



The  
University  
Of  
Sheffield.

The  
Department  
Of  
Music.

# **UNDERGRADUATE HANDBOOK**

**2011-2012**

The Department of Music is situated at:  
The Jessop Building  
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Main University Switchboard: (0114) 2222000

Emergencies requiring Police, Ambulance or Fire Brigade:  
On University premises: 4444  
Elsewhere: 999

Other emergencies: (0114) 2224085 (University Central Control Room)

University Health Service: (0114) 2222100

Counselling Service: (0114) 2224134

Student Advice Centre: (0114) 2228660

Student Services Information Desk (SSiD): (0114) 2221299

### **2011-2012 Semester Dates**

Autumn Semester	26 September to 17 December 2011 16 January to 4 February 2012
Spring Semester	6 February to 31 March 2012 23 April to 9 June 2012

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*This handbook should be read in consultation with guidance provided by your module tutors and on the university website. If you notice any errors or omissions in the information provided here, please inform the department secretary so that future editions can be corrected or updated.*



## INTRODUCTION

This Handbook is designed to provide you with all the basic information you will need as an undergraduate in the Music Department at Sheffield. It aims to answer most of the questions you may have as a new student, and it will continue to be useful to you in the second and third years. The Handbook includes an outline of the BMus and BA degree programmes and offers information on how to organise and present your work, as well as how it will be assessed. Use the Handbook to get the most out of your degree.

The curriculum at Sheffield is broad and comprehensive, embracing a wide variety of approaches including the psychology of music, ethnomusicology, jazz and popular music, historical musicology, music education, electroacoustic music, music technology, composition and performance. We hope that this range of opportunities will help you to develop your existing musical interests and skills, while at the same time exploring new enthusiasms. To that end, in your first year you will be given the opportunity to sample all the different strands of the Department's activities, and you will be taught by a wide range of staff. As you progress to the second and third years you will take more control over the content of your course, but we hope that you will want to maintain this balance between consolidation and exploration of musical skills and ideas.

The degree is in effect a three-year-long personal project, and the degree course you put together from the various modules on offer is unlikely to be exactly the same as anyone else's. It is up to you to be responsible for the decisions you make along the way, but the staff are here to help you. You will be assigned a personal and academic tutor, whose role is to discuss your progress with you at regular intervals and to help you deal with any problems that you may have. Other members of staff are also available to give you advice, and you are encouraged to tap into our expertise as teachers and researchers and to make the most of your time here. The ability to manage your time effectively is important, and you will find some useful ideas about this in the section of the Handbook dealing with Study Techniques.

In retrospect most graduates will tell you that their time spent as undergraduate students simply flew by – so do make the most of every opportunity. Between lectures, explore the scores, recordings, books and journals that are in the university libraries (and, in many cases, available online). At lunchtimes and in the evenings, take advantage of the many opportunities to experience a wide range of live music: as well as the events taking place within the University, there are venues in and around the city centre offering anything from classical chamber and orchestral music through to jazz, folk, rock, free improvisation and a whole variety

of non-Western musical traditions. Consider gaining some voluntary experience, whether in a local school or arts organisation, or within the department, as a student representative or in the running of the concert series. Above all, take an active part as a member of the Department, in the formal teaching environment and in the great variety of practical music-making going on here. Musical life at Sheffield is rich and exciting, and this is your opportunity to explore as much as you can of what is on offer.

We hope that you find your time on the degree course at Sheffield stimulating, enlightening, rewarding – and great fun.

**Stephanie Pitts**

**Acting Head of Department 2011-12**

## **THE DEPARTMENT**

### **Departmental buildings**

The Music Department is located near the central University campus in newly converted premises on Leavygreave Road and Gell Street. Teaching, rehearsal spaces, staff and administrative offices are housed in the renovated Grade II listed building – ‘The Jessop Building’ which was part of the old Jessop hospital. Practice rooms and sound studio suites are housed in a purpose built block – ‘The Soundhouse’ located just across from the main music building.

### **The staff and their departmental responsibilities**

Nicola Dibben	Director of Research
Mary Dullea	Director of Performance & Outreach Director of MA in Performance
Simon Keefe	[Study Leave – Academic Year]
Simon Keegan-Phipps	Library Representative Co-ordinator of Part-time Staff Learning & Teaching Advocate
Dorothy Ker	Mentor for Graduate Teaching Assistants Website Co-ordinator Ethics Coordinator Exams & Assessment Officer (Semester 2)

Andrew Killick	Director of DLMA in World Music Studies (Semester 1) Exams & Assessment Officer (Semester 1) [Study Leave – Semester 2]
Dominic McHugh	Careers & Employability Officer
Adrian Moore	Director of the Sound Studios Director of Undergraduate Studies Undergraduate Admissions Officer Director of MA in Sonic Arts
Dave Moore	Teaching Associate Studio Technician
George Nicholson	Director of Composition Director of Graduate Studies Director of University New Music Ensemble Research Seminar Series Coordinator
David Patmore	Director of MA in Music Management
Stephanie Pitts	Head of Department
Jonathan Stock	Sabbatical Leave (Semester 1) Study Leave (Semester 2)
Renee Timmers	Director of DLMAs in Psychology for Musicians and Music Psychology in Education Director of MA in Psychology of Music
Kathleen Van Buren	Director of MA in Ethnomusicology Director of DLMA in World Music Studies (Semester 2) Departmental Tutor
<b><u>SUPPORT STAFF</u></b>	
Jo Burrows	Departmental Administrator Disability & Dyslexia Officer
Stewart Campbell	Concerts & Summer Festival Manager

Jamie Crewe	Distance Learning Co-ordinator MA Programmes Co-ordinator
Ruth Feather	Maternity Leave
Pete Fletcher	Technical Support Department Safety Officer
Tony Houghton	Director of Wind Orchestra

## The Music Admin Office

Opening hours (unless stated otherwise):  
Monday-Friday 9.00-5.00 (closed for lunch 12.30-1.30)

### Departmental Support Staff

<b>Jo Burrows (<a href="mailto:j.m.burrows@sheffield.ac.uk">j.m.burrows@sheffield.ac.uk</a>)</b> <b>Responsible and point of contact for:</b>
Student Matters – both Undergraduate & Postgraduate Research
Admissions – both Undergraduate & Postgraduate Research
Finance Matters (planning & managing departmental budget)
Departmental Matters
Disability & Dyslexia Officer
Card access
Faculty Contact

<b>Stewart Campbell (<a href="mailto:s.campbell@sheffield.ac.uk">s.campbell@sheffield.ac.uk</a>)</b> <b>Responsible and point of contact for:</b>
Departmental Concerts - Evening/Lunchtime/Winter Gardens/Rush-hour (planning, managing, promotion)
Summer Festival (Director)
Finance Matters (planning & managing concert budget)
Concerts Webpage
Performance opportunities for students

<b>James Crewe (<a href="mailto:j.a.crewe@sheffield.ac.uk">j.a.crewe@sheffield.ac.uk</a>) - till January 2012</b> <b>Responsible and point of contact for:</b>
Student Matters Postgraduate Taught Courses including Distance Learning
Admissions Postgraduate Taught Courses including Distance Learning
Departmental Room Bookings
Distance Learning Webpage
Administration of MA Thesis Library
Advertising/Departmental Publicity
General Queries

<b>Pete Fletcher (<a href="mailto:p.fletcher@sheffield.ac.uk">p.fletcher@sheffield.ac.uk</a>)</b> <b>Responsible and point of contact for:</b>
Technical Support
Departmental Safety Officer
Departmental Webpages
Equipment Bookings
Card Access

<b>Dave Moore (<a href="mailto:d.moore@sheffield.ac.uk">d.moore@sheffield.ac.uk</a>)</b>
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<b>Responsible and point of contact for:</b>
Studio Support
Equipment Bookings
Studio Keys

<b>Tony Houghton (<a href="mailto:a.houghton@sheffield.ac.uk">a.houghton@sheffield.ac.uk</a>)</b>
<b>Responsible and point of contact for:</b>
Wind Orchestra Conductor/Director
Chamber Music Organiser

**Ruth Feather (Admin Support) is on maternity leave till January 2012**

The Music Admin office is your first point of contact for all enquires. In some cases you may be referred to the Student Services Information Desk (SSiD). A student enquiry service is located at SSiD in the Union building, and information can be consulted on the SSiD web pages. There are facilities for students to view and update their own student record on-line (e.g. change of address). Student addresses (Sheffield and home) are also kept in the departmental office so please tell the Departmental Administrator if you change either address.

Any coursework and correspondence for staff should be handed to the Office, who will forward these to the relevant member of staff.

### **How we will contact you**

#### ***Email***

You will receive regular emails containing important University and Departmental notices. These will be sent to your University of Sheffield email address so please make sure you check this regularly.

#### ***Post***

Student pigeon-holes are situated in room 1.08 on the first floor.

#### ***Noticeboards***

The departmental noticeboards are located on the ground floor of the Jessop Building. These noticeboards will contain important information and you should check them regularly.

