

**Faculty of Arts and Humanities**

**School of Humanities**

**Music Handbook  
for Undergraduate and  
MMus Students\***

**2019-20**

**\* MMus Students please also read the Faculty PGT Handbook**

September 2019

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Dear Music Students,

On behalf of all members of staff, a very warm welcome to a new academic year. This year promises to be an exciting one with some fantastic projects, gigs and concerts lined up, as well as a number of stimulating new modules!

This Handbook is designed to provide you with easy access to essential information concerning your course, life in the Department of Music, academic matters, and a variety of practical matters concerning support, use of facilities, equipment, and much more. If you have any questions or doubts, of course, all of us will do our very best to help you. Please refer to the contact list of academic and office staff on page 6.

I wish everyone happiness and success in the year ahead and please be in touch at any time.

All best wishes,



Ben Oliver (Head of Music)

September 2019

## **1. GENERAL INFORMATION**

The Music Department of the University of Southampton offers expert tuition and guidance to a large community of students on our undergraduate, Masters and PhD programmes. From medieval music to contemporary subcultures, formal analysis to music therapy, and in composition in all its forms, Music at Southampton is at the leading edge of research and practice worldwide. Composition and performance are taught by active practitioners of international standing, and our musicology staff are in demand as experts and authors by performers, record companies and publishers in Britain and abroad. With strong links across the University and within the musical community, both locally and nationally, we offer an imaginative, integrated and fully supported environment for both undergraduate and postgraduate study.

Music is located in buildings 2 and 6 on Highfield Campus, although you may have classes in other buildings on campus as well as in Turner Sims or The Brook (a local music venue).

As a centre of studies in all aspects of music, Music is committed to the highest standards of teaching and research. We equip students with the professional skills required for a successful career whether in music or another profession.

## Office Holders 2019-20

Head of Music	Ben Oliver
Head of Research	Hettie Malcomson
Director of Programmes	Thomas Irvine
Doctoral Programme Director	Matthew Shlomowitz
MMus Co-ordinator & PGT Admissions	Francesco Izzo
UG Admissions & Recruitment	Drew Crawford
Senior Tutor	Andrew Pinnock
Combined Honours Liaison Tutor	Andrew Pinnock
Internationalisation (including Study Abroad)	Valeria De Lucca

Academic Staff		Room	Email	Office Ext.
David	Bretherton	02/2005	db4x07	23721
Jeanice	Brooks ***	02/2007	ljb1	22115
Robin	Browning		rab2	
Harvey	Brough	02/2031	hfb1f12	28597
Jane	Chapman		jhpschd@waitrose.com	
Drew	Crawford	06/1097	dhc1c17	25873
Valeria	De Lucca	02/2009	vd11x07	22821
Mark	Everist	06/1099	me	24563
Andrew	Fisher *	06/1093	amsf	23973
Sarah	Hodkinson	06/1097	smh2a06	22115
Thomas	Irvine	06/1095	tairvine	25064
Francesco	Izzo	02/2027	fi1k06	23558
Hettie	Malcomson **	02/2003	hm1y11	
Dan	Mar-Molinero	02/2031	dmm1c09	
David Owen	Norris	06/1091	don	24564
Benjamin	Oliver	02/2016	bo1c10	29635
Andrew	Pinnock	02/2057	ajp	26048
Richard	Polfreman	02/2025	comrrpp	23188
Matthew	Shlomowitz	02/2029	ms3a11	22858
* On leave in semester 1      ** On leave in semester 2      *** On leave in Semester 1 & 2				
OFFICE STAFF				
Reception (for general office enquiries)		02/2011	musicbox	23425
Linda	Burt	02/2011	lb	25872
Louise	Johnson	02/2011	llj	28424
Victoria	Hooper	02/2011	vh1e12	28422
TURNER SIMS				
Elizabeth	Howard	Admin job share	er5	22223
Susan	Meade		sem1d18	22223
Kevin	Appleby	Manager	kma	28370

### **Music Office**

During term time the Music Office is open from:

9.00 - 17.00 Monday -Thursday

9.00 - 16.30 Friday

Timings are more flexible out of term depending on staffing.

- Email: [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk)
- Tel: 023 8059 3425 (internal phone ext. 23425)

All room bookings, instrument/equipment bookings and non-urgent enquiries should be made by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk)

Instruments and equipment may only be collected and returned when the office is open.

### **Additional costs**

For further information on any additional costs attached to your programme of study, please see the relevant [programme specification](#) and also Appendix 1 in the [UG Humanities Handbook](#).

## **2. COMMUNICATION**

### **Email**

Music uses several email lists to distribute information and announcements. There is a list for each undergraduate year and two for postgraduate students. We use your University email address for these lists.

You **MUST** check your University email account daily to collect messages from us. Most of the information relating to Music teaching programmes is circulated using the electronic mailing lists and you will be subscribed to one of the following lists:

First year undergraduates	ugmusic-19@lists.soton.ac.uk
Second year undergraduates	ugmusic-18@lists.soton.ac.uk
Third year undergraduates	ugmusic-17@lists.soton.ac.uk
Masters postgraduates	masters-music@lists.soton.ac.uk
MPhil/PhD postgraduates	pgr-music@lists.soton.ac.uk

### **Notices**

All information relating to music students will be posted on the large noticeboard outside the Music office in the foyer on level 2. This will include details of when instrumental teachers will be visiting the department so it's important to check the board regularly. Other Music noticeboards around the building contain more general information, including local performances and opportunities.

*N.B. Information can **only** be posted on the Music notice boards in the foyer by Music staff. Any posters, handbills, for sale notices, etc. found on these Music noticeboards without authorisation will be taken down. If you would like to place a poster for an event on one of the noticeboards in the stairwells or on level 1, please contact the office.*

### **Forms**

Various forms that you need throughout the year will be found in the wall-mounted trays outside the office. These include: special considerations forms, etc.

### **Pigeonholes**

Post trays for Masters and MPhil/PhD students are in the postgraduate study room (room 2055).

### **Contacting staff**

All members of staff are available for consultation. We operate a system of open hours where each member of staff is available to discuss any problems or to discuss work in progress or anything else music related (!) - a list of staff open hours can be found on the Student Information noticeboards outside of the Music Office.

You may drop in to see us during our published open hours, or – if you cannot manage that time – email us to arrange a specific appointment. The Music Office will also pass on messages to academic staff if necessary, and all members of staff have a pigeonhole in the office where you can leave notes.

You should feel free to consult your Personal Academic Tutor at any time. You will find details of your personal academic tutor on the 'Student' page in SUSSED. Please make sure you know who your personal academic tutor is.

The Liaison Tutor for undergraduate Joint Honours students in 2019-20 is Professor Andrew Pinnock.

### **Gifts**

Gifts should not be exchanged between students and members of staff.

## **3. ACADEMIC INFORMATION & GUIDANCE**

### **Study time**

You are expected to spend approximately 8 hours per 15-credit module per week (16 hours for double-weighted modules) in personal study and preparation in addition to time spent in lectures, seminars, or tutorials. If you are taking four modules then this means 32 hours of study each week during term, please bear this in mind when arranging part-time work or extracurricular activities.

### **Study skills**

The acquisition of a range of skills that can be transferred from one activity or profession to another is an important requirement for students. You should seek to develop productive habits of study that help you both to understand texts and topics better and to reflect on your own learning.

Staff in the Department of Music will do their best to ensure that you have many opportunities to acquire such skills, but it is also your responsibility to reflect upon your own learning to identify the skills you are acquiring, to list them in your CV, and to increase them whenever the opportunity arises. Use meetings with your Personal Academic Tutor to seek advice regarding the active development of your study skills.

