessions). Invitations are issued by email.
4. Any student hoping to take 314 or 324 Performance is strongly advised to apply for a Platform session in his/her 2nd Year.
5. **Co-ordinator:** *Paul Rodmell* (Sem 1), tbc (Sem 2).

### 8.1.7 Summer Festival of Music

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1. Established in 1988, the Summer Festival of Music takes place in the last week of the University year. It is run entirely by students and is entirely self-financing.
2. The Festival normally presents an opera (works by Shostakovich, Handel, Offenbach, Mozart and Vaughan Williams since 2003), concerts of early and contemporary music, jazz, orchestral and chamber music.
3. Two committees are elected early in the Spring Term, one for the opera and one for the remainder of the festival. The programme is planned in the spring term and rehearsed in the summer.
4. If you wish to get involved should look out for notices in the late Autumn and early Spring terms (the Summer Festival Noticeboard is near the Music Seminar Room).

### 8.1.8 Guild-Based Music Societies

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There are several music-making societies based in the Guild of Students, some of which are linked either to religious groups or societies of international students.

Guild Musical Theatre Group (GMTG) is a student society which stages two or three works of popular musical theatre each year.

Jazz and Blues Society (JABSOC) is another student society which JABSOC promotes jazz, blues, and similar music via concerts and gigs, formal and informal.

Chamber Music Society (CMS) is a student society which aims to promote small-scale ensembles such as String Quartets etc., by putting people in touch with each other and mounting informal concerts.

For further information see

[www.gmtg.org](http://www.gmtg.org)

[www.jabsoc.com](http://www.jabsoc.com)

### 8.1.9 Student-Organized Concerts

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You may wish to form regular vocal or instrumental ensembles or to organize concerts outside the established series. These activities need to be planned carefully to avoid over-committing fellow students and bunching concerts. You must gain the approval of the Head of Department (*Andrew Kirkman*) and then submit the proposal to the Concerts Manager (*Jo Sweet*) for consideration by the UCCC (*see below*).

### 8.1.10 University Concerts Co-ordinating Committee (UCCC)

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This committee meets once or twice each term to review the plans of the various bodies that give concerts in the university. Its role includes resolving date or venue clashes, avoiding calendar 'over-crowding', and possibly suggesting themes for series of concerts. The Committee comprises members of academic staff, and representatives of the UMS and Summer Festival, and is chaired by the Head of Department (*Andrew Kirkman*).

### 8.1.11 Auditions and allocations to ensembles (UMS and Department)

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1. Most ensembles run by the UMS and Department of Music are auditioned, and auditions take place in the first week of the Autumn Term each year.
2. Audition times can be claimed by signing up on the notices displayed on the relevant noticeboards.
3. Allocations to auditioned ensembles are posted on the Department and UMS noticeboards by the middle of Week 1 of the Autumn Term.

### 8.1.12 Rehearsals and Concerts

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1. A full timetable of regular scheduled rehearsals is in the **Diary**. Most ensembles rehearse weekly, but some meet more often.
2. *All participants must attend all rehearsals.*
3. Unavoidable absences must be notified either to the Director of the Ensemble or the Ensemble Manager *in advance wherever possible.*
4. If you are absent without justification, you may be asked to give up your place in the ensemble and may be debarred from participation in the future; for BMus 1 students this means that you will fail to fulfil the requirements of the degree programme.

## 8.2 Professional Concerts in the University

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### 8.2.1 The Barber Institute

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1. **Evening Concerts** A series of seven or eight concerts on Wednesday evenings given by top-flight professional artists. Music students are encouraged to attend these events as a matter of course and tickets for these concerts *are free to you*. See the Barber Institute publicity brochure for dates and programmes.
2. **Lunchtime Concerts** Every Friday during the Autumn and Spring Terms, and the first three weeks of the Summer Term, and on occasional Tuesdays in the Spring and Summer Terms. These concerts are given by a mixture of professional artists (often including Birmingham graduates) and students. Admission is free and full details are given in the Barber publicity brochure.