**The Departmental Library**      Opening hours: 12.30-1.30pm Mon – Fri

The Departmental Library houses all departmental sheet music. The music resources are available in either the Information Commons, (which has 24-hour access study facilities:

<http://www.shef.ac.uk/infocommons/>) or the Western Bank Library. As a registered student, you are a member of all branches of the university library, and can use the online catalogue (STAR) to locate relevant materials across the campus. There is a printed Library Guide to the University Library and its services available from all branches of the University Library.

You will be given an introduction to the library's online and physical facilities during the first or second weeks of the first term. Suggestions for new stock can be made to the departmental Library Representative.

### **Book purchase**

In addition to making use of the extensive library resources, you should expect to purchase a number of books each year: the university recommends that Arts undergraduates should be spending around £160 a year, and for music students this might include the purchase of scores and instrumental music. The university branch of Blackwells is located around the corner from the department on Mappin Street, and aims to stock books on our module reading lists as well as offering an online ordering facility. The Student Union offers an online book exchange scheme, which can help reduce the costs of buying books:

<http://www.shef.ac.uk/union/books-on-a-budget/>

### **Practice rooms**

Practice rooms can be found in The Soundhouse. For access you will require your U-card. All booking of rooms is done through the on-line booking system:

<http://muisc.dept.shef.ac.uk/bookings>

Login with your normal university username and password.

If you are unsure how to use the booking system please contact any of the support staff.

### **Access**

Normal working hours access is from 8.30am until 5.30pm. U-cards will allow entry students during these hours. Access after normal working hours is restricted to students who have attended the 'out of hours' training course and fire training. Further details will provide during the first week of the academic year.

## **IT facilities**

Corporate Information and Computing Services (CICS) provides computing facilities including word processing, electronic mail and access to the Internet, for all undergraduates. Everyone is provided a login name and password. You can change your password whenever you wish. If you forget your password, or it doesn't seem to work, ask for help at an IT centre or the Computing Centre on Hounsfield Road.

Students use Managed XP across the campus. This is centrally managed service controlled by CICS. The system saves information about your own preferences in your workspace and software is downloaded, as you need it from the server. Over 150 items of software is available. The core software includes the Microsoft Office 2007 suite, including Word, Excel, Access and Powerpoint and the web browsers Internet Explorer and Firefox.

Computers for studio and empirical work are available in the Music Technology Lab (Room 2.16, 2<sup>nd</sup> floor, Jessop Building. For any problems with departmental computers, speak to Dave Moore or Pete Fletcher. All computers within the Sheffield University campus have access to a wide variety of electronic materials including the Grove Dictionary of Music and Musicians and the Naxos on-line catalogue.

## **Audio-visual and laboratory equipment**

The Sound Studios offer opportunities for electro acoustic music composition, music technology, sound recording, computer notation, music psychology experiments and other empirical projects. Video editing facilities (Adobe Premiere) are located in the MIT room. The Department has a Yamaha Disklavier Grand and a Disklavier upright piano, a digital harpsichord and numerous electronic keyboards. Further detailed information about the Sound Studios is available on the web at <http://www.shef.ac.uk/usss>

As well as studio equipment the Department owns video and recording equipment which can be taken out for study purposes. Speak to Pete Fletcher or Dave Moore regarding the loaning of this equipment. A deposit is required. Please note that you will be charged the full cost of replacement or repair for any loss or damage to equipment.

## **Instrument store**

A room in the Soundhouse is set aside for storage of portable instruments belonging to students (up to cello size). A key can be obtained from the Departmental Office on payment of a deposit. However, the Department cannot accept responsibility for the safety of students' instruments within (or outside) the University.

## **Personal and academic tutors**

At the beginning of your first year you will be assigned to a personal tutor, who will normally continue in this role for the three or four years of your course. The tutor aims to offer you support, and is the member of staff you will probably get to know best during your time at Sheffield. This tutor is your named contact in case of personal difficulties, and also oversees your academic progress, and is most likely to be your referee for future employment. The tutor offers feedback relating to your studies, and helps you with your Personal Development Planning (PDP), which enables you to reflect upon your learning and plan for your future career. You will be invited to meet with your tutor.

All academic staff have at least one scheduled office hour each week, during which you can drop in to see them or book an appointment online. Appointments outside those hours can be arranged by email as necessary.

### **Sheffield Graduate Development Programme**

During your time as an undergraduate at the University of Sheffield, you should be aiming to acquire the characteristics and skills of a successful Sheffield Graduate, as defined on the university webpages at <http://www.shef.ac.uk/sheffieldgraduate/>. These include time management, effective communication, self-reflection and independent learning – all skills which will help you get the most out of your degree and make you more attractive to employers when you graduate. During your course your personal tutor will guide you in completing the Sheffield Graduate Development Programme, which encourages you to reflect on your attributes as a graduate and identify areas in need of development.

You are also encouraged to take part in the Sheffield Graduate Award scheme, which is designed to recognise and develop your skills beyond the formal assessment requirements of your degree. Many of the activities in which music students regularly participate can count towards this award: running or belonging to an ensemble, volunteering in local schools, forming links with arts providers in the city, or being a student representative on department or faculty committees. You will be given further information about the scheme at the start of your second year, which is the ideal time to begin working for the award: you can also find out more at <http://www.shef.ac.uk/thesheffieldgraduateaward/>

### **Ethics**

In the Department of Music you will be involved in many kinds of practical research involving participants (e.g., interviewing audiences at folk music

gigs; carrying out research investigations on music listening skills etc.), and so your work will have to meet the standards of ethics as set out by the University. To do this, before you can carry out any sort of investigative work, you will need to gain ethical approval from the Department's Ethics Committee. This is undertaken by completing an ethics form which can be downloaded from the Department's website. In this, you will be expected to give a brief outline of the research proposal (including details of participants, procedure and so on).

### **Music making**

Performance is central to the work of the Music Department at Sheffield. A constant theme of our teaching is the interaction between music as a subject for academic study and music as a 'practised' living art, and our aim is to foster a culture of active student involvement in all aspects of practical music-making. The Department has a long tradition of high quality student performance. We promote a professional concert series (see below) featuring international artists, weekly lunchtime concerts, a Summer Music Festival, and performances of opera and music theatre.

The Sheffield based international chamber ensemble, Ensemble 360 is ensemble-in-residence and the tabla and santoor player John Ball is World Music performer-in-residence.

### **Performance in the undergraduate course**

The undergraduate course includes a number of performance tracks leading to a solo recital at the end of the third year. Other performance modules include Practical Skills (compulsory for all recital track performers in their second year) and Ensemble Class. All first year music undergraduates receive 18 hours of lessons on their first study from the Department's visiting team of specialists and this continues throughout the course for those choosing the recital path.

### **Music Department ensembles**

#### **University Orchestra**

Open to all students of the University, the Orchestra performs two major concerts each year. Rehearsals take place on Mondays, 7.30–9.30, in Firth Hall.

#### **Wind Orchestra**

Director: Tony Houghton. Auditioned annually and open to all students in the University, the Wind Orchestra performs two major concerts each year, takes part in the National Concert Band Festival, and regularly undertakes short European concert tours. Rehearsals take place on Thursdays, 7.30–9.30, in Firth Hall.

### **Chamber Choir**

An auditioned high quality vocal group with regular performances throughout the year. Performs cutting-edge music from the traditional, secular and sacred repertoire.

Rehearsals take place on Wednesdays, 4.15–5.30, in the Department of Music.

### **University Singers Society**

Open to all students of the University without audition, the University Singers Society performs the larger choral repertoire.

### **New Music Ensemble**

Invited and flexible group directed by George Nicholson that plays contemporary and avant-garde music in regular high profile concerts during the year.

### **World Music Performance Groups**

Performance groups grow out of the vibrant world music scene in the Department and are a feature of the course. Invitations to participate will come from course staff in ethnomusicology, which can also be contacted with suggestions for additional activities.

### **Clarinet and Flute Choirs**

These have regular weekly rehearsals from Week 2 and all players of these instruments are invited to play. Contact Tony Houghton to register your interest and for more details.

### **Chamber music opportunities**

All students are encouraged to form small ensembles. Tony Houghton (a.houghton@sheffield.ac.uk) offers support for these groups – do contact him for practical advice. Small ensembles are encouraged to make use of the soundproofed rehearsal rooms on the ground floor of the Jessop Building, which can be booked via the Departmental Office.

The department hosts several student-led large ensembles, including the Sheffield University Big Band (SUBB), Sheffield University Jazz Orchestra (SUJO), and the Jessop Sinfonia orchestra. These ensembles feature regularly in our lunchtime and rush hour concert series, as well as organising their own bookings outside the department. Details of how to participate will be made available by the ensemble directors at the start of the academic year, and new players – and ideas for new ensembles – are always welcome.

### **Department Instruments**

The Department of Music owns a large collection of instruments for the use of students and ensembles. Requests to borrow instruments should be directed initially to the Departmental Office. The collection includes orchestral percussion instruments, double basses, Baroque and period

string instruments, and a range of wind instruments including alto and bass flute, cor anglais, oboe d'amore, Eb clarinet, alto clarinet, bassett horn, bass clarinet, contra bass Eb clarinet and baritone saxophone. The collection also includes instruments from India, Iran, West and East Africa, China and Taiwan.

