



The
University
Of
Sheffield.

The
Department
Of
Music.

GRADUATE HANDBOOK

2011-2012

This handbook is for postgraduate students taking music degrees at the University of Sheffield and for Music staff who work with graduate students. The handbook is updated annually, and every student and member of staff is asked to collect a new edition each academic year.

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WELCOME

Welcome to graduate study at Sheffield. Ours is a broad community of full-time and part-time students based here in Sheffield, elsewhere in Britain and around the world. About fifty graduate research students are registered for study at any one time, as well as fifty or more taught graduate students, making us one of the largest graduate programmes in music anywhere in Britain. Their chosen areas of research encompass **composition**, including electroacoustic work and music technology; **ethnomusicology**, with particular strengths in East Asia, Africa, English traditional music and theoretical issues; **performance studies** and performance practice; **popular music**, including world beat and jazz; subjects across the broad field of the **psychology of music**, which incorporates empirical approaches to music perception, cognition, and emotion, music therapy, musical education and development, and the psychology of performance; and the history, theory and aesthetics of **Western art music**. Much student work combines elements of two or more of these areas and approaches. We are justly proud of the range and depth of experience represented by this community of staff and students, and confident that you will find it a rich and stimulating environment in which to work.

This handbook provides information about study programmes, facilities and support for students in the Department of Music. For general information on graduate study at Sheffield (including information on central facilities, student support services and regulations) see the further suggestions toward the end of this book. If you cannot easily find the information you want, do let us know so that we can provide an answer and possibly rectify things in the next version of this handbook.

We hope that your time at Sheffield will prove to be academically inspiring, personally enjoyable and musically exciting, and we encourage you to participate as fully as possible in all aspects of the life of the Department of Music. There is regular opportunity for lively debate and exchange of ideas in the Monday afternoon Research Seminars, and Graduate Study Days. There is also an interdisciplinary graduate research discussion forum in the Faculty of Arts, and many opportunities to attend similar seminars at other departments across the university. Where possible, graduate students are invited to hone their presentation skills in front of undergraduate classes, and some students will be awarded paid teaching assistantships during their studies here. Finally, do also make the most of the many opportunities on offer for performing and listening to music, both here in the Department and in the City. We wish you every success.

George Nicholson (Director of Graduate Studies)

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 DLMA's 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

SUPPORT STAFF

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

Jo Burrows (j.m.burrows@sheffield.ac.uk) Responsible and point of contact for:
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

Stewart Campbell (s.campbell@sheffield.ac.uk) Responsible and point of contact for:
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

James Crewe (j.a.crewe@sheffield.ac.uk) - till January 2012 Responsible and point of contact for:
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

Pete Fletcher (p.fletcher@sheffield.ac.uk) Responsible and point of contact for:
Technical Support
Departmental Safety Officer
Departmental Webpages
Equipment Bookings
Card Access

Dave Moore (d.moore@sheffield.ac.uk) Responsible and point of contact for:
Studio Support
Equipment Bookings
Studio Keys

Tony Houghton (a.houghton@sheffield.ac.uk)
Responsible and point of contact for:
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.

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

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.

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 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 6.00pm. U-cards will allow entry students during these hours. Access after normal working hours is restricted to students who have attend the 'out of hours' training course and fire training. Further details will provided during the first week of the academic year.

IT facilities

Open Access IT facilities are available to all students on the main University campus, networked and computers for applied uses (e.g. studio work or empirical work) are available in the Music

Technology Lab (Room 2.16 – 2nd floor). 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 electroacoustic 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 Dave Moore or Pete Fletcher 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.

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.

Pianist Mary Dullea is Director of Performance and as soloist and chamber musician has performed throughout Ireland, England, Europe, USA, China and South Africa at venues including London's Wigmore Hall, Shanghai Oriental Arts Centre, Symphony Space, New York City, Casa da Musica, Porto and Palazzo Albrizzi, Venice. She broadcasts regularly for BBC Radio 3 and RTE Lyric FM. Mary appears as soloist on a Joe Cutler portrait disc (NMC) and on Altarus Records (a Simon Mawhinney portrait disc). Releases with Darragh Morgan (violin), include *thirty-nine pages* by Paul Whitty for Divine Art and *Opera* (NMC). 2011/12 sees releases on Mode Records, MN Records, NMC, Naxos and Divine Art. She is the pianist in the Fidelio Trio who perform diverse repertoire internationally. Their critically acclaimed CDs include *Bulb* (Irish piano trios) on NMC, *Metamorphoses* (chamber music of Haflidi Hallgrímsson) and *The Piano Tuner* (Piano Trios from Scotland) on Delphian Records. As well as her recording projects and commissioning of new works, recent areas of research include repertoire that incorporates the use of the inside and the outside of the piano as well as the impact that performing with extended techniques can have on ensemble playing.

www.marydullea.com
www.fideliotrio.com

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.

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, who 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.

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 lunchtime concerts manager, Stewart Campbell, if you would like to offer part or all of a programme.

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).

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>

SCHOLARSHIPS AND BURSARIES

Information on Scholarships from a variety of sources can be found via the University website. Most require applications up to nine months before the start of your degree programme, so start looking early if you intend to apply. The University of Sheffield also offers several awards and Fee Scholarships each year for part-time and full-time research students entering the Department's MA, MMus, MPhil and PhD courses. One additional scholarship is occasionally offered to an organist. Home (i.e., UK and EU) bursaries pay 100% of tuition fees, while overseas bursaries cover the difference between the non-EU rate and the home rate. Closing dates change each year, and up to date information is available at <http://www.shef.ac.uk/pgresearch/studentships>. Most have complicated application forms with quite specific criteria, and all see fierce competition—it is a waste of time to send in an ill-prepared, last-minute application, and even a student with a genuinely excellent record needs to prepare a very carefully written application to stand any serious chance of success.

A small number of further studentships and bursaries are open to students in the Department:

Title of award	Julian Payne Graduate Bursary
Value of award	£1,500
Number available	one
Closing date for applications	1 May annually
Open to UK/EU/Overseas?	open to all
Additional information, e.g. application process, additional eligibility criteria	The Bursary is open to students taking a one-year graduate course in the Department of Music (MMus or MA). Priority will be given to graduates of the University of Sheffield.
Departmental contact	Director of Graduate Studies

Title of award	Harry Worthington Travel Scholarship
Value of award	£2,000 (total)
Number available	multiple
Closing date for applications	31 January annually
Open to UK/EU/Overseas?	open to all
Additional information, e.g. application process, additional eligibility criteria	The Scholarship is open to students attending "one of the great Classical Music festivals throughout the world"
Departmental contact	Director of Graduate Studies

Title of award	Petrie Watson Exhibitions
Value of award	£250-750 (each)
Number available	multiple
Closing date for applications	21 February annually
Open to- UK/EU/Overseas?	open to all
Additional information, e.g. application process, additional eligibility criteria	The object of the Exhibitions, founded under the Will of Mr Arnold Petrie Watson, is to promote studies of an Arts nature. Exhibitions cannot be used to cover the costs of required course work nor to fund basic research work foreseeable at initial registration. 1. Exhibitions will be awarded by the Senate on the recommendation of the Board of the Faculty of Arts.