*For extra information see [www.barber.org.uk](http://www.barber.org.uk)*

### 8.2.2 Barber Opera

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Since the late 1950s the Barber Trust has sponsored a series of opera productions and gained a national reputation for reviving rarely performed or forgotten works, especially those of the baroque period. Financial and other constraints mean that fewer operas are given than previously, but in October 1997 there was a production of Monteverdi's *Orfeo* and in November 2000 a staging of Steffani's *La Liberta Contenta*. In September 2009 there were performances of Handel's *Agrippina*; the next Barber Opera is scheduled for 2012.

### **8.2.3 BEAST (Birmingham ElectroAcoustic Sound Theatre)**

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BEAST, the group of composers based in the Department's Electroacoustic Music Studios in the Department, runs a multi-channel loudspeaker system for giving concerts of electroacoustic music on campus, in Birmingham and beyond. Formed in 1982, BEAST has toured extensively in Britain and has made numerous visits to Europe. It provided the entire sound installation for the International Computer Music Conference in Glasgow in 1990 and was commissioned to create a new work to usher in 'Sounds Like Birmingham - UK City of Music 1992'. In February 1992 BEAST gave the first-ever live performance in BBC Radio 3's *Music in Our Time*; from 1994/95 it promoted *rumours...*, a series of concerts at the Midlands Arts Centre, and in recent years has become a regular contributor to *The Series* at the CBSO Centre. In March 2003 BEAST celebrated its 20<sup>th</sup> anniversary with a weekend of concerts and events, also at the CBSO Centre, and in 2005 performed in Basel (Switzerland) and Aix-en-Provence (France).

*For extra information see [www.beast.bham.ac.uk/](http://www.beast.bham.ac.uk/)*

### **8.2.4 Birmingham Contemporary Music Group (BCMG)**

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BCMG is the Department's Ensemble in Association. Concerts in *The Series*, normally performed at the CBSO Centre in Berkley Street, are free to Music students, and attendance at other associated concerts given by key visiting ensembles may be subsidised. Seminars by visiting composers, workshops and masterclasses by ensemble members, workshops of new work (including playthroughs of works written by final-year students and postgraduates), and public performances of prize-winning pieces are all undertaken by BCMG as part of this link.

*For extra information see [www.bcmg.org.uk](http://www.bcmg.org.uk)*

### **8.2.5 Birmingham Early Music Festival (BEMF)**

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The annual Early Music Festival takes place in the autumn and normally comprises about five concerts at various venues in the city, including the Barber Institute. Each festival has a theme which may be generic, temporal, geographical or philosophical (in 2008 it is 'Rites and Revels'). Music students gain free or reduced entry to the concerts, which are listed in the Barber Institute publicity leaflet and also in BEMF's own brochure, both of which are available from the Barber Institute. The University Singers have appeared frequently, as have many professional ensembles at the cutting edge of early music performances, including The Dufay Collective, Anonymous 4, Red Byrd and Fretwork.

*For extra information see [www.bemf.net](http://www.bemf.net)*

### **8.2.6 Volunteering**

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Each year a team of volunteers is required to help with front of house and backstage duties at Barber Evening Concerts. If you wish to be involved please contact Jo Sweet.

## **8.3 Music Outside the University**

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For information on Birmingham's busy and varied cultural life, see the racks in the Barber Institute and those opposite the department pigeonholes. Further information and details can be obtained from the City Ticket Office in the Central Library, where bookings can also be made for several city venues. Symphony Hall, Birmingham Chamber Music Society, and Welsh National Opera occasionally issue reduced price or free tickets to undergraduate students through the

Music Department. It is also possible for Music Students to obtain occasional work as stewards at Symphony Hall.

### 8.3.1 Opera and Dance

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1. **Birmingham Royal Ballet** is based at the Birmingham Hippodrome in Hurst Street and performs several short seasons during the year
2. **Welsh National Opera** has its English home at the same theatre, which it visits at least three times a year. The Hippodrome has recently been substantially refurbished. Students can get tickets for £10 which will be for the best seats in the house available at the time.
3. **Birmingham Opera** performs at more unusual venues across the city and is noted for its innovative productions of older works and for performing new music also.

