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Cover Picture: Gustavo Montoya, Girl with Violin (1978).

### WELCOME from

#### MASTERS COURSE CONVENER, PROFESSOR LAURA TUNBRIDGE

Welcome to Oxford and to the Music Faculty. My role as Course Convener, with the support and assistance of Carole Berreur, the Academic Administrator, is to oversee the M.St. and MPhil degrees in Music and to help with any problems you might have. We hope that you have a fulfilling, creative, and intellectually exciting time here.

There are more than sixty graduate students in Music, following five different degree courses, and about twenty university and college lecturers in music who are engaged in postgraduate teaching.



Partly because of this size and variety, Oxford can seem a confusing place. This handbook is designed to deal with some of the problems you may encounter. Please hang on to it, since the answer to questions that crop up during the year are likely to be answered either in these pages or in websites mentioned in them. If you are still in doubt, don't hesitate to get in touch with Carole or myself.

The information in this handbook is accurate as at September 2017, however it may be necessary for changes to be made in certain circumstances, as explained at <a href="https://www.graduate.ox.ac.uk/coursechanges">www.graduate.ox.ac.uk/coursechanges</a>). If such changes are made the department will inform students and relevant pages will be updated on weblearn.

The Examination Regulations relating to this course are available at <a href="http://www.admin.ox.ac.uk/examregs/">http://www.admin.ox.ac.uk/examregs/</a>

If there is a conflict between information in this handbook and the Examination Regulations then you should follow the Examination Regulations. If you have any concerns please contact the Academic Administrator (Academic.admin@music.ox.ac.uk).

You are required to read the following documents – which can be found on WebLearn at <a href="https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/lecture\_list">https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/lecture\_list</a>

- Research Ethics Policy and Public Interest Disclosure
- Memorandum for Supervisors and Research Students
- CUREC forms
- Training and Personal and Professional Development
- Plagiarism Latest Advice (on Exam Information page)
- Masters Statement of Provision (on the Course Information page)

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University regulations, codes of conduct and policies available on the Oxford Students website www.ox.ac.uk/students/academic/regulations/a-z.

This is a print version of this handbook, and the online text should be regarded as the most up to date and definitive version.

Detailed course descriptions and bibliographies can be found on WebLearn.

# **GRADUATE INDUCTION Tuesday 3 October 2017**

10.00	Coffee - Denis Arnold Hall		
11.00	Welcome from Director of Graduate Studies, Jason Stanyek, Masters Course Convener, Director of Research, Jonathan Cross, Laura Tunbridge, and Academic Administrator Carole Berreur - Denis Arnold Hall		
	The Events Programme and New Music Opportunities —Aloise Fiala-Murphy		
	d and Edward Spencer		
	Training opportunities for Graduates	in the Humanities – Caroline Thurston	
11.45	11.45 Business meetings		
Masters students with - Laura Tunbridge and Carole Berreur - DAR Research Students with Laura Tunbridge and the Graduate Studies Nick Fowler - Committee Room.			
			12.15
	Lunch (make your own arrangements)		
2.00	Faculty Library Induction – with Martin Holmes Librarian Group 1	DPhil Students meet with Supervisors (please contact your supervisor to arrange this—	
3.00	Faculty Library Induction – with Martin Holmes Librarian Group 2	please avoid clashing with your library induction session)	
3.30	PostDocs get together – with Jonathan Cross		
4.00	Drinks Party – for all graduates, postdocs and Faculty Members		
Wednesday 4 October 2017			

#### Wednesday 4 October 2017

**Introduction to using the Bodleian** (Music Reading Room) by the Music Librarian, **Martin Holmes.** Group 1 at 2pm Group 2 at 3pm.

Please meet in the foyer inside the reader entrance to the Weston Library building, Parks Road (opposite the King's Arms)

#### Friday 6 October 2017

**Music Studios Open House, Daniel Hulme.** 

10.30-11.30 am in Studios (groups of no more than 8). Please email your interest in this session at least a day in advance to <a href="mailto:academic.admin@music.ox.ac.uk">academic.admin@music.ox.ac.uk</a>

#### Tuesday 10 October 2017 (week 1)

Electronic Resources for Graduates - Martin Holmes 10-11 am in Lecture Room B

An Introduction to the Careers Office - Hugh Nicholson-Lailey 12.30 in Committee Room

# OXFORD MSt in MUSIC and MPhil in Music 2017-18

#### **COURSE OVERVIEW**

000950 - MUSICOLOGY

003015 - COMPOSITION

003025 - PERFORMANCE

The **Master of Studies in Music** is a one-year taught course that offers an introduction to the broad range of current methodologies and approaches in music scholarship. Students specialize in musicology, composition or performance.