	<p>2. Exhibitions are open to students registered as full-time or part-time candidates for a higher degree in the Faculty of Arts to assist them in research for the degree.</p> <p>3. The number of Exhibitions in any one session will depend on the funds available and on the merits of the candidates presenting themselves. These merits will be assessed by the Awards and Funds Committee on the basis of (a) the candidate's record as attested by the Head of the Department concerned, and (b) the intrinsic value of the project as submitted by the candidate in a written statement.</p> <p>4. Candidates will be required, on completion of their project, to submit to the Dean a full report of the use made of the award.</p>
Departmental contact	Jo Burrows, Departmental Administrator

Title of award	Departmental Graduate Research Fund
Value of award	(£50 - £250 each)
Number available	multiple
Closing date for applications	November and March
Open to- UK/EU/Overseas ^P	open to all
Additional information, e.g. application process, additional eligibility criteria	Calls for bids and application forms are circulated by the Graduate Committee via the music postgraduate mailing list. All graduates are eligible to apply, but research students will be given priority. Applicants must submit a short statement detailing the costs applied for, and their contribution to the student's research, plus a statement from the student's supervisor regarding the need for the proposed research support.
Departmental contact	Jo Burrows, Departmental Administrator

Title of award	Learned Societies Fund
Value of award	-
Number available	multiple
Closing date for applications	open
Open to- UK/EU/Overseas ^P	Research students
Additional information, e.g. application process, additional eligibility criteria	The University provides an allowance towards expenses in attending meetings of learned societies. The Learned Societies Fund is unable to reimburse claims to an individual in advance of the costs being incurred.
Departmental contact	Jo Burrows

Title of award	Excellence Exchange Scheme
Value of award	-
Number available	multiple
Closing date for applications	October annually
Open to- UK/EU/Overseas ^P	Research students

Additional information, e.g. application process, additional eligibility criteria	Offers funding to enable research students to undertake research visits to known centres of excellence in order to develop and enhance their knowledge or skills. Application forms are available from the Graduate Research Office http://www.shef.ac.uk/pgresearch/students/excellence.html
Departmental contact	Director of Graduate Studies

PROGRAMMES OF STUDY

Degrees

Graduate study can be undertaken in the form of a taught course or by research. Taught courses are mostly designated Master of Arts (MA) and include taught modules as well as research elements such as composition, performance or a dissertation. In some cases, students may enrol for a part-time certificate or Diploma in place of one of the MA degrees. Research degrees involve a more individual study programme, supervised by a member of staff. The research degrees offered by the music department are Master of Music (MMus), Master of Philosophy (MPhil) and Doctor of Philosophy (PhD). All courses have prescribed periods of registration and time limits for completion dependent upon the mode of attendance. At Sheffield there is a range of options: with some exceptions detailed below all courses can be taken full-time or part-time, and research degrees can also be taken by joint or remote location. Courses are supported by a range of additional academic provision, such as research seminars

Taught MA degrees

- MA in Ethnomusicology
- MA in Music Management
- MA in Music Performance
- MA in Psychology of Music
- MA in Sonic Art and Media Production
- MA in World Music Studies (2 years part-time; distance learning)
- MA Psychology for Musicians (2 years part-time; distance learning)
- MA Psychology of Music in Education (2 years part-time; distance learning)

Details on all these programmes can be downloaded from the department web page: www.shef.ac.uk/music/prospective_pg/taught. Course handbooks for some of these programmes can be obtained from the relevant course director.

MMus

Students choose two from four possible options in consultation with their supervisor:

- *Composition*: a portfolio of original instrumental or electroacoustic compositions of about 25-30 minutes' total duration;
- *Dissertation*: 20,000 words on a topic of the student's choice;
- *Folio*: a collection of materials with a practical or practice-based component, such as analyses, transcriptions, interviews, fieldwork videos, teaching materials or case-studies;
- *Performance*: a 45-minute solo recital given in public to an audience, including the examiners. In appropriate circumstances, the "performance" may take the form of several short performances, and the external examiner may view these on video rather than live. With an ethnomusicological focus, students may specialise in an instrumental or vocal style which they have not previously studied; in such a case, the candidate is expected to demonstrate in the performance examination an advanced understanding of the tradition in question.

The course lasts one year full-time or two years part-time.

MPhil

This degree allows greater specialisation than the MMus. It suits those with a substantial research project already in mind. Students may also transfer to the PhD programme. Taught by individual supervision, the MPhil programme is also supported by Departmental and University research training schemes. Many applicants will already hold an MA degree prior to starting an MPhil, although exceptions can be made for well-qualified or experienced applicants. Students pursue one of the following options in consultation with their supervisor:

- *Composition*: submission is by a portfolio of original compositions (normally about 45 minutes in duration), accompanied by a written commentary (5,000 words maximum);

- *Dissertation*: a written submission of 40,000 words, which may include appendices of research materials such as interviews, transcriptions, analyses, music examples or edited music;
- *Performance Studies*: assessment is by means of a thesis and a related public performance or recital which address the same topic. Normally the recital will be of 45 minutes' duration and the thesis about 20,000 words in length.

The normal period of registration is 1-2 calendar years full-time and 2-3 years part-time. The time limit is 3 years full-time and 6 years part-time.

PhD

The doctoral degree requires completion of a major piece of original research. Students are supported by individual supervision (or by joint supervision when research draws on multiple disciplinary perspectives) and by the University Research Training Programme. Graduate Research Days and weekly research seminars provide further input. Students in this programme normally possess a high level of academic musical skill prior to the start of their studies, and the majority have completed an MA degree prior to starting PhD studies. The University normally requires applicants to begin by registering for the MPhil degree. Subject to satisfactory progress, they may then apply for upgrade to the PhD (see **Upgrading**). Research can be undertaken in any one of the following options, in consultation with the student's supervisor:

- *Composition*: the precise nature of the portfolio will be agreed in consultation with the candidate's supervisor, but normally it will be made up of a number of compositions for a variety of instrumental and vocal forces, totalling about 1.5 to 2 hours of music. Some or all of the compositions may be electroacoustic in nature, and presented on DAT or compact disc. The portfolio should demonstrate the candidate's ability to handle with confidence a variety of forms and genres, and the work should show coherence, invention and originality. The portfolio must be accompanied by a written commentary (10,000 words maximum) outlining the structure of the works and discussing the composer's methods and creative outlook. The candidate should show an awareness of the cultural mores in which the work has taken place. Additionally, the portfolio may be accompanied by audio or video recordings of instrumental and vocal compositions. In the case of live performances of compositions (i.e., non-electroacoustic recorded submissions) the standard of the recorded sound and/or the performance will not prejudice the assessment of the work.
- *Dissertation*: a written submission of 75,000 words. Where appropriate the candidate may wish to present supplementary material such as musical examples (whether notated or recorded), fieldwork materials, photographs, questionnaires. Detailed regulations on the number of copies to be submitted, binding and presentation can be found in the University's *Guidebook for Research Students and Supervisors* and available online at the Graduate Research Office's site: www.shef.ac.uk/pgresearch/staff/howto.
- *Performance Studies*: the assessment is by means of a thesis and a related public performance or recital in which aspects of the thesis are illustrated. The precise nature of the performed component and its relation to the thesis will be agreed in consultation with the candidate's supervisor, but normally a full evening-length recital or a public lecture-recital will be expected. Depending on the agreed balance between thesis and performance it may be appropriate for the thesis to be shorter than the maximum length of 75,000 words.

The normal period of registration for the PhD is 2-3 calendar years full-time and 4 calendar years part-time. The time limit for submission is 4 calendar years for full-time and 8 calendar years part-time registration. Performance should normally be given after submission of the thesis.

The difference between the Master and Doctoral levels, apart from the length of the registration period, lies in the quality of a successful PhD thesis, which must be judged to be the result of original research, to be an addition to knowledge and to be worthy of publication either in full or in an abridged form. The award of either degree also requires a pass in an oral examination.

Research students who wish to study for a PhD are initially registered for an MPhil degree. Their registration is then upgraded to PhD, assuming progress has been satisfactory (see **Upgrading**).

Supervision

All research students, and MA students at the dissertation or folio of compositions stage, have at least one supervisor. It is the role of the supervisor to advise the student on the nature of the research and the standard expected, and to give guidance on choice of any Research Training Programme modules taken and further training required, as well as giving feedback and advice on drafts of work and, as appropriate, on the preparation of applications for work following completion of the degree. In the final stages of the degree, the supervisor initiates the appointment of examiners and assists the student in preparation for the oral examination. It is the student's responsibility to conduct the research itself, to maintain appropriate ethical standards and to manage the writing-up and submission process.

Students must submit work to their supervisor regularly and take note of guidance offered by the supervisor. The frequency and length of supervisions is at the discretion of supervisor and student; however the Departmental expectation is that there would be at least one one-hour meeting per month for each full-time student. Each supervision should be reported, with a brief account of work completed prior to the session and a record of the targets agreed by the supervisor and student for the next meeting. A copy of this supervision should be retained by the student and a second copy placed in the student's file in the Departmental Office. Students may use an online form for this purpose available at www.shef.ac.uk/pgresearch/uosonly/suprec.html or tutors can acquire a Departmental form from the Director of Graduate Studies. In the case of online tutorials, both supervisor and student should save the discussion to disk at the end of the session. Note that students for whom no written record exists may not be permitted to upgrade from MPhil to PhD registration, so it is crucial that full records are maintained.