An excellent programme of Academic Skills training is offered through the library: <http://library.soton.ac.uk/sash>. You should also make use of the *Study Skills Toolkit* site on Blackboard, for a range of online tasks designed to improve reading, writing, thinking and general academic skills.

### **Internet**

Many modules draw on web resources as part of their teaching and learning activities. You should be aware that the use of internet resources in written work and seminar presentations has to be subject to the disciplines of academic criticism and citation, and you should treat internet-derived information as critically as you would any other source of secondary information.



### ***Hartley Residencies***

Music holds research seminars as part of the Hartley Residencies Series on a regular basis. These are two-day events where a distinguished visiting academic presents an aspect of their current research in the form of a lecture to all postgraduate students and staff. There is also a round table meeting, and a lecture given by an academic from the department. There is also a composition annual summer Get-Together where eminent composers and performers offer presentations, workshops and smaller tutorials and discussions.

All postgraduate students are required to attend. Undergraduates are very welcome to attend, whether on a regular or an occasional basis. The full seminar schedule will be posted on the [Music website](#) and noticeboards.

### ***Marking and assessment policies***

We assess work according to [University of Southampton policies](#) governing anonymity, moderation and second marking and feedback. The University also has [detailed policies about your right to appeal marks](#) (you might also want to consult the [Student Union pages on appeals](#)). If you have any questions about how we assess your work, feel free to consult the module tutor, your Personal Academic Tutor or the Director of Programmes.

### ***Assessment and employability***

Good assessment practice supports our ambition to prepare you well for life after university. Good and excellent work demonstrates your development towards the aptitudes and attributes a university education is meant to foster: in other words qualities you could use on your CV or a job application. These include reflexivity, sense of self-worth and social vision.

<b>Graduate quality</b>	<b>Aptitudes/Attributes</b>
Reflexivity	Willingness to <ul style="list-style-type: none"><li>• read data and weigh evidence</li><li>• develop your imagination and display creative approaches to problems</li><li>• become an informed researcher and communicator</li></ul>
Sense of self-worth	Readiness to <ul style="list-style-type: none"><li>• express yourself clearly, concisely, thoughtfully and adventurously in a variety of registers, media and contexts</li><li>• internalise and act positively on feedback</li><li>• be proactive in developing your skills</li></ul>
Social vision	Willingness to <ul style="list-style-type: none"><li>• perform with and alongside others</li><li>• to develop an inclusive awareness of the unfamiliar wherever it is found</li></ul>

Our assessment practices are designed to help you gain and develop these attributes.

### **Marks and degree classification**

Marks correspond to degree classifications:

	<b>UG</b>	<b>MMus</b>
70 and above	First Class	Distinction
60 – 69	Upper Second Class (2:1)	Merit
50 – 59	Lower Second Class (2:2)	Pass
40 – 49	Third Class	Fail
below 40	Fail	

The University publishes [detailed descriptors](#) of different levels of work. You can consult these and discuss them with your module tutors, Personal Academic Tutor and/or the Director of Programmes. In addition, individual tutors will often provide detailed marking schemes for specific modules or individual assessments, to help you understand what is required to attain particular marks.

### **Double-coded modules**

Some Music modules teach second and third-year students together (students are enrolled in modules with different codes and meet at the same time). In such modules work will be assessed and moderated separately. Following national and University guidelines, Third-year students will be held to a higher standard:

- Where applicable, topics chosen should allow a greater degree of focus and detail, whether of analysis, examination of and commentary on facts, critical insight, independent argument, or other factors.
- Conversely, assignments should demonstrate a broader knowledge and understanding of context, a more confident use of analytical and critical tools, and a more mature handling of argument, etc.
- Optimal standards of presentation are required for first class marks, in terms of spelling, punctuation, and grammar; sophistication of vocabulary; use of visual aids; inclusion of full bibliographic and related details; physical appearance of work, etc.
- Conversely, poor presentation—especially of citation and referencing—can drag otherwise good or acceptable work into the Third-Class band or lower!

### **Your feedback on our assessment practices**

We consult regularly with students about our assessment practices through the Student-Staff Liaison Committee and ad-hoc focus groups. If you have specific questions or concerns about how your work has been assessed, please see the Module Tutor in the first instance. If you have general questions, concerns or ideas you are warmly invited to raise them with the Director of Programmes.

### **Indicative descriptors**

The following charts describe, indicatively, the qualities of work in various areas of Music at the different marking bands. They lay out our philosophy of assessment and reflect national guidelines we are required to follow. Please note that the descriptors are differentiated by the year of study for which the module is intended, and not the year in which you are studying: thus, a second-year student taking a module with a 3000 code will be assessed according to the third-year descriptors (and vice versa).

## Essay Modules (including Music Therapy, Community Music and Music Technology)

	Y1	Y2	Y3
80-100	<p>Exceptional subject knowledge Excellent technical understanding of ideas, concepts and materials Excellent critical analysis (including where appropriate a thoroughly original and/or creative approach) Excellent organisation and presentation Consistent and appropriate citation and referencing</p>	<p>Exceptional subject knowledge Excellent technical understanding of ideas, concepts and materials Excellent critical analysis (including where appropriate a thoroughly original and/or creative approach) Excellent organisation and presentation Accurate, consistent and appropriate citation and referencing</p>	<p>Exceptional subject knowledge Exceptional technical understanding of ideas, concepts and materials Excellent critical analysis (including where appropriate a thoroughly original and/or creative approach) Excellent organisation and exceptional presentation Accurate, consistent and appropriate citation and referencing</p>
70-79	<p>Excellent, comprehensive subject knowledge Very good understanding of ideas, concepts and materials Very good critical analysis (including where appropriate evidence of an original or creative approach) Very good organisation and presentation Consistent and appropriate citation and referencing</p>	<p>Excellent, comprehensive subject knowledge Very good understanding of ideas, concepts and materials Very good critical analysis (including where appropriate evidence of an original or creative approach) Very good organisation and presentation Accurate, consistent and appropriate citation and referencing</p>	<p>Excellent, comprehensive subject knowledge Very good understanding of ideas, concepts and materials Very good critical analysis (including where appropriate evidence of an original or creative approach) Very good organisation and excellent presentation Accurate, consistent and appropriate citation and referencing</p>
60-69	<p>Good subject knowledge Good understanding of ideas, concepts and materials Good critical analysis Good organisation and presentation Consistent and appropriate citation and referencing (towards the bottom of the band possibly a few errors)</p>	<p>Good subject knowledge Good understanding of ideas, concepts and materials Good critical analysis Good organisation and presentation Accurate, consistent and appropriate citation and referencing (towards the bottom of the band possibly a few errors)</p>	<p>Very good subject knowledge Very good understanding of ideas, concepts and materials Good critical analysis Good organisation and very good presentation Accurate, consistent and appropriate citation and referencing</p>
50-59	<p>Competent subject knowledge Sound understanding of ideas, concepts and materials Competent critical analysis</p>	<p>Competent subject knowledge Sound understanding of ideas, concepts and materials Competent critical analysis</p>	<p>Good subject knowledge Good understanding of ideas, concepts and materials Competent critical analysis</p>