### **The concert series**

The Department supports a full programme of evening and lunchtime concerts, whose variety is designed to support the academic programme. Evening concerts are generally held at 7.30 pm in Firth Hall every Tuesday evening during teaching weeks. Lunchtime concerts are also held in Firth Hall on Thursdays at 1.10 pm. You should regard attendance at these concerts as a vital part of your course. The lunchtime concerts also offer opportunities for student soloists and small ensembles to perform in public: contact the concerts manager, Stewart Campbell, if you would like to offer part or all of a programme.

Front of house duty is compulsory for all Level 1 and 2 students: a rota will be emailed to you at the start of the semester, and you should contact the concerts manager, Stewart Campbell ([s.campbell@sheffield.ac.uk](mailto:s.campbell@sheffield.ac.uk)) if you are unable to make your scheduled date.

### **Musical opportunities beyond the University**

Lunchtime concerts are held on Tuesdays and Fridays during term-time at Sheffield Cathedral, and if you are interested in performing at one of these you should contact the Cathedral organist, Neil Taylor (tel. 263 6069). The Cathedral also offers a number of choral scholarships (men only), on which Neil Taylor can provide further information.

The Music in the Round concert series offers student tickets at £3 (sometimes even cheaper!) for concerts of chamber music performed by Ensemble 360 and internationally-renowned visiting artists. There are frequently opportunities for students to gain work experience assisting with publicity and administration for those concerts, or to contribute to the educational work of Music in the Community: Polly Ives, the education and outreach officer at Music in the Round, can be contacted for more details ([polly@musicintheround.co.uk](mailto:polly@musicintheround.co.uk)).

Sheffield has a flourishing amateur music culture, to which music students often make a valuable contribution. The Sheffield Telegraph (published every Thursday) has listings for music-making and concerts in the city, and a list of links to local music groups has been compiled by postgraduate music students and is available on the website: <http://www.shef.ac.uk/music/extlinks>

## THE BMUS AND BA DEGREE COURSES

### Aims and objectives

The aims of the Department of Music, consistent with those of the University as a whole, are:

- to cultivate an environment of lively and innovative teaching and outstanding research;
- to create the opportunities for students at all levels to acquire a deeper understanding of and broader familiarity with a wide range of music;
- to achieve a thorough integration of practical and scholarly approaches to the study of music and musical style;
- to expose students to a diverse range of historical, critical, scientific and creative perspectives on music so as to achieve an understanding of music in its historical, social and creative context;
- to encourage students to adopt an attitude of open-minded critical awareness in their pursuit of artistic excellence and scholarly enquiry.

The objective of the first-degree programme is to produce graduates with all-round academic and musical skills, and a high level of attainment in one or two areas of specialisation. The course is intended to serve both as a suitable training for those who will be employed in some musical sphere, and as a liberal arts study which will be of benefit to those who pursue careers in other fields.

By the end of the course, students should:

- have a critical understanding of a wide range of music, in relation to its historical, cultural and stylistic context;
- be able to write, in clear and accurate English, on a variety of musical topics;
- have gained insight into the processes of musical creativity;
- be able to communicate effectively as performers, both individually and in ensembles.

### Selecting your options

The course at Sheffield is based on a modular system. Full modules count for 20 credits and you are required to take modules to the value of 120 credits in each year of your course. Usually, modules to the value of 60 credits are taken in each semester, though the regulations do permit a 50:70 division and even a 40:80 one; the last leads to a very uneven workload and is not normally recommended. University guidelines suggest an average of ten hours' work per credit (e.g. 200 hours for a 20-credit module - including the hours when you are taught).

At level one, BMus (single honours) students take five modules in Music. The remaining 50 credits may be taken either from Music (five further half modules are available) or alternatively 40 credits from elsewhere in the University; advice on the choice of these is given at Registration during Intro Week. BA (dual) students take any 40 credits in Music, two modules (40 credits) in the other subject of the dual degree, and two either from Music or from elsewhere in the University.

At levels two and three you have a considerable measure of choice in the modules that you take. Towards the end of the academic year you will be given information about the available choices for the following year (and, provisionally, for the year after that). You will be asked to complete a departmental form indicating your choices, and subsequently you will also complete the University's 'On-line Module Choice' system. Changes to module choices may be made, by completing an 'Add and Drop' form, within the first three weeks of the semester in which the modules concerned are being taught.

### **Level one**

As music students come from a wide range of educational backgrounds, the level one courses are intended to provide everyone with a curriculum that will consolidate work already done, introduce new areas of study, and be a foundation for subsequent studies. Coursework and examinations at Level one test whether a student is of a sufficient standard to proceed to level two and begin courses which will be included as part of the assessment for the final degree. The results can offer students useful guidance on which degree course is best suited to them and, subject to the agreement of the departments concerned, students can change courses on the completion of level one.

The compulsory modules at level one taken by all BMus students are as follows:

#### Introduction to Studio Techniques (MUS119 – 10 credits) – semester 1

This unit equips you with the fundamental knowledge and problem-solving skills necessary to use a wide variety of music technology in areas such as composition, (ethno-) musicology, music psychology, performance and music analysis.

assessment: exam and project.

#### Musicianship A (MUS123 – 10 credits) – semester 1

This module addresses the core skills of listening to music accurately and critically; writing melody, harmony and counterpoint with understanding;

and musical leadership skills. The module will also deal with musical nomenclature and terminology, and stylistic and formal elements of music.

Assessment: coursework

Musicianship B (MUS124 – 10 credits) – semester 2

This module is the continuation of Musicianship A and will build on topics introduced in the first module developing skills to a higher level.

Assessment: coursework

Music of the World (MUS125 – 20 credits) – semester 2

A survey of significant examples of music from around the world, including traditional, popular and classical genres. After an initial focus on the concept of music itself, each lecture considers the role of one form of music in its cultural context. Assessment: a transcription exercise, and a listening test (90 minutes).

History of Western Music (MUS 126 – 20 credits) – semester 1

This module considers key moments in western music from the 1500s to the present. Taking individual composers and works it will introduce you to different approaches to music history, the development of particular genres and the impact of cultural, historical and geographical context, as well as to the critical use of sources. Assessment: two essays, listening test and bibliography assignment.

***The additional (optional) modules are:***

Composition (MUS109 – 10 credits) – semester 1

This module is concerned with the foundations of original composition; you are encouraged to develop an open-minded approach to contemporary methods in composition. Pieces written for assessment may be performed by other members of the group. Assessment: coursework

Performance (MUS110 – 10 credits) – semester 2

The course aims to develop the musical and intellectual abilities necessary for solo performance. Particular attention is paid to historical performance practice and interpretation in performance. Assessment is by means of a short recital.

Popular Music Studies (MUS117 – 10 credits) – semester 2

As an introduction to the subject, the changing definitions of ‘popular music’ are studied in relation to their socio-cultural contexts, and major issues and debates in the popular music are investigated. Classes involve lectures, group discussions and in-class tasks. Assessment: portfolio of coursework.

Sound and Science (MUS121 – 10 credits) – semester 1

This module explores scientific approaches to music through the perspectives of acoustics, psychoacoustics and the cognitive sciences. It provides a basic understanding of the physical principles of sound and the auditory system, develops awareness of the relationship between nature and culture, and explores the principles of ecological acoustics as a way of understanding music and soundscapes, and as a form of creativity. Assessment: coursework and exam.

Electroacoustic Composition (MUS122 – 10 credits) – semester 2

This module aims to develop quickly the creative use of open source sound manipulation software in the construction of original sonic art. It introduces students to new and imaginative ways of working with sound and further engage with the question ‘what is music?’ Students will access and develop a number of tools and develop their skills in the software environment pure-data and mixing packages, Ardour and Cubase. Assessment: coursework

Dual students chose from any of the 10 modules listed.

*A successful student at Level One will be able to*

*demonstrate:*

- knowledge of key principles and concepts within music - critical, historical, empirical and technical;
- an ability to evaluate and interpret information in accordance with fundamental theories and concepts within music;
- an ability to present and develop lines of argument appropriate to these;
- the application of specialised skills in the composition, notation and performance of music.

**Level two**

All modules at this level count for 20 credits. The modules are grouped into two categories and BMus students are required to select a minimum of 40 credits from category 1 with the remaining credits from category 2 which vary from each year. BA dual students select from either category.

*Semester One*

MODULE CODE	MODULE TITLE
MUS202	Music in Culture & Society

MUS203	Analytical Approaches to Music
MUS212	World Music Performance
MUS338	Music of Africa
MUS340	Sound & Moving Image
MUS360	Musical Culture in East Asia
MUS362	Intermediate Composition
MUS364	Music in Education
MUS367	Music and the Recording Industry
MUS370	Sound Recording Practice
MUS379	Empirical Musicology
MUS386	Musical Innovators

### *Semester Two*

<b>MODULE CODE</b>	<b>MODULE TITLE</b>
MUS207	Studies in Music since 1945
MUS208	Practical Skills
MUS318	Ensemble Class
MUS344	Piano Accompaniment
MUS351	Jazz History
MUS355	Creative Applications of Music Technology
MUS363	Contemporary Popular Music
MUS378	Collaboratory Project
MUS384	Indian Music in Performance
MUS387	Music and Comedy
MUS388	The Movie Musical: Context, Themes and History

### ***Successful work at Level Two will demonstrate:***

- knowledge of key principles and concepts within music - critical, historical, empirical and technical;
- an ability to evaluate and interpret such principles and concepts;
- an ability to present and develop lines of argument appropriate to musical theories and concepts;
- an ability to use well established methods and techniques;
- an ability to analyse information and to propose solutions to problems arising from that analysis;
- an appropriate command of a range of specialised technical, professional, creative and/or conceptual skills.