A University Code of Practice governs research supervisions, and both tutors and graduate students should make themselves familiar with its requirements and expectations. Students should also read and comply with the University's *Guidebook for Research Students and Supervisors*, the guide *Research Training at the University of Sheffield* and information contained in this *Departmental Graduate Handbook*. Much of the general advice in the above publications can also be found under "Supervision" (and other headings) at www.shef.ac.uk/pgresearch/staff/howto. In addition, excellent advice on successfully completing a research degree is available in print and web-based publications: see *Supervising a Doctorate* (www.grad.ac.uk).

Performance Tuition

Performance tuition is intended to be responsive to the research needs of individual students on a performance programme, but must be of sufficient depth to provide original research leading to a written dissertation. For their practical studies students work regularly with a single instrumental or vocal teacher provided by the Department throughout their studies, but some use their funding to gain tuition from a range of different expert teachers, thereby developing a broader perspective on their own performance skills and gaining specialist insight on contrasting areas of the repertory. In each case, the onus lies with the student to exploit the opportunity such tuition brings in order to develop an appropriate level of new research perspectives.

For research programmes including a recital component, instrumental or vocal teaching is provided by the Department at the rate of 24 hours per annum for FT students, and 12 hours per annum for PT students, for each year of normal registration (i.e. 3 years for a FT PhD). Full-time students on the MMus with recital receive 18 hours instrumental or vocal tuition; part-time students will receive 9 hours per annum for each year of normal registration. Discuss with your supervisor how best to utilise this resource; he or she will also help you locate an appropriate teacher or teachers. Check that your teacher has a copy of this guidebook so that they can see your requirements.

Personal Tutor

As a graduate student you will be assigned a tutor who will usually act both as a personal tutor and academic supervisor. Tutorials and supervisions are arranged by mutual agreement within normal Departmental office hours. In addition, all students may arrange meetings with the Course Director of their MA or with the Director of Graduate Studies or the Head of Department to discuss their progress and related matters. Finally, you may also make an appointment with the Departmental Tutor to discuss these issues.

A range of University Student Services also exist to help you with specific difficulties and welfare issues: the Union of Students Advice Centre and Nightline, University Counselling Service, University Health Service, Student Services Information Desk, Chaplaincy services, etc.

Doctoral Development Programme (DDP) – for new research students only

Within the first few weeks of starting as a graduate student, all new research students are expected to complete a training needs analysis by means of a written form; they then go on to discuss their training needs with their supervisor who provides advice on how these needs may be best met. The Department provides two research training modules, and many new students may be recommended to attend them in whole or in part in accordance with their particular training needs (please see below for descriptions of MUS6000 and MUS6010 which until 2010 have formed part of the Research Training Programme). Other generic or subject-specific training needs may be provided at the Faculty or University level. All research students are encouraged to take responsibility for their own development and to think critically about their own skills needs as they progress through their research degree programme. Research students are expected to undertake an annual formal assessment of training needs in consultation with their supervisor.

Doctoral Development Programme for continuing research students only

This is a programme of taught modules designed for research students, aiming to provide essential training in research methods as well as important generic skills for life and work. There are over 400 unit titles to choose from, and the programme can be tailored to your individual needs and aspirations. Special modules cater for the training needs of students in their second and third years of study at graduate level, and the scheme as a whole ranges from statistical methods to such tasks as applying for work, from practice viva to dissertation editing skills, and from foreign language training to English language skills for overseas students.

All full-time graduate students on the PhD course who started their degrees between 1 August 2005 and 1 September 2010 are required to take 45 credits in the Doctoral Development Programme. (Students who started before that date need a minimum of 35 credits). A minimum of 20 credits is required to upgrade from MPhil to PhD, and this is the recommended minimum target for year 1 of graduate studies. Part-time PhD students are not required to take DDP credits at present although they can take up to 45 credits with the agreement of their supervisor, subject to registration by the Faculty of Arts. Students undertaking MPhil research but not proceeding to a PhD are not required to take DDP credits, although they may choose to follow these modules to gain training and experience in research. Students with existing experience may be allowed a partial exemption from some credits; discuss this with your supervisor, and bring details of any similar courses you took earlier, for instance as part of a research master's degree.

The Department of Music offers the following DDP modules:

MUS6000 Research Techniques: 15 credits (semester 1)

Successful research relies on the application of well-understood and skilfully deployed research techniques. In a series of seminars, we discuss and try out a series of music research techniques and skills, covering those required for several pathways in the department. Content includes electronic and physical library research skills, comprehending and editing written texts and

music notation, book and CD review techniques, presentational skills, use of recording technology, fieldwork skills, and skills in applying for funding. For assessment, students will submit a multimedia portfolio on a subject area closely related to, but not the same as, their main area of research.

MUS6010 Critique of Research: 15 credits (semester 2)

Students are introduced to research presentation skills and are engaged in informed debate of examples of research. Attendance at the weekly Departmental Research Seminar provides material for discussion. Assessment is by means of a submission of a folio of written work. For some of the Taught Masters programmes this module is a requirement.

MUS6022 Advanced Research Skills I: 5 credits (annual)

The module is aimed at research students in the Department of Music who are in their second or subsequent year of study. It provides a forum within which students may plan, execute and reflect upon a programme of skill acquisition that is tailored to their personal research needs. Students identify and propose a series of research activities (conference attendance, setting up a reading group, etc.) that address gaps in their existing experience and/or planned trajectory of employment, and are guided through these by a tutor, with whom they then reflect on the programme of activities.

MUS6033 Advanced Research Skills II: 5 credits (annual)

The module is aimed at research students in their third (or subsequent if part-time) year in the Department of Music. It provides a forum within which students plan, execute and reflect upon a programme of skill acquisition tailored to their personal research needs. Students identify and propose a series of research activities (presenting work at a conference, completing a mock viva, giving an undergraduate lecture course, etc.) that address gaps in their existing experience and/or planned trajectory of employment, and are guided through these by a tutor, with whom they then reflect on the programme of activities.

See also *Research Training at The University of Sheffield: A Guide for Research Students and Supervisors* issued by the Graduate Research Office.

Departmental Research Seminars

The Department hosts regular lectures by visiting speakers which all full-time graduate music students are expected to attend; this is also a requirement of MUS6010 Critique of Research. These are held in the Lecture Room at 4.10 p.m. – 5.30 p.m. on Monday's. A list of speakers is posted early in the first term. Informal social gatherings often follow the lectures. The seminars and social gatherings are open to all.

Graduate Study Days

The Department runs Study Days at which research students are expected to present research as part of their progress review and/or transfer from MPhil to PhD. It is expected that each PhD student will during the period of supervision present two papers at a Graduate Study Day, and that each MPhil student will present at least one at these events. A call for papers will be sent out in advance of the Graduate Study Day, and if you wish to present you will need to submit an abstract for consideration, after consultation with your supervisor. You can expect to receive feedback on your presentation from your supervisor or another member of teaching staff. During the 2011/12 academic year Graduate Study Days are scheduled for January 25 and May 16 2012.

Email and mu-postgrads@lists.shef.ac.uk

The Department puts new students onto a general announcement list for e-mail information about forthcoming departmental events and external activities that we think will be of interest to a wide number of graduate students. **We will use the e-mail address provided when you register.** If you habitually use another e-mail address, we can use that one instead, so that you do not miss important announcements. If you do this you must update your list membership

every year by contacting Pete Fletcher: p.fletcher@shef.ac.uk otherwise emails will revert to your Sheffield email account. You must keep checking your university e-mail address as well, since messages generated from elsewhere in the university (or from anyone who looks up your e-mail address in the university directory) will go to that address.

E-Mail Etiquette

E-mail is here to stay. That means that your messages are also here to stay. E-mail is neither entirely private nor completely secure, and your messages could easily be forwarded to someone's mailing list. It may be best to regard e-mail as a form of publishing and messages, once sent, as indelible. If you err on the side of making them functional rather than colourful and exciting, you can avoid the wrong sort of immortality. Please bear in mind the following points:

1. The recipient of the message cannot see your face or read your tone of voice: the words alone have to convey your intentions. Aim for clarity of expression so that there is no doubt what you mean.
2. When responding to an e-mail message it may be useful to quote the original—in part—but do not send back the whole original if you know the recipient already has it, and make sure that your reply appears at the top of the message (or clearly interleaved into it) so that the reader can both identify this as a new message and work out who is saying what without having to scroll through long screens of text. Short messages are often the most effective.
3. When necessary, change the subject line to reflect the changing topic of your message.
4. Avoid responding angrily in the heat of the moment. It is better to allow yourself time to calm down. Remember that the writer might be thinking of e-mail as a form of speech—we quite often (and quite happily) disagree with one another face-to-face in speech but can find it more difficult to deal with in writing. If you do decide to reply 'robustly', read your finished message and assess its possible impact before you send it off or ask a friend to do so for you first (and remember—it can be very therapeutic to write a highly offensive message but **do not** send it!).
5. Before you hit the send button make sure that the message will reach only the persons you intended to contact....
6. Avoid the use of upper case except in short bursts for emphasis. Capital letters are more difficult to read AND PROLONGED USE OF THEM MAKES YOU FEEL AS IF YOU ARE BEING SHOUTED AT.
7. Be very wary of releasing your credit card details or any other sensitive information. Do not respond to messages proposing the transfer of huge sums of money into your account....