	Competent organisation and presentation Generally consistent citation and referencing	Competent organisation and presentation Generally accurate, consistent and appropriate citation and referencing (towards the bottom of the band some errors)	Competent organisation and good presentation Accurate, consistent and appropriate citation and referencing (towards the bottom of the band possibly a few errors)
40-49	Acceptable subject knowledge Acceptable understanding of ideas, concepts and materials Some attempt at acceptable critical analysis Acceptable organisation and presentation Some consistency of citation and referencing; many deficiencies	Acceptable subject knowledge Acceptable understanding of ideas, concepts and materials Some attempt at acceptable critical analysis Acceptable organisation and presentation Some consistency and accuracy of citation and referencing; many deficiencies	Competent subject knowledge Sound understanding of ideas, concepts and materials Competent critical analysis Competent organisation and presentation Generally accurate, consistent and appropriate citation and referencing (some errors)
25-39	Poor subject knowledge Poor understanding of ideas, concepts and materials Poor critical analysis Poor organisation and presentation Some consistency of citation and referencing; many deficiencies	Poor subject knowledge Poor understanding of ideas, concepts and materials Poor critical analysis Poor organisation and presentation Some consistency and accuracy of citation and referencing; many deficiencies	Borderline poor subject knowledge Acceptable understanding of ideas, concepts and materials Poor critical analysis Poor organisation and borderline poor presentation Generally accurate, consistent and appropriate citation and referencing (some errors)
0-24	Inadequate subject knowledge Inadequate understanding of ideas, concepts and materials Inadequate (or absent) critical analysis Inadequate organisation and presentation No or hardly any citation and referencing	Inadequate subject knowledge Inadequate understanding of ideas, concepts and materials Inadequate (or absent) critical analysis Inadequate organisation and presentation No or hardly any citation and referencing	Inadequate subject knowledge Inadequate understanding of ideas, concepts and materials Inadequate (or absent) critical analysis Inadequate organisation and presentation Poor or absent citation and referencing

## Performance Modules

	Y1	Y2	Y3
80-100	<p>Exceptional musical understanding            Excellent technical execution            Excellent presentation (appropriate dress, demeanour and/or engagement with audience)            Excellent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Exceptional, mature musical understanding            Excellent technical execution            Excellent presentation (appropriate dress, demeanour and/or engagement with audience)            Excellent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Exceptional, masterful musical understanding            Exceptional (flawless or near flawless) technical execution            Excellent presentation (appropriate dress, demeanour and/or engagement with audience)            Excellent organisation (duration, punctuality, adherence to guidelines)</p>
70-79	<p>Excellent musical understanding            Very good technical execution            Very good presentation (appropriate dress, demeanour and/or engagement with audience)            Very good organisation (duration, punctuality, adherence to guidelines)</p>	<p>Excellent musical understanding            Very good technical execution            Very good presentation (appropriate dress, demeanour and/or engagement with audience)            Excellent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Excellent, comprehensive musical understanding            Excellent technical execution            Excellent presentation (appropriate dress, demeanour and/or engagement with audience)            Excellent organisation (duration, punctuality, adherence to guidelines)</p>
60-69	<p>Good musical understanding            Good technical execution            Good presentation (appropriate dress, demeanour and/or engagement with audience)            Good organisation (duration, punctuality, adherence to guidelines)</p>	<p>Good musical understanding            Good technical execution            Good presentation (appropriate dress, demeanour and/or engagement with audience)            Good, consistent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Very good musical understanding            Very good technical execution            Very good presentation (appropriate dress, demeanour and/or engagement with audience)            Very good, consistent organisation (duration, punctuality, adherence to guidelines)</p>
50-59	<p>Competent musical understanding            Sound technical execution            Competent presentation (appropriate dress, demeanour and/or engagement with audience)            Competent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Competent musical understanding            Sound technical execution            Competent presentation (appropriate dress, demeanour and/or engagement with audience)</p>	<p>Good musical understanding            Good technical execution            Good presentation (appropriate dress, demeanour and/or engagement with audience)</p>

		Competent, consistent organisation (duration, punctuality, adherence to guidelines)	Competent, consistent organisation (duration, punctuality, adherence to guidelines)
40-49	Acceptable musical understanding Acceptable technical execution Acceptable presentation (appropriate dress, demeanour and/or engagement with audience) Acceptable organisation (duration, punctuality, adherence to guidelines)	Acceptable musical understanding Acceptable technical execution Acceptable presentation (appropriate dress, demeanour and/or engagement with audience) Acceptable, consistent organisation (duration, punctuality, adherence to guidelines)	Competent musical understanding Sound technical execution Acceptable presentation (appropriate dress, demeanour and/or engagement with audience) Competent, consistent organisation (duration, punctuality, adherence to guidelines)
25-39	Poor musical understanding Poor technical execution Poor presentation (appropriate dress, demeanour and/or engagement with audience) Poor organisation (duration, punctuality, adherence to guidelines)	Poor musical understanding Poor technical execution Poor presentation (appropriate dress, demeanour and/or engagement with audience) Poor organisation (duration, punctuality, adherence to guidelines)	Borderline poor musical understanding Acceptable technical execution Poor presentation (appropriate dress, demeanour and/or engagement with audience) Borderline poor organisation (duration, punctuality, adherence to guidelines)
0-24	Inadequate musical understanding Inadequate technical execution Inadequate presentation (appropriate dress, demeanour and/or engagement with audience) Inadequate organisation (duration, punctuality, adherence to guidelines)	Inadequate musical understanding Inadequate technical execution Inadequate presentation (appropriate dress, demeanour and/or engagement with audience) Inadequate organisation (duration, punctuality, adherence to guidelines)	Inadequate musical understanding Inadequate technical execution Inadequate presentation (appropriate dress, demeanour and/or engagement with audience) Inadequate organisation (duration, punctuality, adherence to guidelines)

## Composition Modules

	Y1	Y2	Y3
80-100	<p>Exceptional creativity, originality, inventiveness and imagination</p> <p>Excellent technical execution (including where appropriate production skills)</p> <p>Excellent attention to the brief</p> <p>Excellent organisation (presentation and other delivery requirements)</p>	<p>Exceptional, mature creativity, originality, inventiveness and imagination</p> <p>Excellent technical execution (including where appropriate production skills)</p> <p>Excellent attention to the brief</p> <p>Excellent organisation (presentation and other delivery requirements)</p>	<p>Exceptional, masterful creativity, originality, inventiveness and imagination</p> <p>Exceptional (flawless or near flawless) technical execution (including where appropriate production skills)</p> <p>Excellent attention to the brief</p> <p>Excellent organisation (presentation and other delivery requirements)</p>
70-79	<p>Excellent creativity, originality, inventiveness and imagination</p> <p>Very good technical execution (including where appropriate production skills)</p> <p>Very good attention to the brief</p> <p>Very good organisation (presentation and other delivery requirements)</p>	<p>Excellent creativity, originality, inventiveness and imagination</p> <p>Very good technical execution (including where appropriate production skills)</p> <p>Very good attention to the brief</p> <p>Excellent organisation (presentation and other delivery requirements)</p>	<p>Excellent creativity, originality, inventiveness and imagination, demonstrating comprehensive study and preparation</p> <p>Excellent technical execution (including where appropriate production skills)</p> <p>Excellent attention to the brief</p> <p>Excellent organisation (presentation and other delivery requirements)</p>
60-69	<p>Good creativity, originality, inventiveness and imagination</p> <p>Good technical execution (including where appropriate production skills)</p> <p>Good attention to the brief</p> <p>Good organisation (presentation and other delivery requirements)</p>	<p>Good creativity, originality, inventiveness and imagination</p> <p>Good technical execution (including where appropriate production skills)</p> <p>Good attention to the brief</p> <p>Good, consistent organisation (presentation and other delivery requirements)</p>	<p>Very good creativity, originality, inventiveness and imagination</p> <p>Very good technical execution (including where appropriate production skills)</p> <p>Very good attention to the brief</p> <p>Very good, consistent organisation (presentation and other delivery requirements)</p>
50-59	<p>Some evidence of creativity, originality, inventiveness and imagination</p> <p>Sound technical execution (including where appropriate production skills)</p> <p>Competent attention to the brief</p> <p>Competent organisation (presentation and other delivery requirements)</p>	<p>Some evidence of creativity, originality, inventiveness and imagination</p> <p>Sound technical execution (including where appropriate production skills)</p> <p>Competent attention to the brief</p> <p>Competent organisation (presentation and other delivery requirements)</p>	<p>Good evidence of creativity, originality, inventiveness and imagination</p> <p>Good technical execution (including where appropriate production skills)</p> <p>Competent attention to the brief</p> <p>Good organisation (presentation and other delivery requirements)</p>