### **Level three**

The options Composition, Dissertation, Recital and Sound Recording Portfolio can be taken as single modules (20 credits) or double modules (40 credits – officially 20 in each semester, but assessed at the end of semester 2). For BMus students these options must account for 40, 60 or 80 credits; for BA students they account for 20, 40 or 60 credits.

BMus & BA students select other modules to make up the required total of 120 credits from the modules on offer.

#### Dissertation (MUS301) and Extended Dissertation (MUS332)

The recommended length for a single module dissertation is 7,500 words and for a double module one, 15,000 words. For those students proposing to write dissertations preliminary advice is given in a plenary session at the end of year 2, and provisional supervisors are assigned. Additional advice of a generic nature is given in lectures early in year 3.

Dissertations should be word-processed, normally with double or 1.5 spacing, except for indented quotations and footnotes, where single spacing should be used. The text may be on one or both sides of the paper. Margins at the binding edge should be not less than 4.00 cm and other margins not less than 2.00 cm. The pages should be numbered and bound (or presented in a spring back binder) so that the reader can turn the pages easily without detaching them. The title of the dissertation and the name of the candidate should be on the first page, which should also contain the words, near the foot:

Submitted in partial fulfilment of the requirements for the degree of [BMus *or* BA in Music and other dual subject], University of Sheffield, [year].

If the dissertation is divided into sections or chapters a table of contents should be placed at the beginning.

#### Portfolio of Compositions (MUS302) and Extended Portfolio of Compositions (MUS333)

The composition folio may contain works in standard musical notation, or electroacoustic works, or works, which combine voices and/or instruments with, synthesised sound. A single module folio should contain about 10 minutes' worth of music, and a double module one 20 minutes' worth. Further guidance on content and presentation is given in tutorials, which are normally on an individual basis but may at times involve group discussions.

#### Vocal or Instrumental Recital (MUS303) and Extended Vocal or Instrumental Recital (MUS334)

A single recital should last 25 minutes; a double one should occupy between 35 and 40 minutes (recitals more than three or four minutes short will lose marks). In addition to their individual lessons (see below) those selecting these options must attend the Performance Class in semester 2. Proposed programmes are submitted towards the end of the second term. You may be advised to alter your programme, or you may wish to alter it yourself, but normally, apart from changes to the

order, no change of programme is allowed within five weeks of the performance. Students specialising in world music, jazz or popular music performance are advised to discuss their programme with the Director of Performance before submitting it, and to ensure that revised criteria for the assessment of their recital have been agreed.

A schedule of times for recitals and for final rehearsals in the venue will be posted at the beginning of the third term. Recitalists are responsible for making suitable arrangements with an accompanist, and for ensuring adequate rehearsal.

Recitalists (double and single) must provide a copy of the music for the use of the examiners. Photocopies are acceptable for this purpose; the edition provided must be the same as that used for the performance. The copies should be taken to the Office by the beginning of the week preceding the recitals.

Those giving double recitals are expected to produce short programme notes, in a form suitable for duplication and dissemination to the audience. These notes (camera-ready, not normally exceeding one A4 sheet) should be taken to the Office by the beginning of the week preceding the recitals. Additionally singers, who are normally expected to use the original language if it is French, German, Italian or Spanish, may wish to provide English translations of song texts in these languages.

Editions used should be carefully chosen. Often there is no problem, but occasionally, especially with earlier music, difficulties can arise. For example, editions of Baroque music which are full of nineteenth-century editors' expression and other marks are best avoided (unless, of course, your intention is to give a 'historical performance' as it might have been heard in the nineteenth century!)

Only in exceptional circumstances and with the agreement of the examiners may more than a very small part of a recital consist of music previously performed as an assessed element of the Degree.

The performance of a single movement from a larger work or of a concerto with piano accompaniment is acceptable only with the agreement of the examiners.

#### Sound Recording Portfolio (MUS380)

Sound Recording Portfolio enables students to consolidate techniques acquired in MUS370 Sound Recording Practice, providing an opportunity to build a creative portfolio of recordings (classical, popular, documentary). Students will have access to all sound studios and portable equipment and, where possible, direct access to professional

sound engineers and producers. Advanced skills will be taught via group tutorials; portfolio development and artistic progression will be discussed with course tutors.

*A successful student at Level Three will build on the achievements of Levels 1 and 2. Since this is the level at which students aim to graduate with classified degrees, descriptors are provided (relating to degree classes) in the Assessment section on pp. 24-9.*

### **Instrumental and vocal tuition**

Principal study tuition is available to all BMus and BA students and is closely related to the historical, technical and cognitive aspects of our departmental work.

First-year students taking Performance: 18 hours per year

Second-year students

(1) on recital track: 18 hours per year

(2) non-recital track: 9 hours per year

Final-year students:

(1) recital option (S and D) - 18 hours per year

Students are expected to fulfil their commitments in attending punctually for lessons arranged. Where illness intervenes, as much notice as possible should be given, and written evidence should be presented to the Director of Performance (via the Departmental Administrator) without delay. Students who miss lessons without good cause will be charged for those lessons. Students will normally be expected to give a month's notice if they wish to change tutor during a semester.

New students will normally be expected to study with the appropriate part-time instrumental tutor nominated by the Department. Exceptions will be permitted only at the discretion of the Director of Performance.

Following the first-year performance module (MUS110), students may be required to attend for interview/audition with the Director of Performance prior to admission to the second-year recital track. Students wishing to take the double recital option at level three will be required to take the Practical Skills module. Those wishing to take the single recital may be required to attend for interview/audition with the Director of Performance.

## STUDY TECHNIQUES

### **Managing your time**

One of the most important routes to success in your studies is effective use of your time. Your weekly academic commitments are partly fixed already with regular lectures, seminars, tutorials, instrumental or vocal lessons, rehearsals and concerts. Other commitments include essay submission dates and examination dates. You should make a note of all fixed dates, in your diary or on a wall planner, so that your tasks for the semester and for the year are put into perspective. You should also make a study plan for each week, including the times of your regular weekly commitments and any additional commitments you have for that week. It is wise to phase essays or other substantial work requirements into your study plan over a period of several weeks.

You should aim to plan private study at times when you know you can study most effectively. It is important to select the best time of day for studying - clearly an individual matter - and reserve this for your most important and intensive work. You will find that, in a music degree, there are many conflicting demands upon your time. You will need to allocate time for practice as well as for other work. An orchestral or choral concert often requires substantial rehearsal time immediately before the performance. You need to anticipate such problems and to be both flexible and realistic in the way in which you organise your time.

### **Using your study periods effectively**

To be successful in your studies you must develop your study skills. Effective study requires a comfortable place to work, minimal distraction and accessible books and notes. The length of study periods is a matter of individual preference. Long sessions are not always the most effective. Try out different possibilities, select the ones that work for you and stick to them.

You should set yourself realistic goals within the time limit of your study session - for instance, to read a chapter in a textbook or to write a section of an essay. Sometimes it helps to begin each study session by jotting down what you already know about the topic. This will help you to focus on aspects that need to be clarified or on issues of particular importance surrounding the subject. It is also useful to end your reading by writing a summary of the new material you have discovered. This acts as a revision and lets you know if you have understood what you have been reading. If you have been writing part of an essay it can be helpful to make a few notes to remind you how the essay is to continue.

Try to concentrate while you are studying. Concentration involves you in consciously considering the material on which you are working. The length of time for which you can concentrate will vary but you will generally find

it easier to concentrate on subjects which interest you or which are familiar. There will be times when you find it difficult to concentrate; try switching to some other task or take a short break.

### **Reading effectively**

It is often necessary to read a text more than once in order to understand it fully. Your first reading might, for example, be a quick scan of the text to get an idea of what it contains. Then you might read it more slowly, picking out the main ideas and noting the way in which they are developed.

You should aim to read with attention and comprehension, making sure you understand all the important concepts, and, at the same time, carefully evaluating the material in the light of what you already know. When you have finished reading the text, try to recall what you have read and note down the main points in your own words. Avoid copying out verbatim passages from the text as if they were your own notes since their unchanged use later might lead to plagiarism.

### **Listening to music effectively**

The study of music must involve first-hand aural experience as well as knowledge of notated scores. The Department's collection of recorded performances provides valuable and essential material in support of all the courses, whether of a historical, technical or practical nature. Study of the development of musical style is central to the Department's work, and in listening to each individual work you should note its various components; tonal and thematic structure is especially important, articulated within each piece by means of an identifiable melodic, harmonic and textural profile, and expressed with particular instrumental (or vocal) colours. Students must investigate critically the relationship between scores and interpretations; the study of performance practice, including those conventions that a composer found it unnecessary to write down, is an important part of our work. Where the recording is the primary source (field-recordings, popular and electronic music) the 'critical' approach is vital. Some notation may exist to describe the recording but you may well have to make a personal transcription.