STUDENT PROGRESS AND UPGRADING

Progress of Graduates

Progress is audited internally at the end of semester 1 and a formal progress report on each research student is submitted to the Faculty of Arts at the end of each academic year. Staff should discuss with their students annual progress prior to completing the report, and expressions of concern should be passed on to the Director of Graduate Studies and, if necessary, to the Faculty.

Students concerned at any time about their progress should discuss this with their supervisor or course tutor, and then with the Director of Graduate Studies as necessary. Staff concerned about the progress of a student should discuss it with the student and then raise it, if still necessary, with the Director of Graduate Studies. In some cases it is appropriate to copy notes or letters of concern to the student's file in the Office or to approach the Graduate School for their advice. Generic guidance for students regarding progression is available at http://www.tlsu.dept.shef.ac.uk/handbook/29_Progression.doc

Application to Read

Research students must complete an Application to Read form when they begin their studies. This allows the checking of entry qualifications and updates the faculty and online records with the latest research project details. In some cases it will be necessary to complete an Ethics Application also.

Upgrading from MPhil to PhD

Students wishing to progress from MPhil to PhD registration must go through a formal upgrade procedure; normally this will take place during the second year of study for a full-time student or third year for a part-time student.

Students are required to submit a piece of written work of c.7,000-10,000 words or, if a Composition student, compositional materials of equivalent substance, and if the student is registered for the Performance Practice PhD he or she may need to give a short recital or other practical demonstration. General criteria for assessing the upgrade material are difficult to specify because of the great diversity of doctoral projects in music, but in general, the student will be expected to show some results of original research using primary sources, and not just an introduction or literature review. The student must also submit a feasible plan for completing the research, comprising a plan of the thesis and an indication of where the upgrade document fits into the thesis as a whole, an indication of which parts of the work for the thesis have been completed and which are due to be completed; and a realistic timetable for completion. Students also need to have completed 20 Research Training Programme credits.

Checklist for upgrade:

<i>PhD by thesis</i>	<i>Performance Practice PhD</i>	<i>Composition PhD</i>
c.7,000-10,000 words of original material	c.7,000-10,000 words of original material plus short recital or other practical demonstration	Equivalent compositional materials
A chapter plan of the thesis, including i) an indication of where the upgrade document fits into the thesis as a whole ii) an indication of which parts of the work for the thesis have been completed iii) a timetable for completion		
Oral presentation at Graduate Study Day or similar, attended by at least one upgrade examiner		
Twenty Research Training Programme credits (FT students only)		

The work will be assessed by the supervisor and one other member of the teaching staff. An oral presentation (perhaps at a Graduate Study day) is generally expected and a viva voce is required to show the ability to discuss the submitted work in response to questions.

Possible outcomes of the viva voce are successful upgrade to PhD registration, or a requirement to resubmit. Candidates are normally given two opportunities to upgrade.

USE OF UNFAIR MEANS IN THE ASSESSMENT PROCESS

The University expects its graduates to meet certain criteria relating to good academic practice. (See the University's Learning, Teaching and Assessment Strategy for a complete list of the characteristics of the Sheffield Graduate) These include:

- being able to carry out independent enquiry and engaging critically with a wide range of evidence;
- demonstrating that you can use and handle information in a professional and ethical way;
- demonstrating that you are fit to practice in your chosen professional field, meeting the requirements of relevant statutory bodies;
- being able to work as a constructive member of a team;
- being able to communicate effectively both orally and in writing.

Throughout your programme of study at the University you will learn how to develop these skills. Your assessed work is the main way in which you demonstrate that you have acquired and can apply these skills and characteristics. Using unfair means in the assessment process is dishonest and means that you cannot demonstrate that you have acquired these essential academic skills.

What constitutes unfair means?

The basic principle underlying the preparation of any piece of academic work is that the work submitted must be your own work. Plagiarism, submitting bought or commissioned work, double submission (or self plagiarism), collusion and fabrication of results are not allowed because they violate this principle (see definitions below). Rules about these forms of cheating apply to all assessed and non-assessed work.

1. Plagiarism (either intentional or unintentional) is the stealing of ideas or work of another person (including experts and fellow or former students) and is considered dishonest and unprofessional. Plagiarism may take the form of cutting and pasting, taking or closely paraphrasing ideas, passages, sections, sentences, paragraphs, drawings, graphs and other graphical material from books, articles, internet sites or any other source and submitting them for assessment without appropriate acknowledgement.
2. Submitting bought or commissioned work (for example from internet sites, essay "banks" or "mills") is an extremely serious form of plagiarism. This may take the form of buying or commissioning either the whole assignment or part of it and implies a clear intention to deceive the examiners. The University also takes an extremely serious view of any student who sells, offers to sell or passes on their own assignments to other students.
3. Double submission (or self plagiarism) is resubmitting previously assessed work on one or more occasions (without proper acknowledgement). This may take the form of copying either the whole assignment or part of it. Normally credit will already have been given for this work.
4. Collusion is where two or more people work together to produce a piece of work, all or part of which is then submitted by each of them as their own individual work. Collusion does not occur where students involved in group work are encouraged to work together to produce a single piece of work as part of the assessment process.
5. Fabrication is submitting work (for example, practical or laboratory work) any part of which is untrue, made up, falsified or fabricated in any way. This is regarded as fraudulent and dishonest.

How can I avoid the use of unfair means?

To avoid using unfair means, any work submitted must be your own and must not include the work of any other person, unless it is properly acknowledged and referenced.

As part of your programme of studies you will learn how to reference sources appropriately in order to avoid plagiarism. This is an essential skill that you will need throughout your University career and beyond. You should follow any guidance on the preparation of assessed work given by the academic department setting the assignment.

You are required to attach a declaration form to all submitted work (including work submitted online), stating that the work submitted is entirely your own work.

If you have any concerns about appropriate academic practices or if you are experiencing any personal difficulties which are affecting your work, you should consult your personal tutor or a member of staff involved with that unit of study.

The following websites provide additional information on referencing appropriately and avoiding unfair means:

The Library provides online information literacy skills tutorials

<http://www.shef.ac.uk/library/services/infoskills.html>

The Library also has information on reference management software

<http://www.shef.ac.uk/library/refmant/refmant.html>

The English Language Teaching Centre operates a Writing Advisory Service through which students can make individual appointments to discuss a piece of writing. This is available for all students, both native and non-native speakers of English.

<http://www.shef.ac.uk/eltc/services/writingadvisory>

What happens if I use unfair means?

Any form of unfair means is treated as a serious academic offence and action may be taken under the Discipline Regulations. For a student registered on a professionally accredited programme of study, action may also be taken under the Fitness to Practise Regulations. Where unfair means is found to 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.

Detection of Unfair Means

The University subscribes to a national plagiarism detection service which helps academic staff identify the original source of material submitted by students. This means that academic staff have access to specialist software that searches a database of reference material gathered from professional publications, student essay websites and other work submitted by students. It is also a resource which can help tutors to advise students on ways of improving their referencing techniques. Your work is likely to be submitted to this service.

For further information

(www.shef.ac.uk/ssid/charter/guidance_taught.html)

(www.shef.ac.uk/ssid/procedures/grid.html#discipline)

GUIDANCE ON THE PRESENTATION OF WRITTEN WORK

We expect written (textual) work to be word-processed, spell-checked and laid-out to a high standard of presentation. Notation for compositions should also be produced to a high standard of clarity. You will be given guidance on this by your supervisor and on the Research Training Courses MUS6000 and MUS6024. Exceptions to this, such as fieldwork diaries, will be discussed with you by your supervisor or course tutor.