Students on the Master of Philosophy in Music

003065 - MUSICOLOGY 003035 - PERFORMANCE

follow the same course in the first year.

The main Masters teaching and coursework is done in the first two terms; the third is reserved for completion of essays, the dissertation or portfolio of compositions, and – for performance students – preparation of the final recital.

The Masters course consists of

- Core Seminars
- Elective Seminars
- Presentation Seminars



#### MUSICOLOGY

#### 000950 and 003065

#### **TEACHING 1 - CORE SEMINARS**

The following four seminars (6 hours per seminar) will run in the Michaelmas Term:

- a. Historical Musicology Professor Christian Leitmeir
- b. Aesthetics Professor Laura Tunbridge
- c. Current Trends in Analysis Professor Jonathan Cross
- d. The Social and Cultural Study of Music Dr Mark Doffman
- e. Composition

Students are expected to participate in at least two seminars (or more). The first formative assignment will be a short response to a Music Faculty Research Colloquium, Seminar in Ethnomusicology and Sound Studies, or Seminar in Medieval and Renaissance Music, attended before the end of week three of Michaelmas term. The first assessed submission will be an essay written in response to an aspect of one of the seminar courses attended. This essay will be submitted in week ten of the Michaelmas term.

#### **TEACHING 2 - ELECTIVE SEMINARS**

Each year members of the Faculty convene a series of 'elective' seminars (normally six hours per series), usually based on an aspect of their research interests. The seminars will involve a mixture of material presented by the seminar leaders, short presentations by students taking the seminar, and whole group discussions. Seminars will feature target reading that must be regarded as required reading for each session.

One of the three (or two for performers and composers) submitted essays must be written on a topic in response to an elective seminar.

For 2017-18 the elective seminars on offer will be as follows:-

Mahler/Wagner – Dr Anna Stoll-Knecht

Time in Music: Experience, Cognition and Performance— Dr Mark Doffman

Paris: The Music, Sounds and Noise of a City 1870-1940 – Dr Lola San

Martin

**Impersonations** - Professor Jeremy Llewellyn

Sound and Space - Professor Gascia Ouzounian

Music and Ethics - Dr James Butterworth

Western Plainchant in Context – Dr Matthew Cheung Salisbury

**Electronic Dance Music** – Dr Toby Young

#### **TEACHING 3 - PRESENTATION SEMINARS**

Led by Professors Jeremy Llewellyn and Gascia Ouzounian

The Presentation Seminar series is held in Hilary and Trinity terms, and each student will attend for four weeks. The entire student cohort is split into two groups, with musicologists, performers and composers being represented in each group. Each student will prepare a presentation on their own research in one session; and will be asked to respond to another student's presentation in another. Attendance at this seminar is a compulsory requirement.

#### RECOMMENDED LIST C COURSES

Graduate students are welcome to attend any of the Faculty's undergraduate lectures (see the course descriptions on the undergraduate teaching pages on WebLearn). They are especially invited to attend final year undergraduate optional ('List C') courses. These special topics reflect the interests and expertise of individual members of the Faculty.

For 2017-18 the following courses are recommended:

Michaelmas Term	Opera and Music Theatre	Dr Toby Young
	Dance Music	Professor Suzanne Aspden
Hilary Term	Acoustic Cities	Professor Gascia Ouzounian
	Music in the Community	Professor Eric Clarke and Aspden

**Trinity Term** Music and Capitalism **Dr James Butterworth** Music in the Iberian World **Professor Owen Rees** 

#### ASSESSMENT FOR 000950 - MUSICOLOGY

You are required to submit:

- **1.** a. an essay of 6,000 words (or equivalent, including notation, visual documentation, or analytical diagrams) in response to one of the Core seminars you have attended in the Michaelmas Term. This essay will be your first summative submission, to be handed in on Tuesday of week 10 in the Michaelmas Term.
  - b. a 6,000 word essay, on a topic of the candidate's choice, to be submitted on Tuesday of week 10 of Hilary Term.
  - c. a 6,000 word essay, in response to an elective seminar to be submitted on Tuesday of week 3 of Trinity Term.

A portfolio of appropriately assessed language work that is directly relevant to your planned field of research may be substituted for Part 1c with the approval of the Masters Convenor which must be sought by noon on Friday of the fourth week of Michaelmas term.