### **Making effective use of your practice time**

Practice is an essential component in the development of a musician, both artistically and technically. You must apply your intelligence to practical aspects of the course. You must try to achieve a vision of each piece on which you work, to which technical study can then aspire. The ability to characterise different types of music is vital, and a knowledge of various styles relates clearly to academic work.

Regular practice is more effective than intermittent bursts of activity. Technical security, control of the instrument, and mastery of articulation must consistently be worked upon. Study of particular difficult passages must be differentiated from private or public performance of a whole work or movement. During each lesson, goals must be fixed, to be fulfilled during the next study period. Communication skills must be discussed with instrumental teachers and academic staff, as a high standard of presentation is expected.

### **Lectures and note-taking**

The lecture is generally the most common method of teaching large groups of students. Lectures may be used to impart information, concepts and theories, to provide an introductory overview of a subject, to draw together the main ideas about a subject, and to review recent research on it. Lectures are rarely intended to provide comprehensive information on a topic and students are expected to follow up aspects of the subject for themselves.

Lecture notes are concentrated, personal records of spoken information. It is always better to rely on your own notes, rather than copies of other people's, since you will develop your own patterns of note-taking and will know best the points about a lecture that interest you. Note-taking requires you to select the essential information and to organise it properly. In any lecture, try to strike a balance between making notes and listening carefully. Try to understand the main points of the lecture and, at the same time, to take sufficient notes to enable you to recall each of these points afterwards. Students often start taking notes by trying to write down every word the lecturer says. You will soon find that this is impossible, and not even useful, as you will be missing out on the analytical aspect of note-taking.

Good lecture notes often include headings and subheadings, underlining or highlighting, and clear layout on the page. It is very useful to leave a wide margin at one side, so that you can add extra points later. If you use abbreviations in note-taking make sure you remember what they mean.

### **Seminars and tutorials**

Seminars involve a small group of students and a tutor. They provide an opportunity for you to contribute and participate, to a greater extent than is possible in the context of a lecture. Do not feel inhibited: take the plunge and 'have a go', putting forward your own ideas but also listening carefully to what others have to say.

Some of our departmental teaching is by means of individual tutorials. This applies to instrumental and vocal lessons throughout the course,

and to the level three dissertation and composition options. Sometimes, individual sessions are arranged in connection with other modules at levels two and three, mainly in order to give 'feedback' on coursework.

### **Examination techniques**

The department makes use of relatively few formal examinations: some Level 1 modules have written examinations designed to test your knowledge and understanding of a specific subject, and modules at all levels may include a listening exam where this is the most appropriate means of allowing you to respond to repertoire in a structured way.

Revision for an examination should be started early. You may find it helpful to make revision notes, with headings to identify the main aspects of a topic. Sensible revision requires more than simply reading your notes or books. Make sure you understand the material and try to link it with other areas of musical study.

In the examination itself you should:

- read the whole question paper carefully, including the instructions
- give simple and direct answers to the questions asked
- plan your time carefully, giving equal time to questions that are equally weighted; the question paper will inform you if marks are divided unequally between questions
- leave some time at the end for checking your script.

If you start a question and then abandon it you must put a line through the answer. If you answer more than the required number of questions, the examiners will mark the first answers submitted.

Remember that a university examination is not a test merely of how much you know but how well you use your information in an appropriate context.

### **Writing effectively**

Much of your time will be devoted to writing about music in its various aspects. Some of this writing will be in formal examinations, but mostly it will be done in your own time, ranging in length from a few hundred words (for example, a concert review for a first-year seminar) to around 15,000 (a double dissertation).

The subject matter of writings on music is extremely varied and there is no one 'right' method of approach. In general, however, it is good to introduce an essay or project with a paragraph setting out the ground to be covered, or leading into the topic in some appropriate way; also to provide a conclusion which summarises what you have said or points towards areas for further investigation. In the main part of the essay, try to organise your material in a logical way. Some topics invite a balanced argument, with points for and against a particular point of

view; others may involve selecting a number of aspects of a subject, to be discussed in turn. When writing about an individual piece of music, a table showing its main outlines and other appropriate features (such as keys) can be helpful. Examples may be seen in a number of the Cambridge Music Handbooks, such as those by M. Boyd on Bach's Brandenburg Concertos and by B. Harrison on Haydn's 'Paris' Symphonies.

Whatever the subject, try to be accurate, concise and clear. In work done in your own time, a first draft is nearly always capable of improvement; take time to find the most appropriate words to express what you mean, to cut out unnecessary verbiage, and to order your thoughts so that one sentence leads naturally into the next. Each paragraph should have a central point to it, and where possible try to create some kind of transition between the paragraphs.

One difficulty in writing about music is the relatively small vocabulary available to describe this essentially non-verbal art form. A certain amount of repetition of terms like 'melody', 'texture', 'piece' or 'performance' is inevitable. It is usually possible to avoid over-repetition of the same word within the same few lines by recasting sentences or by finding synonyms.

Above all, a piece of writing should reflect your own organisation and your own thoughts about the topic. Certainly, you need to take account of and acknowledge the ideas of others, but these should be made part of your argument, rather than your argument depending on them. If you are writing about a particular repertory or piece, your starting point will be the music itself, and your reaction to it. It is best to write a first draft without looking directly at any notes you may have made from secondary sources; materials from such sources can then be incorporated at a later stage.

Sometimes it may be appropriate to reproduce in your essay or dissertation the actual words of another writer (an idea might be expressed so elegantly that you feel you cannot improve on it). If such a quotation is short, it can appear within your text, within single quotation marks. A longer quote (of more than three lines) should be set off from your text, single spaced and indented, without quotation marks. In both cases a reference should be given, using one of the methods described below.

### **Guidance on the presentation of written work**

The following guidelines should be observed for the submission of essays (whether for assessment or not), projects and dissertations.

## Referencing

At the end of a piece of written work there must be a reference list citing all books and articles which have been mentioned in the essay. Books and articles should be listed in alphabetical order of authors' surnames. For books, the place and year of publication must be included; for journals, the volume (/part) number and year, followed by first and last pages. You will need to keep careful note of these bibliographical details as you prepare for an essay: leaving it until just before a deadline to track down all the information you need for a reference list is an unnecessarily stressful experience!

A reference must be given whenever material is quoted verbatim from a book or article; also whenever you cite (in your own words) a piece of out-of-the-way information or an idea that you would not have thought of yourself. Undisputed and well-established historical or technical data (i.e. information or ideas that may be regarded as 'in the public domain') can be used without reference to the particular source from which they were taken. For example, this sentence would not require a reference: 'Beethoven composed nine symphonies, and left sketches for the first movement of a tenth.'

References may be shown either in the more traditional way as footnotes, or within the text as bracketed author/date references: you should follow standard practice for the domain within which you are writing (e.g. psychology of music) or consult your tutor for guidance on which system to use. The important thing is to be consistent: do not mix footnotes and author/date references within the same piece of writing.

Common abbreviations used in footnotes and references are:

*ibid.*: from the same source as the immediately preceding footnote/reference

*op.cit.*: from a source already cited, but not in the immediately preceding footnote/reference (e.g. Abraham, *op.cit.*, p.95)

*et al.*: meaning 'and all others', used to abbreviate a list of authors where a source has three or more authors (e.g. Harland *et al.*, 1995).

All authors should be listed in the reference list at the end of the essay.

*Online guidance on referencing for music students is provided by the Library, with a MOLE tutorial and examples for you to work through. ALL students should complete this tutorial before submitting their first piece of assessed written work. You will automatically be registered for the MOLE course and should log into MUSE to access it, following the links to Library Information Skills Tutorials > Subject Specific > Music*

### Music Examples

Music examples will normally occur within the text unless they are so lengthy that they would more appropriately appear at the end. A separate volume with musical texts may be required if, for example, an edition of music is being submitted by a student. The exact reference for all music examples must be given, and bar numbers and clefs must be included (added if necessary). If examples are written out they should be done neatly and correctly with all dynamic and tempo marks included as well as indications of instrumentation where appropriate. The examples should be consecutively numbered (within each chapter, if you prefer).

### **Plagiarism**

Plagiarism – the unattributed copying of another person's work and its presentation as your own, whether intentional or not – constitutes serious academic misconduct and will result in disciplinary procedures. All assessed work must be your own original work. Where plagiarism or unfair means have been used, the University may impose penalties ranging from awarding a grade of zero for the assignment through to expulsion from the University in extremely serious cases.

It is important to acknowledge the ideas of others, but you must not rely on them exclusively. Through creative writing you will learn to compare and contrast the secondary sources at your disposal, using them to draw your own conclusions.

Instances of plagiarism include

- Work, or parts of work, which is written by another person (e.g. getting someone else to write up, compile or dictate any part of your work).
- Work which consists largely or wholly of the work of others (for example, relying on a limited number of sources and paraphrasing the work of others, whether acknowledged or not).
- Work, or parts of work, which is copied from the work of another person, including other students (with or without their consent).
- Unacknowledged quotations from the work of others.
- Submitting the same piece of work, or part of work, for more than one module or course (i.e. self-plagiarism).
- Collusion: two or more students working together on an assignment and submitting it as individual work. Where groupwork is required as part of a module, you should seek guidance from the tutor on acceptable levels of collaboration.