In draft essays, your supervisor may prefer you to submit your work double-spaced so that suggested corrections and comments can be written next to the text. Some tutors like to receive draft work in electronic form, using the track changes facility in Word or different coloured text to mark proposed alterations.

There are set rules on the number of copies to be submitted for formally assessed work, and there may be deadlines to observe as well. These vary from taught to research degrees. Ask your supervisor or course tutor for advice on this, and pay attention to any module outlines they provide—these often contain detailed instructions. In addition, you should consult the Library Information Skills course on Sheffield Courses Online (WebCT Vista), which can be accessed through your MUSE account.

Quotations

Short quotations are generally placed inside the main text of your paragraph. Here is an example of a direct quotation:

Jean-Jacques Nattiez has described musical narrative as a “plot imagined by [the] listener” (1990:249). Nattiez’s point is that it is the listener who retains final interpretive control, even in music specifically allocated a title or programme by its creators. In my own fieldwork on the repertory of Ethiopian wax and gold songs, however, I found that...

Here is an indirectly quoted version of the same idea:

In this essay I examine the role of music as a form of narrative, making specific reference to a period of field study on Ethiopian wax and gold songs. I began this research inspired by Jean-Jacques Nattiez’s observation that a musical narrative was not so much a text like a drama scripted by a playwright but rather an exercise of imagination on the part of the audience member (1990:249). Yet I soon found that there were bounds to interpretation in this music....

Even in this example of indirect quotation, it is clear where the quoted material starts and ends. As these examples show, you should not use italics for quoted text—reserve them for titles of books, for foreign terms (but not for the names of people or places) and, occasionally, for emphasis.

If you need to insert or change a word for grammatical sense, as above, enclose that change in square brackets. If you cut a piece out in the middle of the quoted material, use the ellipsis: ... 3 dots when the cut is mid-sentence or 4 dots when it includes the end of a sentence. There’s no need to do this at the start and end of every quote, of course—we know that it is a quote, not the whole book! However, when inserting material or making a cut actually changes the original author’s meaning, then you need to rewrite the passage altogether.

Longer quotes are indented as a special paragraph. Generally, if the quote will take four lines or more, you can indent it from the main text, as in this example:

For Shelemay's singers, the world of old Aleppo is indeed an idealized there-and-then. Due to dramatic political and social changes, they cannot go back there. Tracing the songs of the past allows us to:

construct an "ethnomusicology of memory," providing detailed readings that enhance our understanding of a particular stream of expressive culture within one musical community while opening a door for further cross-disciplinary exploration of the role of memory in song (Shelemay 1998:212-13).

This approach to a diasporic music culture can be contrasted with that put forward by Mark Slobin in an influential article published in 2003 where he argues that...

As this example shows, an indented paragraph is not surrounded by quote marks. Also, note that page numbers are not given for the Slobin citation, since the reference points to his whole article, not just one part of it.

References

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.' You should, of course, always put such content into your own words.

References may be shown either in the more traditional way as footnotes, or you might adopt the author-date system and place these within the text. For footnote references, the superscript number in the text normally follows the next available punctuation mark (usually a full stop) unless that would be confusing. The footnote itself follows the style of the bibliographic entries (see below), plus the page number(s) of the specific material that is being referred to. Examples:

¹ G. Abraham: *Slavonic and Romantic Music* (London, 1968), p. 65.

² R. Maunder and D. Rowland: 'Mozart's pedal piano', *Early Music*, 23/2 (1995), p. 291

Common abbreviations used in footnotes are:

ibid.: from the same source as the immediately preceding footnote; *op.cit.*: from a source already cited, but not in the immediately preceding footnote. Examples:

³ *ibid.*, p.292

⁴ Abraham, *op.cit.*, p.95

Footnote references may be placed at the end of the essay or dissertation, at the end of each chapter in a dissertation, or at the foot of the relevant page. In all cases, the footnotes should be numbered consecutively within the essay or within chapters of the dissertation. Many word-processing packages will automatically insert footnotes on the relevant page.

Author-date references are placed within the main text in the form (Marx 1856:21) or (Marx 1856, p. 21). Immediately subsequent references can be written (*ibid.*: 39) or (*ibid.*, p. 39). Full details of the item go into the final Bibliography.

There are various aids to referencing, such as the *Chicago Manual of Style*, which is in the reference collection of the Music Library. See also:

American Psychological Association (1994). *Publication Manual of the American Psychological Association*. 4th ed. Washington: American Psychological Association.

Gibaldi, J. (1999). *MLA handbook for writers of research papers*. 5th ed. New York: Modern Language Association of America.

Bibliography

At the end of a piece of written work there must be a bibliography citing all books and articles which have been cited in the work. Do not cite other works—it is expected that you will read widely! Generally, books and articles are included in a single sequence, most often in alphabetical order of authors' surnames (and then alphabetically by title or by date of publication when an author has written multiple works). Exceptions to such an ordering (for instance, a separate listing of manuscript sources and published sources, of recordings and written publication, or Chinese- and Western-language references) can be discussed with your supervisor.

The different disciplines of music studies have slightly contrasting habits in how they lay out a bibliography. There are also slightly differing styles of citation in British, American and continental European sources. In preparing your own work it can be helpful to consult one of the major journals in your specific field to see which approach they utilise. Generally, book titles and names of journals should be in italic, and titles of journal articles and contributions to edited books should be in quotes. (You must use single or double quotes consistently, not a mix of each.) For books, the city and year of publication must be included; for journals, the volume (/part) number and year, followed by first and last pages. Include details of any website that you have consulted together with the date you accessed it (in case it later changes). Here two examples of short bibliographies:

Example 1

R. Bray: 'Editing and performing *musica speculativa*', in *English Choral Practice, 1450-1650*, ed. J. Morehen (Cambridge, 1994), pp. 48-73

E.F. Clarke: 'Levels of structure in the organisation of musical time', *Contemporary Music Review*, 2/1 (1986), pp. 221-38

N. Dibben: 'Reductional representations in the perception of atonal music', PhD Dissertation (University of Sheffield, 1996)

L.B. Meyer: *Emotion and Meaning in Music* (Chicago, 1956)

J.-J. Nattiez: *Music and Discourse: Toward a Semiology of Music*, trans. C. Abbate (Princeton, 1990)

T. Pankhurst: <<http://www.schenkerguide.com/>>, accessed 25 July 2005

Example 2

Béhague, Gerard

2005 "Samba", in L. Macy, ed., *Grove Music Online* <<http://www.grovemusic.com>> accessed 25 August 2005.

Berliner, Paul F.

1978 *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Berkeley: University of California Press.

Blacking, John

1977 "Some Problems of Theory and Method in the Study of Musical Change." *Yearbook of the International Folk Music Council* 9:1-26.

- Fairley, Jan
 1991 "The Blind Leading the Blind': Changing Perceptions of Traditional Music. The Case of the Peruvian Ayllu Sulca," in Max Peter Baumann, ed., *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*, 272-89. Wilhelmshaven: Florian Noetzel Verlag.
- Kong Jiabing
 1986 "Wo zai diantai shang chang tanhuang" [How I Sang Tanhuang on Radio]. *Shanghai xiqu shi liao huicui* 2:103-6.
- Leyshon, Andrew, David Matless and George Revill, eds.
 1998 *The Place of Music*. New York: Guilford.
- Mutukudzi, Oliver Tuku
 1994 *Ziwere MuKøbenhavn*, Shava CD001-2.
- Slobin, Mark
 2000 *Fiddler on the Move: Exploring the Klezmer World*. New York: Oxford University Press.
 2003 "The Destiny of 'Diaspora' in Ethnomusicology," in Martin Clayton, Trevor Herbert, and Richard Middleton, eds., *The Cultural Study of Music: A Critical Introduction*, 284-96. New York: Routledge.

Sometimes, you will want to cite an item that is itself already being cited by someone else. That is, you are referring to it second-hand. There are a couple of ways around this, such as nesting one quote within another (nest single quote marks within double quote marks) but it is sometimes worth considering whether a judicious rephrasing can avoid a potentially cumbersome construction altogether.

In all cases, the reader must be clearly able to detect what is your opinion, what is another person's view and what is your comment or critique on another person's view. If this is unclear, then the passage needs to be rewritten.

Music Examples and Illustrations

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 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—this makes it easy to refer to them in the main text).