Each element of the Part 1 assessment is weighted at 20% of the final mark.

2. a dissertation of not more than 13,000 words in musicology or ethnomusicology, or an editorial exercise (edition), with prefatory matter, of comparable length, to be submitted by the Tuesday of week 10 of Trinity Term. The dissertation is weighted at 40% of the final mark.

#### **PERFORMANCE**

003025 and 003035

#### **TEACHING FOR PERFORMERS**

- Performance Workshops
  - There are six Performance seminars/workshops, split between the terms. They can be found in the Lecture List.
- Performers should participate in the Core Seminars as part of preparation for the Musicology essay submissions. Please see page 5 for more information
- Elective Seminars, Presentation Seminars and Recommended List C courses, please see previous pages.
- Individual Performance Tuition (see WebLearn page on Notes on Performance Tuition)

#### **ASSESSMENT FOR 003025 - PERFORMANCE**

You are required to submit:

- **1. a.** A **performance** of not more than ten minutes duration to be given in an examination in week 0 or 1 of Hilary Term.
  - **b.** A **6,000 word essay**, on a topic of the candidate's choice, to be submitted on Tuesday of week 10 of Hilary Term.
  - **c.** A **6,000 word essay**, in response to an elective seminar, to be submitted on Tuesday of week 3 of Trinity Term.

Each element of the Part 1 assessment is weighted at 20% of the final mark.

2. A recital of not more than forty-five minutes' duration, vocal or instrumental, of at least two contrasted pieces, to take place not later than the tenth week of Trinity Term. The recital is weighted at 40% of the final mark.



#### **COMPOSITION**

003025 003045

#### TEACHING FOR COMPOSERS

Composition Seminar (minimum 12 hours)

There will be eight composition seminars, split between the Michaelmas and Hilary terms, each focusing on a different compositional technique, musical genre, or aesthetic issue. Composers are expected to write either one or two (see below) compositions in response to these seminars during the course of the year.

- Composition students should participate in the Core Seminars as part of preparation for the Musicology essay submissions. Please see page 5 for more information.
- Elective Seminars, Presentation Seminars and Recommended List C courses, please see previous pages.
- Composition workshops (see lecture list)

#### ASSESSMENT FOR 003015 – COMPOSITION

- **1. a. composition** of not more than 8 minutes duration in response to techniques presented in composition seminars to be handed in on Tuesday of week 10 of the Michaelmas Term.
  - **b.** a **6,000** word essay on a topic of the candidates choice, to be submitted on Tuesday of week 10 of Hilary Term.
  - **c. EITHER a 6,000 word essay** in response to an elective seminar, **OR an 8 minute composition** in response to composition seminars to be submitted on Tuesday of week 3 of Trinity Term. The choice between either a composition or an essay must be made with the approval of the student's supervisor.

Each section of the Part 1 assessment is weighted at 20% of the final mark.

**2.** A portfolio of compositions, of not more than twenty-five minutes duration in total, to be submitted not later than the Tuesday of week 10 of Trinity term. The portfolio is weighted at 40% of the final mark.

#### **SUPERVISION**

Supervision for all courses will be arranged at the start of Michaelmas term. Please note that the following Faculty members are away and will not be able to supervise masters students- Professor Georgina Born (all year), Professor Rees (Michaelmas), Professor Christian Leitmeir (Hilary), and Professor Robert Saxton (Hilary).

#### **NOTES ON SUBMISSIONS**

The **Grade Descriptors** can be found on WebLearn.

YOU MUST SUBMIT TWO HARD COPIES AND A PDF OF ALL ASSESSMENTS.

#### **ESSAY SUBMISSIONS (ALL STUDENTS)**

1. The title page should include your candidate number (NOT your name, and NOT your student number which is on your Bod Card), your course, what you are submitting (i.e. Essay 1a, 1b or 1c) and then your title.

- 2. You are required to state **the number of words** on the title page of your essay. Word limits include footnotes and quotations. They do **not** include bibliographies. Appendices should only be added in consultation with your supervisor who may consult the Chair of Examiners. Excessive infractions of the word limit will be penalized.
- 3. Do **NOT put your name** anywhere on your essay including in a footer or in any acknowledgements.
- 4. All submissions must be accompanied by a signed **FORM OF DECLARATION**, which you can find on WebLearn. This is to prove it is your own work.
- 5. Students should submit one spiral bound copy of each essay, and a second copy which may be in a stapled form, to the Examinations Schools. You must also send a pdf of each essay to the Academic Administrator. Spiral binding can be done in the Faculty library please do it at least the day before submission.
- 6. There are a number of documents on academic writing, especially the 'Notes for Writers of Dissertations and Theses on Musical Subjects', which can be found on WebLearn at: <a href="https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/exam\_informa">https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/exam\_informa</a>
- 7. Please look at KEY DATES for deadlines (previous page)
- 8. Submissions are due at Exam Schools by noon on the day of submission. Please do not submit late. If you have good reason for late submission (illness) please make sure that you have a doctor's note and let your college know immediately so that they can request permission of the Proctors for your late submission to be marked.