An example of plagiarism:

1. Original source: R. Middleton: 'Popular Music in the West', *New Grove Dictionary of Music and Musicians*, second edition (London, 2001). Also on <http://www.grovemusic.com>

'A common approach to defining popular music is to link popularity with scale of activity. Usually this is measured in terms of consumption, for example by counting sales of sheet music or recordings. While it seems reasonable to expect music thought of as 'popular music' to have a large audience, there are well-known methodological difficulties standing in the way of credible measurement, and – perhaps more seriously – this approach cannot take account of qualitative as against quantitative factors: for instance, repeat hearings are not counted, depth of response does not feature, socially diverse audiences are treated as one aggregated market and there is no differentiation between musical styles. Thus sales figures, however useful, measure sales rather than popularity.'

2. Plagiarised (paraphrased) version:

'One way of defining popular music is in terms of consumption, e.g. by counting the number of sales of recordings or sheet music. Although it might seem reasonable to expect music that is thought of as 'popular' to have a large audience it is a far from unproblematic definition: there are problems associated with measuring this 'popularity', it does not take into account repeated hearings, nor the kind of response elicited, nor is there any distinction made between audience types and stylistic differences. Therefore, although sales figures may be a useful source of information, they tell us about sales rather than popularity.'

3. Correctly referenced version:

'Middleton identifies three different definitions of popular music (Middleton 2001). The first of these links popular music with consumption and the notion that popular music is music, which has a large audience. However, this apparently straightforward definition turns out to be somewhat more problematic on closer inspection. For example, Middleton argues that because measurements of consumption are often based on sales of recordings and sheet music (measurements which are themselves further flawed) they are less revealing about qualitative aspects of consumption such as differentiation by audience or style and the type of response elicited. A further discussion of the nature of popular music is found in [reference to a contrasting scholarly view not cited by Middleton but located by the student in his or her background research]....'

## ASSESSMENT AND THE AWARD OF DEGREES

### Submission of work

At the end of each semester three weeks are devoted to assessment; examinations are held within this period and the submission dates for final projects etc. will normally fall within the first of the three weeks.

Normally you will be required to submit two copies of work to be assessed; one copy will be returned to you when the marking is complete. This will not necessarily apply to work consisting primarily of musical notation, especially if scores are larger than A4 size. Course tutors will give advice on this matter.

Dissertations, compositions and other assessed work must be handed in by the candidate to office staff during Office opening hours. You should complete two copies of the 'Receipt for Formally Assessed Coursework' – the form can be obtained from the Office or from the Departmental website: <http://www.shef.ac.uk/music/students.html>. Both copies will be signed by the member of staff receiving the work. One copy is then forwarded to the module tutor and the other is retained by the student. On these forms you should identify yourself by your registration number only. Submitted work should include the title of the module and assignment, and each page should be numbered, with a header identifying the module code and your registration number.

Work submitted after the due date will be penalised. The University-wide penalty is 5% per day (excluding bank holidays): this would mean that a piece of work receiving 60 on the 100-point scale would lose three marks per day for the first five days. Work submitted five or more days late would receive a mark of 0. The same penalties are applied to coursework required by set dates earlier in the semester. Where work is regularly set and marked for formative feedback, the lecturer is also entitled to apply a policy of zero tolerance for late submission.

Students who are prevented from completing work on time because of illness or other non-academic cause must submit medical evidence or other appropriate documentation. Such students should consult their module tutor and the Director of Undergraduate Studies at the earliest opportunity. Problems with computers will not normally be accepted as a reason for late submission.

### Marking procedures

Modules are marked according to the 100-point scale as follows:

- 70 and above – Class 1
- 60-69 – Class 2 division 1
- 50-59 – Class 2 division 2

45-49 – Class 3  
40-44 – Pass  
39 and below – Fail

Work is normally marked initially by the member of staff responsible for the module. The marks are then moderated by another member of staff who will look carefully at everything judged to be first-class in standard, or not passable; the second marker will also look at samples of work in the other categories, and, if appropriate, at all the work submitted by all candidates. Following this, the work and the proposed marks are made available to the external examiner, whose role is to arbitrate in any case of disagreement between the internal markers, and to ensure that the standards being applied are fair and comparable to those which apply in other universities.

Scripts from formal examinations remain anonymous until the marking process is complete for the module concerned.

### **Guidance on receiving and responding to feedback**

Students are welcome to ask module tutors for formative feedback on their work. Drafts should be sent at least two weeks before an assignment deadline, ideally with specific questions on which you require advice. Staff will be willing to provide general guidance and advice on additional work to be done on the assignment, but not detailed editing or proof-reading, for which the Writing Advisory Service should be used.

Students are responsible for making effective use of the feedback provided, by identifying suggestions that are relevant to future assignments, and changing work habits as necessary to accommodate these.

### **Assessment Criteria**

The University's generic assessment descriptors for work at each level and work deserving a particular class can be found on the Departmental Website. Note that Level 1 is also known as Certificate Level [C], Level 2 is also known as Intermediate Level [I] and Level 3 is also known as Honours Level [H].

The specific criteria given below are those used, within this framework, for work in the Music Department.

### **Criteria for assessment of written work**

The following guidelines show the criteria used by examiners in assessing written work. It is not a checklist: a piece of work does not have to fulfil all the criteria listed to gain a particular class. Examiners will form

judgements based on the predominant character of the work. However, *all* work must display acceptable standards of referencing, and will lose marks otherwise.

### First Class (70+)

Well argued and very perceptive work, showing originality in approaching the subject matter and independence of thought in referring, where appropriate, to existing literature. The work will be strongly constructed and well written, normally with style and flair.

70-75            A clear awareness of the salient points and a sense of personal involvement, with a high level of critical and/or analytical thought well in evidence, though not sustained throughout.

76-85            An excellent level of imaginative, critical and original thought, showing the ability to pursue independent lines of inquiry and conduct perceptive and scholarly research.

86+              Work that is exceptional in all respects, showing the ability to conduct advanced and imaginative musical research beyond the levels expected of undergraduate work.

### Upper Second (60-69)

A sound upper second will denote well argued and logically structured work showing, where appropriate, wide reading and the ability to weigh up sources. It will identify key issues. It will be well written with few technical errors. Some breadth and depth of knowledge will be evident, but there may be a lack of sustained original thought. A mark towards the top of the range suggests a thoughtful use of sources, and there may be some originality and critical acumen. A mark towards the bottom of the range denotes a coherent and well presented piece of work, with adequate examples from primary or secondary sources but without much imagination.

### Lower Second (50-59)

Competent work showing some familiarity with the subject matter, including appropriate reading adequately referenced. However, this reading may be rather narrow, or undue reliance may be placed on it. Work will be descriptive rather than critical or analytical. There may be factual or technical errors. Presentation will be reasonably accurate, but there may be grammatical or spelling errors. A mark towards the top of the range suggests fair knowledge and competence, with some attempt at logical argument or analysis, but this may be insufficiently developed, or key points may be omitted. A mark towards the bottom of the range suggests a thin argument, limited examples and perhaps some confusion.

### Third (45-49)

Some knowledge of relevant material, and some attempt at a coherent piece of writing. Response to questions superficial, with little or no argument; primary sources may be ignored. There may be significant confusion. There may be serious weaknesses in organisation, and in vocabulary, punctuation and spelling. It may lack accurate references or bibliography. A thin piece of work.

#### Pass without honours (40-44)

Some signs of knowledge, but at an elementary level. There may be numerous errors of fact and expression may be so weak as to be at times unintelligible.

#### Fail (0-39)

Failure to carry out the task assigned. Negligible content. There may be evidence of plagiarism or collusion. 0 indicates work either not submitted or unworthy of marking.

### **Criteria for assessment of composition**

The following guidelines show the criteria used by examiners in assessing composition. It is not a checklist: a piece of work does not have to fulfil all the criteria listed to gain a particular class. Examiners will form judgements based on the predominant character of the work.

#### First Class (70+)

Very original work demonstrating the ability to generate and develop musical ideas into a coherent and meaningful structure. The work is imaginative and there is evidence both of independent thought and of an active engagement with, and an understanding of, the prevailing stylistic tendencies in the music of our time (or, for stylistic composition, the music of the appropriate historical period).

70-75 The work demonstrates a thorough understanding and command of the medium (whether instrumental, vocal or electroacoustic) and confidence in harnessing it to creative ends. There is a sense of personal communication through the music, with ideas clearly expressed and presented. While the work displays excellent standards of imaginative, creative and technical achievement, this is not sustained throughout.

76-85 An excellent level of imaginative, critical and original thought. The work demonstrates independence of thought as well as a thorough technical command of the medium and the materials used.

86+ Work that is outstanding in all respects, showing the ability to pursue advanced composition at a level beyond that expected of undergraduate students.