40-49	Acceptable level of creativity, originality, inventiveness and imagination Acceptable technical execution (including where appropriate production skills) Acceptable attention to the brief Acceptable organisation (presentation and other delivery requirements)	Acceptable level of creativity, originality, inventiveness and imagination Acceptable technical execution (including where appropriate production skills) Acceptable attention to the brief Acceptable, consistent organisation (presentation and other delivery requirements)	Competent level of creativity, originality, inventiveness and imagination Competent technical execution (including where appropriate production skills) Acceptable attention to the brief Acceptable, consistent organisation (presentation and other delivery requirements)
25-39	Little evidence of creativity, originality, inventiveness and imagination Poor technical execution (including where appropriate production skills) Poor attention to the brief Poor organisation (presentation and other delivery requirements)	Little evidence of creativity, originality, inventiveness and imagination Poor technical execution (including where appropriate production skills) Poor attention to the brief Poor organisation (presentation and other delivery requirements)	Little evidence of creativity, originality, inventiveness and imagination Borderline poor technical execution (including where appropriate production skills) Poor attention to the brief Borderline poor organisation (presentation and other delivery requirements)
0-24	Little or no evidence of creativity, originality, inventiveness and imagination Inadequate technical execution (including where appropriate production skills) Inadequate attention to the brief Inadequate organisation (presentation and other delivery requirements)	Little or no evidence of creativity, originality, inventiveness and imagination Inadequate technical execution (including where appropriate production skills) Inadequate attention to the brief Inadequate organisation (presentation and other delivery requirements)	Little or no evidence of creativity, originality, inventiveness and imagination Inadequate technical execution (including where appropriate production skills) Inadequate attention to the brief Inadequate organisation (presentation and other delivery requirements)



## MMUS Assessment Descriptors

	Essay Modules	Performance	Composition
80-100	<p>Exceptional, systematic subject knowledge</p> <p>Exceptional understanding of ideas, concepts and materials</p> <p>Exceptional critical analysis (including where appropriate a thoroughly original and/or creative approach)</p> <p>Exceptional organisation and presentation</p> <p>Accurate, consistent and appropriate citation and referencing</p>	<p>Exceptional, masterful musical understanding</p> <p>Exceptional (flawless or near flawless) technical execution</p> <p>Exceptional presentation (appropriate dress, demeanour and/or engagement with audience)</p> <p>Exceptional organisation (duration, punctuality, adherence to guidelines)</p>	<p>Exceptional, masterful creativity, originality, inventiveness and imagination</p> <p>Exceptional (flawless or near flawless) technical execution (including where appropriate production skills)</p> <p>Exceptional attention to the brief</p> <p>Exceptional organisation (presentation and other delivery requirements)</p>
70-79	<p>Excellent, comprehensive, systematic subject knowledge; evidence of very extensive reading</p> <p>Excellent understanding of ideas, concepts and materials</p> <p>Very high degree of critical analysis (including where appropriate evidence of an original or creative approach)</p> <p>Highly sophisticated organisation and presentation</p> <p>Accurate, consistent and appropriate citation and referencing</p>	<p>Excellent, comprehensive musical understanding</p> <p>Very high degree of technical competence</p> <p>Highly sophisticated presentation (appropriate dress, demeanour and/or engagement with audience)</p> <p>Excellent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Excellent creativity, originality, inventiveness and imagination, demonstrating comprehensive study and preparation</p> <p>Very high degree of technical competence (including where appropriate production skills)</p> <p>Excellent attention to the brief</p> <p>Highly sophisticated organisation (presentation and other delivery requirements)</p>
60-69	<p>Good, systematic subject knowledge; evidence of extensive reading</p> <p>Good understanding of ideas, concepts and materials</p> <p>Good critical analysis; some evidence of independent thought</p> <p>Very good organisation and presentation</p> <p>Accurate, consistent and appropriate citation and referencing</p>	<p>Evidence of good, systematic musical understanding</p> <p>High degree of technical competence</p> <p>Very good presentation (appropriate dress, demeanour and/or engagement with audience)</p> <p>Very good, consistent organisation (duration, punctuality, adherence to guidelines)</p>	<p>Clear evidence of creativity, originality, inventiveness and imagination</p> <p>High degree of technical competence (including where appropriate production skills)</p> <p>Very good attention to the brief</p> <p>Very good, consistent organisation (presentation and other delivery requirements)</p>

50-59	<p>Competent subject knowledge          Good understanding of ideas, concepts and materials          Competent critical analysis          Good organisation and good presentation          Generally accurate, consistent and appropriate citation and referencing (towards the bottom of the band possibly a few errors)</p>	<p>Competent musical understanding          Good technical execution          Good presentation (appropriate dress, demeanour and/or engagement with audience)          Generally consistent organisation (towards the bottom of the band a few problems with duration, punctuality, adherence to guidelines)</p>	<p>Evidence of competence in creativity, originality, inventiveness and imagination          Good technical execution (including where appropriate production skills)          Good attention to the brief          Generally consistent organisation (towards the bottom of the band a few problems with presentation and other delivery requirements)</p>
35-49	<p>Some subject knowledge          Some understanding of ideas, concepts and materials          Some evidence of critical analysis          Competent organisation and presentation          Generally accurate, consistent and appropriate citation and referencing (some errors)</p>	<p>Some musical understanding          Some evidence of sound technical execution          Competent presentation (appropriate dress, demeanour and/or engagement with audience)          Generally consistent organisation (some problems of duration, punctuality, adherence to guidelines)</p>	<p>Some evidence of creativity, originality, inventiveness and imagination          Some evidence of sound technical execution (including where appropriate production skills)          Some evidence of attention to the brief          Generally consistent organisation (some problems with presentation and other delivery requirements)</p>
0-34	<p>Very little subject knowledge          Little understanding of ideas, concepts and materials          Inadequate critical analysis          Poor organisation and borderline poor presentation          Poor or absent citation and referencing</p>	<p>Very little musical understanding          Some technical competence          Poor presentation (appropriate dress, demeanour and/or engagement with audience)          Poor organisation (duration, punctuality, adherence to guidelines)</p>	<p>Very little evidence of creativity, originality, inventiveness and imagination          Some technical competence (including where appropriate production skills)          Borderline poor attention to the brief          Poor organisation (presentation and other delivery requirements)</p>

## ***Release of marks***

1. You will be given, as a matter of course, the marks you obtain in each individual module of study after they have been ratified by the Board of Examiners.
2. These marks will be made available in an e-mail to your Southampton address and/or on Self Service Banner in SUSSED. In certain cases, especially for semester 1 exams, marks at the time of release may be provisional only and subject to change by a subsequent Board of Examiners. It will be made clear when marks are provisional.
3. All marks relating to examination papers will be released within 30 working days of the examination being sat. All marks for continuously assessed work will be made available by the Module Coordinator concerned to students within 20 working days (i.e. 4 weeks) of the submission deadline. This deadline does not apply to research projects or dissertations. Marks are provisional until ratified by a Board of Examiners.
4. If you want more detailed information, such as marks for individual components within modules, you should approach the module coordinator. Any such information requested, which is held by the Faculty relating to the student's marks, will be released to you.
5. Students are entitled to view their examination scripts on request to the module coordinator.