The same is true for other figures, such as maps, photos, diagrams, tables and analytical figures. Each should have a caption (which also allows them to be listed on a table of figures after the dissertation's table of contents). It is often convenient to label these figures by chapter number and then consecutively, e.g. 3.1, 3.2, 3.3 would be the first three such examples in chapter 3. If you wish, you can refer to all music examples and other illustrative materials as 'figures'.

Appendices

It may also be necessary, particularly in a dissertation, to include relevant lists of works by composers or performers, lists of interviews, questionnaire materials, recordings, photographs, transcriptions and other data. Consult with your supervisor about how best to organise this material.

If you include one or more CDs in your submission it is usual to produce a track listing for these that is printed and bound within the dissertation, either just after the table of contents or as an appendix. It is also expected that you will provide cross-references in the main text that point the reader to the correct example, e.g. 'In Latifa's performance (CD2, track 4) elaboration of the third syllable of the text suggests a growing mood of paranoia.'

PUBLISHING RESEARCH

You may have opportunities to publish research findings during your period as a student. This is often a good thing to do, bringing you new contacts and new feedback on your ideas as well as sharing your results with other researchers and readers. Normally, you should consult your supervisor for advice on publication opportunities, expectations and protocol. Several of the staff edit journals, produce CDs or have published widely in particular fields: you can make an appointment to discuss matters with them as well as with your supervisor.

Note that your supervisor may become concerned if you spend more time publishing than working on your degree, or if he or she feels that work is being disseminated at too early a stage, with the potential for damage to your reputation in the future.

Guidelines for Collaborative Publication

The Department has approved a set of guidelines for joint-authored work, as, for example, when a student and supervisor carry out a joint piece of research and publication.

1. The primary principle of multiply authored publication should be to reflect properly the contributions (intellectual, practical and authorial) of the various individuals to the publication.
2. Appropriate account should be taken of the positions of the various contributors relative to the project/publication, and of the impact of authorial recognition on the careers of those individuals (more junior contributors need the authorship more than more senior contributors, and sole authorship is still regarded in many places as of greater merit).
3. The particular situation of research student and supervisor creates special considerations. The criterion for the award of a PhD is that the work of a candidate should be the student's own independent work. This means that special care needs to be exercised in the authorship of work arising out of a PhD, where the presence of a supervisor's name on the publication may compromise the 'independence' that the award of the degree (arising out of that same work) requires. Furthermore, since the supervision of research students is part of the academic contract, and the help provided for a research student is what the student has paid fees for, the presence of a supervisor's name on publications arising out of a student's research is usually justified only when the supervisor's contribution to the publication is demonstrably and significantly in excess of what is already implicit in that 'contract'.
4. The order of authors' names should normally be alphabetically ordered, with exceptions to that ordering used to indicate major/minor contributions. Again, the student/supervisor situation constitutes a special circumstance in which (in the light of the 'independence' criterion mentioned in 3. above) it would only be in exceptional circumstances (such as a piece of work based on a student's research but significantly extending/modifying it, such that less than 50% of the publication was attributable to the student's research) that the student's name would **not** come first.
5. In the case of Research Assistants/Fellows or technicians employed on research grants, publications produced after the contract staff have finished their contracts, and may have moved away from Sheffield, should continue to reflect the contributions of those staff in the authorship.

ASSESSMENT AND THE AWARD OF DEGREES

Assessment of Graduate Taught Courses

Submission of Work

Dates for the submission of course work vary according to the programme of study as do the number of copies of work required. Precise dates for submission are announced by the student's tutor and/or programme co-ordinator. Normally, students should attach a receipt from to any assessed submission. This will be completed and one copy returned to the student making the submission.

Dissertations, compositions and other assessed work must be handed in by the candidate either to the course tutor or to secretarial staff during Office opening hours. It is not acceptable for your work to be handed in by anyone else or for it to be left in a situation where you hope it may be discovered—work submitted under these conditions in the past has not always found its way into the hands of the examiners.

Marking Procedures

MA 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 of distinction 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.

Students may also be required to attend a viva voce examination. A provisional date is set early in the year and those students required to attend will be notified of the precise time and day at least 1 week prior to the examination.

Work is marked on a 100-point scale, where a mark <50 is classified as a Fail.

Reg (21) The Examiners may in their discretion recommend the award of a mark of distinction or merit to a candidate registered for a Masters degree such that:

- (a) A candidate who obtains a weighted mean grade of not less than 69.5 in the Examination as a whole and a grade of not less than 70 in units to the value of not less than 90 credits may be recommended for the award of the Degree with distinction; *and*
- (b) A candidate who obtains a weighted mean grade of not less than 59.5 in the Examination as a whole and a grade of not less than 60 in units to the value of not less than 90 credits may be recommended for the award of the Degree with merit.

Reg (22) The Examiners may in their discretion recommend the award of a mark of distinction or merit to a candidate registered for a Postgraduate Diploma such that:

- (a) A candidate who obtains a weighted mean grade of not less than 69.5 in the Examination as a whole and a grade of not less than 70 in units to the value of not less than 60 credits may be recommended for the award of the Postgraduate Diploma with distinction; *and*
- (b) A candidate who obtains a weighted mean grade of not less than 59.5 in the Examination as a whole and a grade of not less than 60 in units to the value of not less than 60 credits may be recommended for the award of the Postgraduate Diploma with merit.

The Examiners may in their discretion recommend the award, which having regard to all the evidence before them, best reflects the overall performance of the candidate notwithstanding Regulations 21 and 22 above.

Taught MA courses are governed by the University's Unified Penalties Policies on Student Non-Attendance, Non-Participation in Group Work, Late Submission and Special Dispensations. Briefly, this stipulates that late submission will result in a deduction of 5% of the total mark awarded for each working day after the submission date, up to a limit of 5 working days. Work submitted later than 5 days after the deadline will receive a mark of zero. (A working day is any day other than a weekend or public holiday, even if it falls within a University vacation.) Special dispensations or extensions may be granted in the case of medical problems, extreme personal and family problems, and in the case of part-time students only, work-related problems. Applications for extensions should be made to the module tutor or supervisor in advance of the deadline, and the final decision will be made by the Course Director.

General Assessment Descriptors for Taught MA and MMus Courses in the Department of Music

To fulfil the minimum threshold requirements at level M (taught MA and MMus courses), students should be able to demonstrate:

- An ability to evaluate critically current research, methodologies and scholarship appropriate to the specified domain of music study, and where appropriate be able to propose new hypotheses;
- A comprehensive understanding of relevant knowledge and applicable techniques which are at the forefront of the relevant music topic, area of research or professional practice (as a composer or a performer);
- An ability to deal with complex issues systematically and creatively;
- Independent thought and originality, as articulated through words, music, and/or music technology.

All taught M level courses comprise 180 credits. All modules contributing to the M level programme will be assessed on a 100-point scale, and each module will have a specific credit rating.

Criteria for Assessment

Criteria for assessment differ according to the programme of study and the module itself; however, the following general principles apply to...

...written work:

Distinction	90-100	Work of professional quality that is exceptional in all respects, showing the ability to conduct advanced and imaginative research well beyond the levels expected of Masters work.
	80-89	Work of near professional quality, which is exceptional in most respects. The work will show excellent critical analysis using appropriate conceptual frameworks. There will be evidence of advanced and imaginative research.
	70-79	Work at this level will show a consistently high level of originality, with relevant sources discussed with deep understanding and critical insight. Arguments will be clearly structured and developed logically. The work will be methodologically robust with ideas and arguments fully supported by a good awareness of nuances and complexities. The written style will be fluent and highly readable.
Merit	60-69	The work will show some originality and insight, with clear evidence of research around and beyond material presented in class. There will be a high standard of critical analysis using appropriate conceptual frameworks. The work will demonstrate a secure

		understanding of the topic, with some awareness of nuances and complexities. The writing style will be clear and engaging, and the essay logically structured. Material will be referenced properly.
Pass	50-59	A clear account of the topic will be given, and the work will use appropriate conceptual frameworks. There will be an awareness of issues, but no more than would be expected from attendance at classes. There may be no evaluation of source material, and some parts of the writing may use insufficient evidence or lack critical comment. The writing style will be readable, with an attempt to structure ideas logically and convincingly. Students will demonstrate a broad understanding of the research area that has potential for further development. Referencing may be incomplete.
Marginal Fail	45-49	Some understanding of the research area will be demonstrated, but there may be significant confusion or lack of clarity. There will be a weak understanding of the relevant conceptual frameworks. There may be little evidence of independent research and a poor understanding of material presented in class. The writing style may impair the flow of the essay, references will be inaccurate or incomplete. Data may be used in a superficial way, and referencing may be poor.
Clear Fail	35-44	Work at this level will contain many errors and misunderstandings. Readings will be essentially confined to the material covered in the course lectures or seminars, and referencing may be incorrect. There may be no analysis and little understanding of issues raised by the question. A few relevant points may be established but these will be superficial and be part of a confused presentation of ideas. There may be no appropriate references to data, examples, or even class notes. Work will need substantial changes for re-submission
Unsatisfactory	<35	Here work will show serious weaknesses in the understanding and presentation of material, and arguments will be flawed or excessively anecdotal.
Non submission	0	No work submitted