*For extra information see*

*[www.wno.org.uk](http://www.wno.org.uk) (Welsh National Opera) and*

*[www.brb.org.uk](http://www.brb.org.uk) (Birmingham Royal Ballet)*

### 8.3.2 Large-scale Concerts and venues

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1. **Symphony Hall** (in the International Convention Centre, Broad Street) is the premiere concert venue in the city and widely acknowledged to be one of the best concert halls in the world. Symphony Hall hosts regular concerts by the **City of Birmingham Symphony Orchestra** and organises a complementary International Series, and is also the venue for a wide variety of other events.
2. **Town Hall** (Queen Victoria Square) reopened in Autumn 2007 after a major refurbishment. It is Birmingham's historic concert venue having hosted many first performances including those of Mendelssohn's *Elijah*, Dvořák's *Requiem* and Elgar's *Dream of Gerontius*. It hosts a wide variety of amateur and professional concerts covering all genres and styles.
3. **Adrian Boult Hall** (Paradise Place) is the concert hall of the Birmingham Conservatoire. As well as being the venue for concerts given by Conservatoire students, it is also used by the UMS, Birmingham Chamber Music Society, and a variety of other orchestras and ensembles.
4. **Birmingham Bach Society** and **Ex Cathedra**, two leading choirs of almost professional standard appear regularly in the Birmingham area at a variety of venues.

*For extra information see*

*[www.thsh.co.uk](http://www.thsh.co.uk) (Symphony Hall and Town Hall) and*

*[www.cbso.co.uk](http://www.cbso.co.uk) (City of Birmingham Symphony Orchestra) and*

*[www.birminghamboxoffice.co.uk](http://www.birminghamboxoffice.co.uk) (Adrian Boult Hall and several other Birmingham venues) and*

*[www.ex-cathedra.org](http://www.ex-cathedra.org) (Ex Cathedra)*

*[www.birmingham.bachchoir.com](http://www.birmingham.bachchoir.com) (Birmingham Bach Choir)*

### 8.3.3 Chamber Concerts

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These are plentiful in the West Midlands area, which boasts several chamber groups including the Birmingham Chamber Music Society, and Birmingham Contemporary Music Group, with whom BEAST has established strong links. Venues include the CBSO Centre, City Art Gallery, Birmingham and Midland Institute, Birmingham Conservatoire (including the Adrian Boult Hall) and the Midlands Arts Centre at Cannon Hill. Arts Council Contemporary and Early Music Network concerts are presented in a number of venues; please see their publicity sheets. Concerts are also presented in a number of churches, notably St Alban's (Conybere Street, Highgate), St Paul's (St. Paul's Square, Hockley), St Philip's Cathedral (Temple Row, City Centre) and the Oratory (Hagley Road, Edgbaston).

### 8.3.4 Birmingham Conservatoire

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The Birmingham Conservatoire is part of Birmingham City University. The Conservatoire organizes recitals and master-classes given by visiting performers. As part-time students taking tuition there, you are eligible to attend its activities, which are published on a termly card.

*For extra information see [www.uce.ac.uk/web/conserv/conservatoire.html](http://www.uce.ac.uk/web/conserv/conservatoire.html)*

### 8.3.5 Midlands Early Music Forum

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The Department is a member of the Midlands Early Music Forum, which promotes day schools in music and also in early dance.

## 8.4 Performing in Musical Events outside the University

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1. As full-time students you should be fully committed to work in the University and to involvement in the University community.
2. **The Head of Department (Andrew Kirkman) must approve any involvement in an outside musical event**, be it a single concert or a regular commitment to an external choir, ensemble or orchestra, regardless of whether the work is paid or unpaid, if it causes any clash with University commitments. This also applies to any event that a student may wish to organize outside the University as we must ensure that it will not have an adverse impact on University events.
3. This rule is intended to protect students from exploitation; no reasonable request will be refused.



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