## ***Essays***

Essays form the basis of coursework and examination in historical and critical topic modules. We require that all essays be word-processed. Facilities for word processing are available on campus. If you consider that this requirement will create special problems for you, please consult your personal academic tutor or the teacher of the relevant module as soon as possible.

## ***Over-length work***

Please see relevant information in the [Humanities Handbook](#).

## ***Academic integrity***

Please make sure that you read the university's [Academic Integrity](#) regulations, understand them, and comply with them at all times. If in any doubt about what the regulations mean please ask your Personal Academic Tutor or any other member of academic staff to explain. If you recycle your own work or plagiarise other people's work you will be in breach of the university's [Academic Integrity](#) regulations.

Recycling means submitting substantially the same piece of work for assessment on more than one occasion, without permission and without clearly declaring that you are recycling it. If parts of a second-year essay you had written re-appeared in your third-year dissertation, for instance, that would count as recycling. If you presented substantially the same recital programme for assessment on more than one occasion that too would count as recycling. For each performance exam you take you are expected to prepare a new programme.

## **Referencing, citation and plagiarism**

To write as an academic (whether student of any level or tutor) is to join a special conversation. In this conversation it is crucial to be open at all times about the sources you use. To do otherwise would be impolite at best and at worst criminal (because using someone's ideas without acknowledging the source is *theft*). But there are positive reasons for referencing correctly. If I make a claim based on my understanding of a text, the right thing to do is to tell you where that text can be found, so that you can draw your own conclusion. This has never been more important than it is today, in a world where we are bombarded information and opinion from all sides. Good referencing helps us slow down and evaluate what we are being told, and what we are telling others.

Accurate, consistent and appropriate forms of referencing and citation are crucial to your academic success. Any piece of written work that draws on secondary sources (books, articles, websites, recordings, etc.) must acknowledge those sources fully and accurately. If you either quote directly or paraphrase an idea from a secondary source without acknowledging it properly, you are committing **plagiarism**, which is a **serious offence** likely to result in severe consequences.

If you quote directly from any source, place the quotation in inverted commas, and add a footnote reference, (using your word processor's 'Insert footnote' function) detailing the source of the quotation. References must include the author, title, publication details and page number of the quotation.

## **Referencing styles**

The Department of Music does NOT require students to use a single system for referencing. **All of us agree that accuracy and consistency are more important than adherence to one format over another.** That said, most tutors prefer the Chicago Style, which is widely used internationally. There is a [handy, free online guide](#) to its use. The following sections give examples of how to use the Chicago Style (lightly adapted to British orthography).

## **Footnotes**

Here are some examples of typical footnote references. No. 1 is referencing a book (note that the title is in italics, and the place, publisher and date of publication are given in brackets); no.2 an article (article title in inverted commas, followed by journal title in italics, volume number and year); no.3 a chapter in a collection of essays; and no.4 a website (note that the URL and date of access are given):

1. Mark Everist, *Music Drama at the Paris Odéon, 1824-1828* (Berkeley: University of California Press, 2002), 56.
2. Hettie Malcomson, 'Composing Individuals: Ethnographic Reflections on Success and Prestige in the British New Music Network', *Twentieth-Century Music* 10 (2013), 122.
3. Laurie Stras, "'Who Told You That Lie?': Picturing Connie Boswell', in *Re-framing Representations of Women: Figuring, Fashioning, Portraiting and Telling in the 'Picturing Women' Project*, ed. Susan Shifrin (Burlington: Ashgate Press, 2008), 263.

4. Andrew Fisher, 'Jazz', *Andrew Fisher: Composer and Orchestrator* <<http://www.andrewfishermusic.com/en/film-and-television-credits/>> (Accessed 24 August 2018)

If you include several references to the same source in one piece of written work, you should shorten the second and further references. For example, if you cite Hettie Malcomson's article above a second time, it should look like this:

5. Malcomson, 'Composing Individuals', 123.

**Very important: You must also include a reference (with relevant page numbers) whenever you use an idea from a secondary source, even when you have put it in your own words.**

### ***Bibliography***

Your bibliography should appear on a separate page (or pages) at the end of your essay. It must contain all the items listed in your references, plus any other sources you used in preparing the assignment but did not reference directly. The format of the bibliography entries is almost identical to the footnote references, except that the surname of the author goes before the first name (because a bibliography appears in alphabetical order by surname).

For example:

Everist, Mark. *Music Drama at the Paris Odéon, 1824-1828* (Berkeley: University of California Press, 2002).

Malcomson, Hettie. 'Composing Individuals: Ethnographic Reflections on Success and Prestige in the British New Music Network.' *Twentieth-Century Music* 10 (2013): 115–136.

Stras, Laurie. "'Who Told You That Lie?': Picturing Connie Boswell.' In *Re-framing Representations of Women: Figuring, Fashioning, Portraiting and Telling in the 'Picturing Women' Project*, ed. Susan Shifrin. Burlington: Ashgate Press, 2008. 251–267.

Note that you should not include page numbers from single-authored books in the bibliography. For articles and chapters within collections of essays, however, you should specify the complete page-range of the article or chapter.

Entries in the bibliography should be in alphabetical order by surname of the author. You should not number them.

For further guidance on referencing and bibliographies talk to your module tutor.

### ***Coursework planning***

You are likely to have several deadlines on the same day, or very close to each other, and this may cause you problems if you do not plan and organise yourself in advance. If you are unsure about how to manage your workload effectively then please talk with your personal academic tutor.

### **Formal written exams**

For those modules that include them, formal examinations (normally lasting two or three hours) are held in January (first semester modules) or in May/June (second semester modules). If you want to look at previous years' examination papers, you will find them online via the Library web pages.

### **Websites**

The Music website contains essential information about all aspects of the department, much of which changes each year. See especially the [undergraduate](#) or [postgraduate](#) pages for Music.

Our social media handles are:

Facebook: <https://www.facebook.com/MusicAtSouthampton/>,

Twitter: <https://twitter.com/UoSMusic>

Instagram: <https://www.instagram.com/uosmusic/>

We often do student takeovers on Instagram, if you'd like to get involved in social media work for the Department please contact Ben Oliver (B.Oliver@soton.ac.uk).

The [Humanities website](#) contains essential advice, course information for the Faculty as a whole, and information about the regulations that affect your assessed work.

More general information relating to timetables, exams, your student record, Council Tax letters etc. can be found on [SUSSED](#).

## **4. SUPPORT FOR YOU AND YOUR STUDIES**

### **Liaison tutors**

If you are a Joint Honours student and have been allocated a Personal Academic Tutor in another department, you will also have a **Liaison Tutor** in Music. The Liaison Tutor will deal with any problems relating to the Music part of your degree. Professor Andrew Pinnock will act as Liaison Tutor for all Joint Honours Music students and is also Personal Academic Tutor for Music and Business Management students plus some other Joint Honours students.

### **Personal problems**

The university takes the welfare of its students seriously. Short illnesses and less serious personal difficulties that require a brief absence from university or cause assessed work to be submitted up to 5 working days late should be discussed with your Personal Academic Tutor in the first instance. In such cases, your Personal Academic Tutor will be able to advise you on how to request an extension or special considerations.