#### Upper Second (60-69)

A sound upper second will denote carefully structured and well presented work revealing a strong background and understanding of the broad

principles of composition. There will be clear evidence of an awareness of the prevailing stylistic tendencies in the music of our time (or, for stylistic composition, the music of the appropriate historical period), but the work may fall short of sustained original thought. Few technical errors. A mark towards the top of the range suggests a well developed and clearly presented submission with some touches of originality and personal expression. A mark towards the bottom of the range suggests a coherent and well presented submission but rather lacking in imagination and originality of invention.

#### Lower Second (50-59)

Competent work which conforms to the broader demands for coherence and soundness of technique, but without much evidence of original thinking or imagination. There may be lapses in coherence and some errors in presentation (e.g. unidiomatic writing for instruments or studio glitches). Evidence of limited knowledge of the music of our time (or, in the case of stylistic composition, the music of the appropriate historical period). A mark towards the top of the range suggests fair technical accomplishment and competence, with some attempt at musical coherence and expression, but this may be insufficiently developed or inadequately sustained. A mark towards the bottom of the range suggests a less cogent presentation with a number of technical errors and lapses.

#### Third (45-49)

Evidence of some background knowledge of compositional technique and some attempt at developing a coherent piece of work. However, the work is superficial and technically flawed, with lapses and errors of judgement in writing for the medium. There is little evidence of imagination or originality in the work and there may be serious weaknesses in organisation and presentation. Little evidence of an awareness of the prevailing stylistic tendencies in the music of our time (or, for stylistic composition, the music of the appropriate historical period).

#### Pass without honours (40-44)

Only elementary evidence of compositional skills. There may be several technical errors in the manipulation of musical materials, in writing competently for instruments or in the handling of studio resources.

#### Fail (0-39)

Failure to carry out the task assigned. Negligible content. There may be evidence of plagiarism or collusion. 0 indicates work either not submitted or unworthy of marking.

### **Criteria for assessment of performance**

The following guidelines show the criteria used by examiners in assessing undergraduate recitals. Judgements will be based both on the content and on the level of delivery. However, these guidelines are not a checklist: examiners will form judgements based on the predominant character of the work. Naturally the standards expected will rise at each level. The descriptors below relate to level three work. At level one the foundations of such work should be in evidence; at level two significant progress towards achieving it should have been made. Guidelines specific to each level will be given out in MUS110 (Performance), MUS208 (Practical Skills) and the level three Recital Class respectively.

#### Criteria for Content

- The suitability of the programme content to the performer's technical level.
- The range of expressive possibilities indicated by the chosen music.

*In addition, at level three:*

- Students are advised to include at least one piece in a 'contemporary' style or, where this is not appropriate to the instrument, to ensure that their programme demonstrates a range of styles and techniques.
- The submission of well-written programme notes for double recitals.
- Credit may be given for a thematically coherent programme or for performance from the performer's own edition.

#### Criteria for Delivery

- The level of technical control over the instrument or voice indicated by specific criteria such as intonation, tone quality, dynamic control, facility and articulation.
- The degree of musical insight indicated in the interpretations, including understanding of historically appropriate styles.
- The degree of musical communication with the audience.

*In addition, at level three:*

- Credit may be withheld if the standard of stage etiquette is not appropriate.

NB: Although marks are not awarded directly for memorisation, a well memorised performance often communicates better; students are advised to weigh up the potential advantages of memorising one or more pieces in their programme.

#### First Class (70+)

A mark in this range will be given for a recital which demonstrates technical

expertise, stylistic awareness, interpretative ability and effective communication at a high level. Marks towards the top of this range will be given for a recital which in the opinion of the examiners is exceptional in all respects.

#### Upper second (60-69)

A sound performance in this range will demonstrate effective technical control and some sense of style. The programme will be well planned and the performance efficiently projected. A mark towards the top of this range will indicate that the recital was presented with a degree of flair and musical insight. However, this may not be sustained throughout.

#### Lower second (50-59)

A performance in this range may be technically competent, but may lack musical insight and effective delivery.

#### Third

A performance in this range will demonstrate some evidence of musicianship and interpretative ability, but in the context of a generally low technical achievement.

#### Pass without honours (40-44)

A performance that fulfils few of the criteria given above.

#### Fail (0-39)

An unacceptable performance that fulfils none, or hardly any, of the examiners' criteria.

### **Degree classification**

The class of degree awarded is based on the marks for the twelve modules studied at levels two and three. Level three results are doubly weighted, counting for two-thirds in the calculation of the final classification. Full details of the methods used to calculate borderline marks are available on the university website. The Board of Examiners considers each student individually, and recommends the classifications which are subject to confirmation by the Faculty of Arts and the University Senate. The recommendations for dual students are determined at the meeting of whichever Board of Examiners takes place at the later date, with representatives from both departments attending.

### **Disclosure of marks**

Your class of degree and the marks you obtain for individual modules are confidential to the University and yourself, and will not be publicly displayed. However, if you ask for a reference from a member of the

academic staff, it will be assumed that details of your examination performance can be disclosed, unless you say otherwise.

## FURTHER INFORMATION

### University regulations

The General University Regulations apply to all students in all Faculties. They include regulations which refer to:

- Registration and Fees
- Attendance
- Academic Progress
- Appeals
- Student Discipline, etc.

They can be found in Supplement I of the University Calendar, or in the appendices to the *Academic Diary & Student Handbook*. This publication contains a wide range of information on the University's procedures and facilities. It is issued free to new undergraduates; other students can purchase copies from the Union Shop.

The General Regulations for First Degrees give the Examiners the discretion to allow students to proceed from level one to level two with 100 credits or from level two to level three with 80 credits. For a full explanation, including the conventions specific to particular Faculties, you are recommended to consult the General Regulations and the Faculty Examination Conventions.

### Prizes

The following prizes and scholarships are available to students in the Music Department:

CHANCELLOR'S MEDAL Eligible candidates: all students of the University. Criterion: the outstanding contribution made by an individual student to the reputation or well being of the University

GIBBONS PRIZE Eligible candidates: all students in the Faculty of Arts. Criterion: the best candidate who, in the year of the award, has been placed in the first class of a Special Honours School

MRS STEWART BLAKE B.MUS PRIZE Eligible students: those reading for the degree of Bachelor of Music. Criterion: the above examination

MRS STEWART BLAKE DISSERTATION PRIZE Eligible students: those registered for either MUS301 or MUS332. Criterion: the best dissertation (MUS301 or MUS332)

MRS STEWART BLAKE RECITAL PRIZE Eligible students: those registered for MUS303 or MUS334. Criterion: the best recital (MUS303 or MUS334)

PHILLIP JOHN LORD COMPOSITION PRIZE Eligible students: those registered for MUS302 or MUS333. Criterion: the best portfolio of original compositions (MUS302 or MUS333)

JOHN FROGGATT PRIZE Eligible candidates: students reading for the degree of Bachelor of Arts in a school of study which provides for specialisation in Music and a modern foreign language. Criterion: the above examination

JULIAN PAYNE PRIZE Eligible candidates: all first-year students taking Music as one of their subjects. Criterion: the best result in the music examinations apart from the recital

JULIAN PAYNE RECITAL PRIZE Eligible candidates: all first-year students taking MUS110 (Performance). Criterion: the best recital given in the above examination

SIR THOMAS BEECHAM SCHOLARSHIP Eligible candidates: all first-year Music students registered for the BMus degree. Criterion: the best result in the Music examinations

SIR HENRY COWARD ORGAN SCHOLARSHIP Eligible candidates: students applying through UCAS for a place at Sheffield University; first-year students already at the University. Criterion: the best organist as determined by a recital audition.

### **Student feedback**

At the end of each semester, you will be invited to complete at least two questionnaires: a general one dealing with aspects of the degree programme as a whole, and one for each individual module that you have taken in that semester. All replies are anonymous. The purpose of the exercise is to help staff identify good or less good features of the courses they teach, and to invite suggestions for improvement. A number of changes have been made in recent years in response to comments made by students in the questionnaires, and your participation in the future will be much appreciated.

### **Departmental management structure**

The Department is managed through a system of committees, several of which include student representatives. Opportunities to stand as a student representative are advertised at the start of the academic year, and all students are encouraged to use their year rep as a channel for questions and suggestions about any aspect of department practice.

#### Departmental Board

1. Membership
  - i) All the permanent teaching staff; research fellows
  - ii) Elected student representatives: two BMus students from each year; and one dual student; two postgraduates (one on a taught course, one a research student). Other individuals (e.g. part-time staff, other students) may attend from time to time as necessary or appropriate.

## 2. Officers

The chairperson is the Head of Department and the secretary is the Departmental Administrator.

## 3. Terms of reference

The Board meets seven times per year, with the first and last meetings taking place just before and just after the academic year (i.e., in September and June), attended only by staff. The Board considers all matters relating to the running and development of the Department, and at each meeting will normally consider reports (however brief) from the four departmental committees (see below). Meetings are divided into unreserved and reserved business.

Four committees report to the Departmental Board:

### Teaching and Learning Committee

#### 1. Membership

- i) The chairs of the Undergraduate and Postgraduate Sub-Committees (see below) and one other member of each of those committees; the member of staff responsible for student evaluation
- ii) Elected student representatives: one BMus student from each year; two dual students, from different years; one 'taught' postgraduate

#### 2. Officers

The chair is the Director of Undergraduate Studies; the secretary is the Departmental Administrator.