#### DISSERTATION SUBMISSION FOR MUSICOLOGISTS

- 1. You must get your dissertation topic approved by submitting a Dissertation Title Approval Form to the Administrative Assistant by the Friday of 3<sup>rd</sup> week of Hilary term.
- 2. It is sometimes the case that the focus of a dissertation changes in the course of research and writing. If the area of research remains the same, and it is simply a matter of a change of focus, this is entirely acceptable and no further action is required. If the topic changes significantly, however, you should seek permission to change a dissertation title and topic from the Masters Convenor. You should consult your supervisor about this matter. A request for change of title and topic will be considered only up to two months before a dissertation is due to be submitted (i.e. up to the first Monday in May).
- 3. One copy of the dissertation should be spiral bound and the other stapled. Submission is due by Monday of 10<sup>th</sup> week in Trinity term. You must also email a pdf of the completed dissertation to the Academic Administrator at that time.
- 4. Your dissertation should include a title page with your candidate number (**not** name), title (Dissertation) and the title.
- 5. You are required to state the number of words on the title page of your dissertation. The word limit includes footnotes and quotations, but does **not** include the bibliography. Appendices should only be added in consultation with your supervisor who may consult the Chair of Examiners. Excessive infractions of the word limit will be penalized.
- 6. Please add a signed **FORM OF DECLARATION** with all submissions you can find this on WebLearn.
- 7. For further information you are advised to read the 'Notes for Writers of Dissertations and Theses on Musical Subjects' which can be found on WebLearn at:- https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/exam informa
- 8. You can find **EXEMPLAR ESSAYS AND DISSERTATIONS**, kindly provided by students from 2015 and 2016 at:https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/course\_infor

#### NOTES ON SUBMISSION FOR COMPOSERS

Composition(s) should be printed in whatever size or layout is most appropriate for the project.

The student should submit TWO COPIES of any score\*. The score should meet professional standards of presentation and contain all technical information needed in order for the work to be performed (e.g. Score transposed or 'in C', duration, evidence of copyright permission if text is included (if required)).

Each score should contain a short preface describing the aesthetic, structural and technical issues addressed. This should be bound in as a preface to the score.

The score should normally be printed double-sided with acetate cover and card back, and bound with comb binding or wire binding (this can be done in the Faculty library).

All submissions must be identified only by your **CANDIDATE NUMBER**.

Please add a signed **FORM OF DECLARATION** with all submissions – you can find this on WebLearn. It should be placed in an envelope (with your candidate number on the front – and your course title) and placed inside your large submission parcel.

#### RECORDINGS

If possible, the candidate should submit two copies of a CD recording of all, or part of, the work. If revisions have been made subsequent to the recording, this should be stated on the CD. This recording will not be seen as a formal part of the submission.

#### **ELECTROACOUSTIC WORK**

In the case of an electroacoustic work, students should always submit two copies of a stereo version in the form of an audio CD\*. Note that if the work is scored for instruments with live electronic processing, this CD should provide a reference guide to how the music should sound in performance. This CD recording will examined as part of the submission, along with any scores of the composition that the student may wish to submit.

In the case of a multi-track piece, a candidate may additionally submit a multi-channel version in the most appropriate form for the piece (e.g., Surround Sound 5.1, 8-track Tascam, Pro-Tools or Logic Pro project, Max/MSP programme etc.) in consultation with the Electronic Music Studio Manager. A key part of this discussion should be to enable the Studio Manager to perform the piece so that the multi-channel performance can be heard by examiners.

The candidate must supply a short preface to the composition describing the aesthetic, structural and technical issues addressed. This should be submitted in a binder along with the sound recordings (or as a preface to the score, if a score forms part of the submission).

\* If for some reason the composition cannot be submitted this way, the Chairman of Examiners has the discretion to approve a different format, providing the student contacts the Academic Administrator in advance of the submission date.