More significant illnesses and personal difficulties that require an absence from university of more than 5 working days, or have medium or long-term effects on your studies and welfare, or cause assessed work to be submitted more than 5 working days late, should be discussed with the Senior Tutor, Prof Andrew Pinnock. The Senior Tutor will be able to advise and help arrange appropriate support. Where an illness or personal problem affects a formal written or performance examination, the Senior Tutor should be contacted.

Although members of academic staff are not professionally trained in counselling, they have experience of students' problems and they may be able to help you to obtain

whatever professional help is required. Do not hesitate to share problems of any kind with the Senior Tutor. This applies just as much when it is not you with the problem but another student about whom you are worried.

Alternatively, confidential advice is available from [Enabling Services](#) and the [Advice Centre – Union Southampton](#).

***Where to go for help***

Course details, academic work, marks and feedback	Module Tutor
Academic progress, course choices, careers, study skills.	Personal Academic Tutor
Short illnesses or less serious personal problems which may affect your work, or which require assessed work to be submitted up to 5 working days late.	Personal Academic Tutor
Illnesses or personal problems that have medium or long-term effects, or which require assessed work to be submitted more than 5 working days late.	Senior Tutor
Any illness or personal problem that affects a formal written or performance examination.	Senior Tutor
Concerns involving the personal conduct of other students or members of staff.	Senior Tutor or Director of Programmes or Head of Department
Specific queries or complaints about delivery of a module	Director of Programmes or Head of Department
General matters affecting many students.	Staff-Student Liaison Committee or Head of Department

## 5. PHOTOCOPYING

### ***Photocopying and Digital Reproduction of Music***

The basic legal situation regarding the photocopying and digital reproduction of music is set out below. Students and staff should not ask the office to do any photocopying that contravenes these regulations, nor should they make their own copies (whether in the department, or elsewhere) that are illegal. In recent years, schools, choirs, and individuals have all been successfully sued over illegal photocopying and have had to pay thousands of pounds of damages.

### ***Photocopying music for performance***

You must not perform from photocopied music, *whether in a public concert or a university exam*. The only exceptions from this are:

- you may photocopy single pages of music that you own, or that you have borrowed, to avoid difficult page-turns in the original
- orchestras and large bands (but not smaller ensembles) may make additional copies from a set of parts they own, or have hired or borrowed, if there are not enough parts
- in both these cases, the photocopies must be destroyed immediately after the performance.

If you were intending to perform in an exam from photocopied music, you must instead buy or borrow a copy (whether from the library, or your teacher, or a friend) before then. If you have any serious problems over this, you are advised to seek guidance as early as possible from your personal academic tutor.

### ***Photocopying music for study or research***

As with books and journals, you may make photocopies or digital reproductions of *small amounts* of printed music for study or research purposes. You must not make copies of whole movements or complete works: if you need access to these, you must buy the score or borrow it from a library.

### ***Further information***

For more detail on the legal position relating to photocopying, see the following sources:

- The [Hartley Library pages on Photocopying and Copyright](#) (in general)
- The [Music Publishers' Association Code of Fair Practice](#) (specific to music)

## 6. MUSIC PRIZES

Annual Music prizes include:

### ***The Edward Wood Memorial Prize***

The prize is awarded to the best student graduating in Music (single or combined honours).

### ***The Peter Evans Prize***

The prize is awarded annually to the graduate whose musical performance throughout the course (including the final examination recital, if offered) has been outstanding.



### *The Lyttel Prize*

The prize is awarded for the best academic performance during the first year of study (single or combined honours).

### *Hazel Muras-Osborn Composition Prize*

The prize is awarded to a finalist in Music (single or combined honours) for the best achievement overall as a composer on the course, including the final composition portfolio. This prize will actively support creativity in the arts, the winning student selected for composing ambitious music that demonstrates a high standard of both skill and imagination. The prize winner shall be selected by the Music final examination board in consultation with external examiner for composition. Student compositions in Music are regularly performed during their course through composition workshops and other events provided for the students.

### *Thomas Seltz Award*

The prize can be awarded to up to three final year students for the 'greatest contribution' to Jazz and Pop in the Music Department.

## **7. BUILDING ACCESS**

### ***Access control***

The Music building is linked to the University Access Control system, whereby entry and exit to building 2 is by means of a current ID card before 08.00 and after 18.00 Monday - Friday, and all day at weekends/Bank Holidays/closure days. Access is restricted to users within Music, the only exceptions being those named individuals for whom authorisation has been obtained.

### ***Lone working***

The University's Lone Working Policy was made effective from 1 August 2003. Changes in Health and Safety Standards driven by the Health and Safety Executive, as well as the need to meet First Aid regulations, in particular, have been the impetus for the University to tighten up its arrangements. The purpose of the policy is to ensure the safety and security of individuals who need to work outside of normal working hours.

In order to achieve this, anyone in a University building between 11pm and 6am must have permission from the Head of the School of Humanities, (11pm and 7.30am at Avenue Campus). The permission must be properly registered with the University's Maintenance Control Centre beforehand. In giving permission, it will be the responsibility of the Head of School to assess whether the safety and security risks for the individual are properly covered. It is expected that the granting of access will only be made in very exceptional circumstances. In Music only authorised studio users may be granted permission to work in the building between 11pm and 6am during term time.

Further information on the out of hours policy can be found on the [Health and Safety website page](#).

## 8. USE OF MUSIC RESOURCES

### ***Teaching rooms***

We have great facilities and it is up to us all to keep them that way.

**Do not eat or drink in rehearsal and practice rooms, recording studios or near instruments,** and please leave rooms in at least as good a state as you found them.

**Please report any faulty / damaged equipment to the Music Office as soon as possible (by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk)).**

Practice rooms, larger instrumental teaching rooms A, B, C & D, the jazz and pop rehearsal rooms (1033 and 1035) and the Music lecture room (1079) are located in building 2 on level 1. Teaching rooms 1, 2 and 3, and the Early Music Room are on level 2, along with the Music seminar room (2061).

The Keyboard room is in the Nuffield building as is 6/1077 which is the room in the centre of the Nuffield Southampton Theatres' foyer.

Music also makes use of Turner Sims and its Green Room. Turner Sims is the venue for the Music lunchtime concert series and many performance workshops. The auditorium and the Green Room may be booked for rehearsal purposes at certain times of the week through Music Reception (see policy for use of rooms). The Concert Hall Manager is Kevin Appleby. He is assisted by several members of staff, who can be contacted through the main box office in the foyer of Turner Sims Concert Hall (phone number 023 8059 5151).

The Recording Studios and Live Rooms are located within the main Music accommodation (Building 2, rooms 2045, 2047, 2049 and 2053) and their director is Richard Polfreman. Access is generally restricted to undergraduates who are currently taking a Studio Techniques module or the Commercial Composition module plus any authorised postgraduate students.

### ***Instruments and Equipment***

Music and Turner Sims have an outstanding collection of keyboard instruments. Various other instruments owned by Music are available for students' use. These include a lute, two baroque flutes, bass clarinet, a chest of viols, a consort of recorders, a baroque violin and a baroque cello. Access to these instruments is limited to suitably qualified students; for details please contact the Music Office.

### ***Keys***

***All keys are free – replacements for lost or damaged keys cost £10.***

All students are entitled to have their own key to the practice rooms and instrument store on level one.

Cellists, double bassists and tuba players should use the separate store room 1097 on level 1 and will receive a key for this on commencement of their course.

Authorised users of 1033, 1035 will be given ID card access to these rooms.

Students authorised to use the percussion room (those studying drums or classical percussion) will be entitled to hold a key for this room.