#### 3. Terms of reference

The committee meets once per semester. Its remit is to consider student feedback from the review of modules undertaken each semester, and to decide on any necessary action resulting from that feedback.

### Research Committee

Membership includes staff and one research student. The committee normally meets three times per year; it considers research matters relating to staff and students, and the strategic preparation for external assessments of the Department's research.

### Finance Committee

Staff membership, including the Departmental Administrator. The committee normally meets twice per term, and its remit includes consideration of bids for funding from staff and students.

### Technical and Maintenance Committee

Staff membership, including the Departmental Administrator; two student representatives (one undergraduate and one postgraduate). The committee is responsible for monitoring and maintaining the standard of departmental facilities, including computing resources.

In addition to the above, there are occasional Departmental Open Meetings, serving as a forum for general announcements and student suggestions. At such a meeting in week 3 of the first semester, student representatives to departmental committees are elected.

### **In case of illness or difficulty**

You must inform the Departmental Administrator if you are unable to attend classes due to illness or personal problems. If you are going to be absent due to illness for a period of longer than seven days, you must obtain a medical certificate from the University Health Service. If illness prevents you from attending an examination or severely impairs your progress in any part of the course you must consult the University Health Service and ask them to write to the Head of Department on your behalf, informing him of the facts of the case.

You may consult any member of staff if you are having personal problems. These will always be dealt with in confidence. Counselling services are also provided by the University, free of charge, to any student who would prefer to talk to someone outside the Department. Students considering withdrawing from the University are strongly advised to consult the Head of the Department of Music before making any decision.

### **Paid employment**

The University recommends that full-time students do not undertake more than 16 hours per week paid employment during term time.

### **Careers**

Students are encouraged to make use of the support offered by the University's Careers Service, ideally from early on in their academic studies. Their website provides an overview of the facilities available, as well as links to a wide range of information and the Email Enquiry Service:

<http://www.shef.ac.uk/careers>

Careers Advisors are available to offer confidential advice and guidance to students on an individual basis. In addition the Careers Service organises a wide range of events including employer presentations, recruitment fairs and a programme of talks, full details of which can be found through the 'What's On' diary.

388 Glossop Road  
Sheffield  
S10 2JA  
Telephone: +44 (0)114 22 20910

## **Nightline**

### What is Nightline?

- Nightline is a telephone listening and information service, run by trained student volunteers for students of the University of Sheffield.
- The service is available from 8pm to 8am every night during term time.
- Nightline is 100% anonymous, confidential, non-judgemental and non-directive. We are always happy to listen - no problem is too big or too small!

### What does Nightline offer?

There are three different services offered by Nightline-

- 1) **The listening service:** students can contact us on the listening line to talk about any problems they might be experiencing. Whether you have relationship problems, academic issues, concerns about a friend, are in a difficult situation, or just need to talk to someone- Nightline is here to listen.
- 2) **The information service:** we are a great source of information- from taxi numbers to the address of the nearest late-night supermarket, the location of an exam hall, or the telephone number for the Union box office.
- 3) We also have an **e-listening / information service:** you can email us about any problems you might be experiencing, and we will reply to you within 48 hours. Your email address is hidden from us, meaning this service is still completely anonymous.

### **How can I contact Nightline?**

**Listening** 0114 2228787 (Call free from internal telephone on Ext. 28787)

Information 0114 2228788 (Call free from internal telephone on Ext. 28788)

E-listening [nightline@sheffield.ac.uk](mailto:nightline@sheffield.ac.uk)

The numbers can be found on the back of your U-Card.

## Health & Safety

The Department's Safety Officer is Mr Pete Fletcher.

### In Case of Accident

First Aid boxes are located as follows:

- (1) In the Departmental Office
- (2) Ground Floor, Soundhouse

Report any items used to the Departmental Safety Officer so they can be replaced immediately. You are obliged by law to report any accident on the Department premises to the responsible authorities: the Department Safety Officer.

If first aid is required students should contact Adrian Moore or Pete Fletcher.

### In Case of Fire

#### **On discovery:**

1. Sound the Alarm  
Use the alarm bells to raise the alarm.
2. Dial 4444 on internal phone or 999  
State Location: The Jessop Building, 34 Leavygreave Road or The Soundhouse, Gell Street, and Nature of Fire.
3. Tackle fire with appliances if safe to do so.
4. Close doors if fire is to be left.

#### **On hearing the Alarm:**

1. Evacuate the building immediately via the nearest available exit. The Jessop's assembly point is St George's Church. The Soundhouse's assembly point is the paved area next to the Jessop West building.
2. Stand well clear of the burning building.

**REMEMBER:** Property can be replaced - lives cannot. If the alarm sounds and you have your musical instrument with you - carry it outside (if it's portable). If you do not have it (or any other item of your personal property) with you, leave it where it is. You must not rush off to collect it because the result would be chaos with some people running upstairs whilst others were being evacuated in the opposite direction.

Despite this regulation the Department does not accept any responsibility for loss or damage to the personal property of users of

the building. It is in your interests to make sure that valuable musical instruments are fully insured.

Please note the first alarm is tested every Monday at 12.00 noon
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### **Dyslexia & Disabilities**

If you have a disability, or become aware of an issue during the course of your studies please speak to your Personal Tutor or the Departmental Disabilities & Dyslexia Officer (Ms Jo Burrows).

### **Data Protection/Personal Information**

Personal information about you is held by the University and carried across University systems. The University needs to have and use this information to perform its usual business. You can be assured that access to this information is restricted, in part or in whole. Your rights of access are protected under the English law of Data Protection, and the University adheres to strict policy on this subject.

The University takes the confidentiality of all personal information particularly seriously and consequently takes all reasonable steps to comply with the principles of the Data Protection Act 1998. The University aims to collect personal information only in order to meet specific legitimate purposes, and to retain that information only for as long as those purposes remain valid. Ordinarily the University will not pass the individualised personal information to any third party, save where required by law, statutory obligations or legitimate purposes balanced against the rights and interests of the data subject.

The Data Protection Act of 1988 governs student records. For information on how the University implements this see [www.shef.ac.uk/dataprotection](http://www.shef.ac.uk/dataprotection)

If you wish to see your file in the Department of Music, you may do so by making a written request to the Head of Department.

### **Staff telephone numbers and e-mail addresses**

Jo Burrows	20470	j.m.burrows@
Stewart Campbell	20499	s.campbell@
James Crewe	20495	j.a.crewe@
Nicola Dibben	20480	n.j.dibben@
Mary Dullea	20461	m.dullea@
Pete Fletcher	20471	p.fletcher@
Tony Houghton	20478	a.houghton@
Simon Keefe	20472	s.keefe@
Simon Keegan-Phipps	20465	s.keegan-hipps@
Dorothy Ker	20496	d.ker@
Andrew Killick	20460	a.killick@

Dominic McHugh	20487	d.mchugh@
Adrian Moore	20486	a.j.moore@
Dave Moore	20464	d.moore@
George Nicholson	20479	g.nicholson@
David Patmore	20494	d.patmore@
Stephanie Pitts	20481	s.e.pitts@
Jonathan Stock	20483	j.p.j.stock@
Renee Timmers	20477	r.timmers@
Kathleen Van Buren	20497	k.j.vanburen@

When phoning from outside the University, add 22 before the 5-digit number; when phoning from outside Sheffield, add 0114 before the 7-digit number. All the e-mail addresses are completed by [sheffield.ac.uk](mailto:sheffield.ac.uk)

## Useful University web pages

### The Academic Skills Hub (TASH)

[www.shef.ac.uk/tash](http://www.shef.ac.uk/tash)

### The Student's Charter (statement of policies, rights, responsibilities and expectations)

[www.shef.ac.uk/ssid/charter](http://www.shef.ac.uk/ssid/charter)

### Student Services Information Desk (general information)

[www.shef.ac.uk/ssid](http://www.shef.ac.uk/ssid)

### Your University Record (details of your registration information, add/drop information, list of modules available)

[www.shef.ac.uk/ssid/record](http://www.shef.ac.uk/ssid/record)

### Frequently Asked Questions

[www.shef.ac.uk/ssid/faq](http://www.shef.ac.uk/ssid/faq)

### Examination Information

[www.shef.ac.uk/ssid/exams](http://www.shef.ac.uk/ssid/exams)

### Financial Information

[www.shef.ac.uk/ssid/finance](http://www.shef.ac.uk/ssid/finance)

### Student Welfare

[www.shef.ac.uk/ssid/welfare](http://www.shef.ac.uk/ssid/welfare)

### Information for Disabled Students

[www.shef.ac.uk/disability](http://www.shef.ac.uk/disability)

### Information for Mature Student

[www.shef.ac.uk/ssid/welfare/mature](http://www.shef.ac.uk/ssid/welfare/mature)

### Information for International Students

[www.shef.ac.uk/ssid/international](http://www.shef.ac.uk/ssid/international)

### University Health Service

[www.shef.ac.uk/health](http://www.shef.ac.uk/health)

### University Counselling Service

[www.shef.ac.uk/counselling](http://www.shef.ac.uk/counselling)