...composition:

Distinction	90-100	Exceptional in all respects. The work will demonstrate an outstanding technical command of the medium as well as significant and conspicuous artistic ambition and originality. The presentation will be of a standard likely to attract international attention. The student will be able to expound in detail on the achievement and wider significance of the submitted work.
	80-89	Work at this level will show an authoritative level of technical and artistic skill and will demonstrate a high degree of exploration and originality of thought. Presentation of the submitted material will reflect utmost professionalism and an awareness of current best practice. The work will be of a standard likely to attract national attention and the student will be able to contextualise it in relation to recent achievement in contemporary music.
	70-79	Work at this level will show a consistently high level of technical and artistic skill with meticulous attention to graphic representation and/or recording process. The student will be able to demonstrate a mature understanding of the relation of the completed work to the existing canon.

Merit	60-69	Work at this level will develop an arguable aesthetic stance, if not perfectly executed or delivered. Students will demonstrate a secure understanding of the techniques employed. Good care will be taken towards presentation of materials/ recording process. Any performance work incorporated will have been undertaken with care and attention. The student will form a clear self-assessment of the work and be able to discuss the work in a viva voce situation.
Pass	50-59	A coherent composition will be given, but aesthetic and technical understanding may be lacking direction and certitude. The composition will demonstrate an understanding of many techniques and have a sense of overall design. Workable basic scoring/recording process will be used, as in all pass categories.
Marginal Fail	45-49	Evidence of basic compositional ability. Technical competence in some areas will be demonstrated, but there may be significant confusion or lack of clarity in places. Simple approach to form and style with routine or unimaginative writing. Deficiencies in performance and publication through bad management, untidy, unclear, and/or incomplete manuscript/poorly presented audio materials.
Clear Fail	35-44	Here work will show serious weaknesses in imagination, technical skill and artistic presentation.
Unsatisfactory	<35	Work at this level will be too poor submission at graduate level, and will probably be unreadable/inaudible.
Non submission	0	No work submitted.

...performance:

Distinction	90-100	At this level the performance will display outstanding and revelatory insight and imagination allied with superlative powers of communication and technical command.
	80-89	The performance will achieve national levels of distinction, equivalent to a successful recital at the Wigmore Hall or on Radio 3. Grasp of musical structure and expressive possibilities will be outstanding, with technique fully equal to the ambition of the musical conception.
	70-79	The performance will combine consistently high standards of musical insight and technique, along with a distinctive originality and flair.
Merit	60-69	The performance will display a high level of musicality and will show considerable individuality. Technique will be of a high standard, vividly communicative and with a generally high level of polish and security.
Pass	50-59	The performance will show a satisfactory musical grasp and a solid technical achievement, but be lacking in individuality and technical flair.
Marginal Fail	45-49	The performance will have an adequate musicality and technical achievement, but will be subject to minor lapses, and in general will lack a fully coherent musical conception.
Clear Fail	35-44	The performance will contain some signs of merit, but will display serious weaknesses, both artistically and technically.
Unsatisfactory	<35	Performance at this level will be of a very poor standard, showing major weaknesses in preparation and a lack of technical or artistic coherence.
Non submission	0	No performance given.

Assessment of Research Degrees

Preparing for Examination

The responsibility for the writing, preparation and submission of the thesis rests with the student, although it is expected that the supervisor will read and comment on the draft, with a view to enabling the student to produce a thesis which is coherent, well documented and written in good English. Similar principles guide the preparation of compositions and recitals.

It is the **student's** rather than the supervisor's responsibility to decide when to submit, taking into account the supervisor's opinion, which at this stage is advisory only. However, you must ensure your supervisor is aware that you intend to submit on a certain date.

Theses and folios (folia) for research degrees (MMus, MPhil, PhD) must be submitted to the *Graduate Research Office* (not to departments). Subject to the examiners having been appointed a thesis submitted to the *Graduate Research Office* will normally be dispatched to the examiners within 72 hours. If possible, students are asked to submit their thesis in person, so that the relevant details, such as contact address(es) may be confirmed and the student informed of any outstanding fees which, if unpaid, will result in the degree being withheld.

Examiners are normally appointed in advance of the thesis being submitted and it is important, therefore, that the student should make his/her supervisor aware of the expected submission date so that a recommendation for the appointment of examiners can be approved by the Faculty. The internal examiner is responsible for arranging the examination itself, which normally includes an oral examination (or viva), and a recital for those students reading for a PhD in Performance.

Guidelines for Students Taking Performance

Arrangements for the timing and venue of the performance examination are made by the internal examiner in consultation with the student and supervisor. The content and format of the performance should be decided by the student and agreed with his or her supervisor. A plan should be drawn up at the beginning of the research degree, and at the upgrade from MPhil to PhD; this should detail the format of the performance and its content. A satisfactory plan for the performance is a requirement for upgrade from MPhil to PhD. Responsibility for overseeing performance lies with the supervisor responsible for the research student who should consult with the Director of Performance. Where there are queries regarding the suitability of performance content and arrangements for performance, these should be addressed to the Director of Performance.

Where a student gives a recital as part of their degree, this should normally take place within 6-12 weeks of submission of the thesis, and on the same day as the viva. Exceptions to this must be agreed well in advance. Costs associated with performances can be bid for by students through the normal procedures for the Music Department Graduate Research Fund. It is expected that students will fund the costs of the performance themselves where they use premises and resources beyond those available within the department.

Preparation of Written Submissions

Full information is online at: <http://www.shef.ac.uk/pgresearch/howto/howto-index.html> and should be checked when preparing for submission.

Assessment of Folio (MMus)

As a collection of materials generated through research, the folio should demonstrate the originality and quality of the research and make it available to potential users in a clear and accessible form. While extensive written commentary is not expected, the folio should clearly

identify all the items included and their source, and should show critical ability and scholarly technique in the discovery, selection and presentation of material.

General Assessment Descriptors for MPhil/PhD Degrees by Research in the Department of Music
To fulfil the minimum threshold requirements at level D (MPhil/PhD degrees by research), students must be able to demonstrate the ability to:

- Create and interpret new knowledge which is at the forefront of music study or professional practice in music;
- Propose, discuss, evaluate and defend such knowledge and scholarship with peers;
- Conceptualise, design and implement a project for the generation of new knowledge or applications;
- Apply and develop appropriate techniques and methodologies of relevance to research and advanced scholarship;
- Work independently in an appropriately professional manner;
- Demonstrate originality, insight, depth and creativity.

Assessment of Composition

The following general criteria will be used in the assessment of Research Degrees in Composition:

- Composers are expected to be able to shape a coherent musical statement and to generate and develop musical ideas.
- Idiomatic and effective writing is of great importance. Students should be able to make the most of their chosen medium.
- Imagination and originality of thought are highly valued. The compositions should project genuine musical personality.
- Irrespective of whether submitted work is electroacoustic in nature or intended for live instrumental performance, students should aim towards the highest standards of presentation and clarity of expression.
- The Department does not prescribe any particular musical aesthetic, but composers should demonstrate in their work an awareness and understanding of the prevailing stylistic tendencies in the music of our time.

Assessment of Performance

Normally the recitalist should demonstrate a level of technical proficiency equivalent to that of a conservatoire performance diploma at MMus level and a very high level of practical skill as a musical performer at PhD level. Nevertheless, Sheffield's research degrees in performance (MMus, MPhil or PhD) are not modelled on the requirements for higher performance degrees or diplomas offered by the conservatoires, and examination here has a potentially divergent emphasis. Rather than requiring set pieces or set combinations of repertory (a model more appropriate to a taught degree), recitalists are expected to design, in consultation with their tutors, a programme that reflects graduate skills in performance **research**. This research may focus on interpretational matters, exploration of areas of repertory distinct from those previously studied, the acquisition of technical mastery, or interconnections between distinct repertories and approaches, among other topics, but the primary aim of examiners will be to assess the candidate's development and communication through performance of worthwhile new understandings about music.