Use of the larger teaching rooms is prioritised to teachers and assessed ensembles but can be booked by students on an ad hoc basis. All rehearsal rooms should be booked in advance through the office, although you may be allowed to use any unbooked rooms on an ad-hoc basis (see below).

Where a key for a larger rehearsal room is required for an evening booking this can be collected from the Music Reception before 5pm. Identification in the form of a valid Music ID card (which you must leave at Reception) is required. The key **must** be returned to Reception immediately after your rehearsal via the letterbox in the door of the Music Office, or brought to the Music Office by 9.00 next morning.

**IMPORTANT - Please DO NOT hand keys directly to other students or staff.**

### ***Computing workstations***

Located close to the main entrance of the Music department, the building 2 computing cluster (room 2063) consists of twenty networked Mac workstations. These all have MIDI keyboards, headphones, Sibelius and Logic installed.

The cluster is run by the iSolutions department of the University and you should contact them (**not** the Music Office) if you have any problems with the computers or printers; either by emailing [serviceline@soton.ac.uk](mailto:serviceline@soton.ac.uk) or calling them from the phone in the cluster, on ext. 25656.

Access to un-booked workstations is on a first-come first-served basis. Access is generally from 8am to 11pm on weekdays and from 9am to 5pm at weekends.

***N.B.*** This room is ***not*** for the sole use of Music students. In line with all other University workstation rooms it can be used by any member of the University. It may also be booked out for teaching, so please check the booking sheets posted on the wall outside to ensure you are aware in advance of any periods when it will not be available (this is particularly important around hand-in deadlines).

## **9. USE OF MUSIC ROOMS**

Please note that the first booking of the day, Monday – Friday, will begin at 9.00, and the evening booking will begin at 17.00. There will be one evening booking per room, which will begin at 17.00 and one weekend booking per room, which will begin at 17.00 on Friday. This applies to all rooms with the exception of 1033 and 1035.

If you wish to book a room which requires you to email [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk) please give 2-3 possible rehearsal times in case your preferred time is unavailable.

### **Teaching rooms 1, 2, 3, A, B, C & D**

1. Only instrumental teachers and assessed ensembles will be allowed to book these rooms. Instrumental teachers will have priority and ensemble bookings will be cancelled if a room is subsequently required for teaching. (Piano teachers and piano ensembles will have priority over other teachers and ensembles in Teaching room A).
2. All bookings must be made by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk). Ensembles are encouraged to plan their rehearsal times well in advance. Ensemble bookings may be made up to two weeks in advance.
3. During periods between 9.00 and 17.00 when a room has not been booked, any student may use the room on an ad-hoc basis on the understanding that they vacate the room in time for the next authorised user.
4. Any teachers finishing after 17.00 will be given the key to their room. They will lock the room and return the key to the office (via the letterbox) when they leave.
5. Where a teacher will be staying beyond 17.00, no other evening booking will be made for that room.
6. Keys for the teaching rooms should be collected from the Music Office.
7. Other Music students can use these rooms on an ad hoc basis around teaching and ensemble rehearsals.

### **Rooms 1033 and 1035**

1. Use of 1033 and 1035 is restricted to assessed Jazz and Pop Students, assessed Jazz and Pop ensembles and some tutors. Student bookings will be cancelled, with reasonable notice, if the room is subsequently required for teaching.
2. Students authorised to use these rooms will be given access via their student ID card.
3. Advance bookings should be made via the following weblink:

<https://teamup.com/ksvzg8ohgfauj5mjgh>

You should include the name of the student making the booking, as well as the ensemble name if appropriate. Please note that you are able to edit all bookings so please take care not to edit/delete bookings by others in error.

4. Bookings are subject to the following limits:
  - a. All third years – Two hours per week per formally assessed instrument or ensemble.
  - b. All second years – Ninety minutes per week per formally assessed instrument or ensemble.
  - c. First years – One hour per week per formally assessed instrument or ensemble.

- d. MMus performance students – Three hours per week (reduced to two hours in the summer term).
5. During periods when the room is not booked, any J&P student may use the room on an ad-hoc basis on the understanding that they vacate the room in time for the next authorised user.
6. Microphones, stands and cables are stored in the room. No equipment should be borrowed or removed from these rooms and they should be left tidy for the next user.

### ***Percussion room***

1. Use of this room is restricted to Dan Priest and to percussion students for individual practice. The room is not available for ensemble rehearsals.
2. Authorised percussion students will be entitled to hold a key.
3. Advance bookings are made on the sign-up sheets on the door to the room – percussion students may book up to two hours a day, or any limit set by Dan Priest.
4. During periods when the room is not booked, any percussion student may use the room on an ad-hoc basis on the understanding that they vacate the room in time for the next authorised user.
5. No percussion should be removed from this room.

### ***Keyboard room***

1. Only piano and harpsichord teachers and authorised harpsichord/piano students will be allowed to book this room. Teachers will have priority and student bookings will be cancelled if the room is subsequently required for teaching. Each harpsichord/piano student will be allowed to book two hours per week. Students may only book the room between 9.00 and 17.00 Monday-Friday.
2. All bookings must be made by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk) Student bookings may be made up to two weeks in advance. Students are encouraged to plan their rehearsal times well in advance.
3. The key and keypad combination must be collected from the office. After use the door should be locked and the key returned to the Music Office. After 17.00 the key should be returned through the letterbox.

### ***Early Music room***

1. Only instrumental teachers and authorised early music students will be allowed to book this room. Teachers will have priority and student bookings will be cancelled if the room is subsequently required for teaching. Each early music student will be allowed to book two hours per week unless other arrangements are agreed. Students may only book the room between 9.00 and 17.00.

2. All bookings must be made by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk) Student bookings may be made up to two weeks in advance. Students are encouraged to plan their rehearsal times well in advance.
3. The key to the room must be collected from the Music office and returned to the office. The key must never be passed direct to another teacher or student.

### **Turner Sims Hall and Green Room**

1. All students, ensembles and teachers are allowed to make bookings in Turner Sims Hall and Green Room. Instrumental teachers and department projects will have priority and student bookings will be cancelled if a room is subsequently required for teaching.
2. Turner Sims Hall and Green Room have limited availability during the hours below. Please note that this venue is also used for concerts, performance classes and project rehearsals within these times so availability will vary.

Mondays	9.00-17.00
Tuesdays – Fridays	9.00-14.00

3. All bookings must be made by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk) Students are encouraged to plan their rehearsal times well in advance. Student bookings may be made up to two weeks in advance.

### **Turner Sims Dressing Room**

1. Only instrumental teachers are permitted to make bookings for this room (please note availability).
2. All bookings must be made by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk)
3. The key to the room must be collected from the Turner Sims office and returned to the TS office. The key must never be passed direct to another teacher or student or removed from the building.
4. The dressing room has limited availability during the hours below

Mondays	9.00-17.00
Tuesdays – Fridays	9.00-14.00

### **Practice rooms**

The practice room key (G11) gives you access to any of the practice rooms on level 1 as well as the instrument store cupboard, 02/1036. Cellists and double bassists should also have keys to separate store rooms on level 1.

There are booking sheets on each practice room door on which students can make advance bookings. Students can book up to two hours per day in the practice rooms,

although please be aware this may be subject to change as the year progresses. The rooms can be used on an ad hoc basis if there are no bookings made.

### **Recording Studios and Live room**

Use of these rooms is restricted to students currently taking Commercial Composition or Studio Techniques courses plus any authorised postgraduate composition students.

Only **current** studio users can book time in the studios: those students currently taking Music and Sound Production 1 or Studio Techniques 2 may use Studio A, postgraduate composers and those taking Commercial Composition may use Studio B. Students may book studio time up to 2 weeks in advance.

If the authorised studio user wishes to bring a guest (anyone, including Music students who are not taking a Studio module) into the studio/live room, permission **must** be obtained from Richard Polfreman. Guests can only be brought into the studio/live room if they are required to perform for a recording and their names must be logged with reception **at the time of booking**.

N.B. the Live Room cannot be used after 23.00 on weekdays or after 21.00 at weekends.

Bookings may be made via email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk). Students are encouraged to plan their studio time well in advance. Please view bookable time-slots at:

<https://teamup.com/kshfe9jw9ph5vrendx>

Fair allocation of studio time throughout the week is the responsibility of the studio users themselves.

Current advance booking limits (subject to review) are:

- *Week day 2-hour slots*: three per week in Studio A or B.
- *Weekday overnight slots*: one per fortnight in Studio A or B.
- *Weekend slots (day or overnight)*: one per fortnight in Studio A or B.

However, if there are free slots, these may be used by any authorised student on the day.

A full set of rules for studio use will be posted in each studio and with reception.

The Head of the School of Humanities' permission for out of hours use (23.00-06.00) will be obtained by the office for current studio users for term time during the duration of their course. However, individual students must also obtain permission for the specific dates they wish to work in the studios within this period. Please click [here](#) to access the relevant forms.

The Live Room may not be used between 23.00 and 06.00. Anyone found in the studios between 23.00 and 06.00 without specific permission will be asked to leave.

Please note: Security will be given the names of authorised evening users and guests. If they find any unauthorised people in the studios they will escort them from the building and report them to the office. Anyone using the studio without authority will be suspended from studio use indefinitely.



Only students on Studio Techniques and Commercial Composition courses or approved postgraduate composers will be allowed to stay after 23.00, and then only in the studios themselves and **not in the Live Room**.

Anyone not returning keys to the office on time will be suspended from studio use for two weeks, unless reasonable grounds for delay can be proven, e.g. doctor's note.

## 10. POLICY FOR USE OF MUSIC-OWNED EQUIPMENT

The Department owns a number of specialised instruments – please ask at the Music Office for details. The instruments are intended for use within the degree curricula, i.e. for use by performance students either individually or within assessed ensembles for the benefit of their performance course.

Staff approval will be required for individual students specifying the reasons for use. Specific dates and times for use must then be booked by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk).

Use of certain instruments for student music societies (e.g. SUSO, SUSWO, etc.) may be requested but permission to use instruments in SU societies will be granted to named individuals for the current academic year. These users must be Music students. The form gives general permission to use the instruments. Each specific date and time for SU society use must then be booked by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk).

Approval to use department instruments **must be** obtained from either Louise Johnson or David Owen Norris. Instruments and their use will be restricted to students who are studying on a Music degree course.

Forms for obtaining approval to use department instruments can be obtained from the Music Office. Such approval will be valid for the current academic year. Exact dates and times of use must then be booked with the Music Office. The individual Music student who will be playing the instrument will be responsible for signing out the instrument and will be deemed responsible for it while in his/her possession. Students may not sign out instruments on behalf of another person.

In addition the following items are available for use by students. These are available to any student studying Music.

- 4 portable playback systems
- Sets of music stands
- ZOOM recording device

All departmental equipment and instruments must be booked by email to [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk). Users will be required to sign out the item taking full responsibility for the equipment/instrument while it is in their possession.

Use of instruments for individual students or ensembles will be restricted to one booking a day for a maximum of two hours. *N.B. Some instruments may occasionally be taken on longer loan with written permission from the Music Office, plus proof of adequate insurance cover.*



Equipment/instruments must be returned to the office at the end of the booking period in plenty of time for the next user. Equipment/instruments must **never** be passed directly to another student or member of staff.

Evening bookings may be allowed for some equipment/instruments. The evening booking period will commence at 17.00. Equipment/instruments borrowed overnight must be stored safely overnight and **returned to the office** by the user at 9.00 the next morning.

***N.B.*** *Equipment/instruments may not be taken off campus without prior permission and proof of adequate insurance cover.*

Any student not returning equipment/instruments at the designated time will be banned from using **any** equipment/instruments or rooms for two weeks and the Music Office will retain their Music ID card for the period of the ban.

Students will be responsible for the cost of any repairs/replacement necessary following damage caused to instruments/equipment while in their possession.

The following equipment/instruments are available for use in designated rooms. These items **may not be removed** from these rooms.

- Drum kit in 1033 and 1035.
- Amps, speakers, and leads in 1033 and 1035 (microphones and accessories must be signed out from the Music Office)
- Any percussion from the Percussion Room

## 11. MUSICAL LIFE

### ***Lunchtime concerts***

The Music Department's revamped 'Music @ 1pm' Monday free lunchtime concert series presents a curated programme of leading professional musicians from a range of genres as well as many of you performing in our SHOWCASE concerts. Some of the lunch concerts are followed with workshops with the visiting artists.

Attendance at these concerts is **compulsory** for all students on performance modules and absolutely **expected** for all undergraduate (and, where possible, postgraduate) students. Our lunchtime series is an integral part of our weekly activities and allows us to come together as a community to experience amazing music; please support and cherish it.

It is also possible for students to stage Friday concerts in Turner Sims, please contact Louise Johnson for further information if you would like to put something on.

We also stage a wide range of other public events including a concert series at Romsey Abbey and St Michael's Church, composition workshops and special performance projects. Visit the Music Department's event page for further information and keep an eye on your email (!): <https://www.southampton.ac.uk/music/news/events/latest.page>

### ***Turner Sims concert series***

Music's accommodation is adjacent to Turner Sims, a purpose-built concert hall supporting the most extensive series of professional concerts and workshops of any British university. The music offered ranges from early to contemporary, from chamber to jazz, and from world music to mixed media.

Students can often obtain free RUSH tickets for evening concerts – details are sent via email at the start of the academic year. Please make the most of the chance to hear live music whenever you can!

### ***Student Union ensembles***

The University of Southampton has an active student musical community with many societies and organisations. Visit the individual websites for further details of the following University groups:

- Southampton University Symphony Orchestra (SUSO)
- Southampton University Sinfonietta
- Southampton University Choral Society
- Southampton University Chamber Choir /Bel Canto
- Southampton University Jazz Orchestra (SUJO)
- Jazzmanix (jazz & gospel choir)
- Southampton University Concert Band
- Southampton University Light Opera Society (LOPSOC)
- Showstoppers
- Southampton University Symphonic Wind Orchestra (SUSWO)
- Southampton University Brass Band (SUBB)
- Southampton University Strings (SUStrings)

Ad hoc groups flourish, many of them based on the second-and third-year Ensemble Performance modules, and these change from year to year. The Students' Union also runs many other sports and special interest societies; further details of SU ensembles can be found on the Students' Union website.

### ***University of Southampton Voices***

A Community Choir for staff and students takes place on Wednesday lunchtimes from 1.10-1.50pm in Turner Sims and is run by Harvey Brough – Turner Sims Professor. No audition is necessary. You don't have to be a "good" or experienced singer to take part. Everyone is welcome! Please contact the Music Office on [musicbox@soton.ac.uk](mailto:musicbox@soton.ac.uk) if you wish to join the mailing list.

### ***Music off campus***

Southampton has a buzzing music scene. Make the most of it and do ask us (especially Dan Mar-Moliner) where is good to go for the kind of music you're into!

Southampton regularly hosts touring opera and ballet companies (including the Welsh National Opera, English National Ballet, Royal Birmingham Ballet), while London's South Bank is just over an hour away by train. Southampton's own Guildhall is only one of a number of major touring venues on the South Coast.