Assessed practical work at this level takes a number of forms, including standard recital format, lecture-demonstration format and video-recorded performances, whichever of these the candidate and his or her tutor believe most effectively disseminates the new research findings.

In Western art music performances, recitalists should provide scores for the examiners (2 copies) and programme notes must be provided as for a public recital.

Oral Examination

Examiners are advised on appointment that the oral examination should normally take place within ten weeks of receipt of the thesis. (This is an expectation, not a mandatory requirement). A period of a least one month can be expected to elapse between submission of the thesis and the oral examination (and any performance). It is the responsibility of the internal examiner to arrange the date, time and venue for the oral examination and any associated performance, and to inform the candidate of the arrangements which have been made. In the case of submissions that incorporate written and performance elements, it is normal for the written parts to be submitted first. The oral examination then takes place after the performance.

FURTHER INFORMATION

University Advice and Support

General enquiries can be directed 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 (www.shef.ac.uk/ssid/). There are also facilities for students to view and update their own student record on-line (e.g., change of address). Student addresses are also kept in the Office, so please tell the Secretary of any change of address.

You should make yourself familiar with the following sources of information, as necessary:

- The Students' Charter: www.shef.ac.uk/ssid/charter
- The Graduate School How To... Site: www.shef.ac.uk/pgresearch/staff/howto and the Handbook for Research Students and Supervisors: www.shef.ac.uk/pgresearch/students/publications.html
- The University Calendar: www.shef.ac.uk/calendar/calindex.html
- The International Students' Guide www.shef.ac.uk/ssid/international/new_international and www.shef.ac.uk/ssid/international/welcome
- Information guide for disabled students: www.shef.ac.uk/ssid/disabilities
- Departmental Web pages: www.shef.ac.uk/music/
- Survival Handbook for Mature Students www.shef.ac.uk/ssid/welfare/mature

Regulations

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

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

The General Regulations can be found in Part II of the University Calendar, or on the web by clicking University Administration Information then Course Information from the SSiD page.

Student Representation Opportunities

The University places great value on the opinions of its students and there are numerous opportunities for you to get involved to have your say and also to represent the views of other students. These opportunities are supplemented by a range of surveys and evaluations which you will be invited to participate in.

In the department...

Departmental Board

1. Membership
 - i) All the permanent teaching staff; research fellows
 - ii) Elected student representatives: two BMus students from each year; one dual student; **two graduate students** (one on a taught course, one a research student). Other individuals (e.g., the music librarian, 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.

Several committees report to the Departmental Board, among which is the:

Teaching and Learning Committee

1. Membership
 - i) The chairs of the Undergraduate and Postgraduate Sub-Committees plus one other member of each of those committees, making a total of four staff.
 - ii) Elected student representatives: one BMus student from each year; two dual students, from different years; **one postgraduate** on a taught degree (MA).
2. Officers
The chair is the Director of Undergraduate Studies; the secretary the Departmental Administrator.
3. Terms of reference
The committee meets twice per semester. Its remit is to consider all aspects of departmental business relating to teaching and learning, which might include new modules, library facilities, practice room bookings and other miscellaneous items. Meetings are divided into unreserved and reserved business.

Elections for these two committees are held at the beginning of the academic year. You are strongly encouraged to participate. Further information is available from the Director of Graduate Studies.

In the Faculty of Arts...

There are reserved places for students on a range of faculty-level committees within which you can get involved in:

- policy developments
- student surveys
- reviews of learning and teaching quality
- Design of new degree programmes and amendment of existing programmes
- Reflections on external reviews of the University.

This is rewarding work which will build your communications skills, offer you the opportunity for valuable networking and contribute to your personal development with skills to put on your CV.

The main three Faculty committee types are:

Faculty Board (usually three meetings per annum, with each lasting for around ninety minutes)

The Board is the sovereign body of the Faculty and is Chaired by the Dean of Faculty. It maintains an overview of the work conducted by its various committees and has a range of statutory responsibilities. Although the business of the Board is performed with relative formality, the views of students are always very welcome and encouraged. Student representatives have the opportunity to observe and contribute to the formulation of decisions of importance to both the whole Faculty and often the wider University.

Faculty Teaching Affairs Committee (normally three meetings per annum, each lasting for around ninety minutes)

The Faculty Board's Teaching Affairs Committee (TAC) considers in detail matters relating to the approval and review of taught programmes of study and debate of teaching policy initiatives.

Faculty Teaching Quality Committee (normally two meetings, each of approximately two hours duration, per annum)

Maintaining and enhancing the quality of the student experience is a key concern for the committee. Consequently, contributions to these review processes are especially welcome from amongst the student body.

The number of student representatives on each committee varies but for more information on becoming a Faculty student representative please contact the Teaching and Learning Support Unit and ask to speak to the Faculty officer for our Faculty on 0114 2221203

Other opportunities may exist for students to become involved in Faculty library and Graduate Research committees.

Evaluating your programme of study

Whilst you are a student, you will have opportunities to evaluate the quality of your programme of study and its individual units. Student evaluation is an essential part of assuring the quality of departments' provision and provides us with essential feedback on your experiences of your programmes of study.

The University requires all departments to operate a system of anonymous student evaluation of programmes on an annual basis. We will inform you of the purpose and process of student evaluation, including how and when it will take place and what will be done with the results. We will ask for comments on your experience of each level as a whole in each session, in addition to commenting on individual units. At the end of your programme, you will also be asked to comment on the programme as a whole.

As an introduction, these are some of the issues that we will be asking you about:

- The overall coherence and content of your programme;
- Tutorial support;
- Assessment deadlines and feedback;
- Appropriateness of the teaching methods;
- Availability and suitability of learning resources.

The questionnaires will normally ask you for tick-only responses to most questions, and will use a rating scale, but we will also give you the opportunity to provide more detailed responses or free-form comments.

We will endeavour to provide you with feedback on the issues that students have raised through the evaluation process and how we are addressing these. It is important that we receive a good response rate to student evaluations, as your feedback is an essential part of helping us to maintain the quality of teaching and learning provision, and may benefit you and future students. Quality reviews of departments' teaching and learning consistently demonstrate ways in which student feedback often does lead to changes being made to units and programmes.

Participating in other evaluation processes

In addition to the student evaluation operated by the departments, you may also be asked to participate in other surveys throughout your study. The University also runs an Annual Student

Satisfaction Survey towards the end of semester 1, which all categories and levels of students are offered the opportunity to complete. This evaluates student satisfaction with the broad range of University services, for example, library and IT facilities, and also includes questions on academic support. The University also uses these survey results, in addition to those at departmental level, to gauge how well departments are performing.

Illness or Difficulty

MA students must inform the Course Director of the degree in question if they 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 (or your regular doctor). When 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 MA Course Director on your behalf, informing her or him of the facts of the case.

MMus, MPhil or PhD students should direct such information to their supervisor.

You may consult any member of staff if you are having personal problems. These will always be dealt with in confidence. You may also approach the Director of Graduate Studies or the Departmental Tutor for an appointment to discuss how best to handle your work in the new situation. 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 Director of Graduate Studies before making any decision. In some cases it may be appropriate to apply for leave of absence, an extension or a change of registration. We will be happy to advise you of the options available.

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

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 the Stewart Campbell or Dave Moore.

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 If you wish to see your file in the Department of Music, you may do so. If you make a written request to the Head of Department. You may then view the file, in the presence of a member of staff.

Useful University web pages

The Academic Skills Hub (TASH)

www.shef.ac.uk/tash

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

www.shef.ac.uk/ssid/charter

Student Services Information Desk (general information)

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

Frequently Asked Questions

www.shef.ac.uk/ssid/faq

Examination Information

www.shef.ac.uk/ssid/exams

Financial Information

www.shef.ac.uk/ssid/finance

Student Welfare

www.shef.ac.uk/ssid/welfare

Information for Disabled Students

www.shef.ac.uk/disability

Information for Mature Student

www.shef.ac.uk/ssid/welfare/mature

Information for International Students

www.shef.ac.uk/ssid/international

University Health Service

www.shef.ac.uk/health

University Counselling Service

www.shef.ac.uk/counselling