#### **EXAM CONVENTIONS**

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking scales, marking and classification criteria, scaling of marks, progression, resits, use of viva voce examinations, penalties for late submission, and penalties for over-length work.

## MASTER OF STUDIES IN MUSIC, 2017-18 MASTER OF PHILOSOPHY IN MUSIC, 2017-18

#### 1. Introduction

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award.

The supervisory body for the examination is the Board of the Faculty of Music.

#### 2. Rubrics for individual papers

These courses are assessed entirely by submissions.

#### 3. Marking Conventions

#### 3.1 University scale for standardised expression of agreed final marks

Agreed final marks for individual papers will be expressed using the following scale:

70-100	Distinction
50-69	Pass
0-49	Fail

#### 3.2 Qualitative criteria for different types of assessment

Grade descriptors are found on weblearn.

#### 3.3 Verification and reconciliation of marks

- (i) Normally each script should be marked by two markers. The marks must fall within the range of 0 to 100 inclusive. Examiners are encouraged to award high marks to good scripts, though marks above 85 should be reserved for scripts that are outstanding. It is not permissible to exclude the use of certain marks (e.g. 69, 59 etc).
- (ii) Each initial marker must determine a mark for each script independently of the other marker. It shall be up to the Board of Examiners to determine whether the initial markers should confer or re-read scripts. Where markers confer, this should not debar them from also re-reading where that may make it easier to reach an agreed mark. Where examiners re-read without conferring, each should do so in the knowledge of the other's mark.
- (iii) In every case, the original marks from both markers must be entered onto a mark sheet available to all examiners, as well as the marks that result from conferring or re-reading.
- (iv) If conferring or re-reading (which markers may choose to do more than once) does not reduce the gap between a pair of marks where a mark cannot be agreed between the markers, the script must be read by a third marker, who may be an external examiner.
- (v) The comments of the original markers should be made available to the third marker.
- (vi) The third reader of an examination script (whether external or internal) may adjudicate between the two internal marks, and the third reader's mark must be the final mark. The first and second mark should act as limits.

- (vii) The Board of Examiners may choose to ask the external examiner to act as an adjudicator, but this is not required by University regulations. The requirement is simply that the external examiner must be in a position to report on the soundness of the procedures used to reach a final agreed mark.
- (viii) The expectation is that marks established as a result of third readings would not normally fall outside the range of the original marks. However, it is permissible for the third examiner to recommend to the Board of Examiners a final mark that falls outside the bounds of the two existing marks. Such a recommendation should only be approved by the Board if it can provide clear and defensible reasons for its decision.
- (ix) The Faculty Board has drawn up positive descriptive criteria for each range of marks.
- (x) Numerical marking must be expressed in whole numbers for agreed final marks. These marks will be made available to students (as well as faculties and colleges), and will appear on transcripts generated from OSS.

#### 3.4 Scaling

The Examiners may choose to scale marks where in their academic judgement:

- a) a paper was more difficult or easier than in previous years, and/or
- b) an optional paper was more or less difficult than other optional papers taken by students in a particular year, and/or
- c) a paper has generated a spread of marks which are not a fair reflection of student performance on the University's standard scale for the expression of agreed final marks, i.e. the marks do not reflect the qualitative marks descriptors.
- d) a paper set and marked by another Faculty/Department requires some scaling to accommodate different pass mark.

Such scaling is used to ensure that candidates' marks are not advantaged or disadvantaged by any of these situations. In each case, examiners will establish if they have sufficient evidence for scaling. Scaling will only be considered and undertaken after moderation of a paper has been completed, and a complete run of marks for all papers is available.

If it is decided that it is appropriate to use scaling, the examiners will review a sample of papers either side of the classification borderlines to ensure that the outcome of scaling is consistent with academic views of what constitutes an appropriate performance within in each class.

Detailed information about why scaling was necessary and how it was applied will be included in the Examiners' report and the algorithms used will be published for the information of all examiners and students.

#### 3.5 Short-weight and departure from rubric

Resolution of short weight is a matter for the discretion of the examiners.

#### 3.6 Penalties for late or non-submission

Late submission	Penalty
Submitted on the day when submission was due, but after the deadline	-5 marks
Up to 1 week late	-10 marks
Up to 2 weeks late	-20 marks
More than 2 weeks late	Fail

#### 3.7 Penalties for over-length work and departure from approved titles or subject matter

The Board has agreed the following tariff of marks to be deducted for over-length work:

Percentage by which the maximum word count is exceeded:	Penalty (up to a maximum of -10)
5% over	-1

10% over	-2
Each further 5% over	-1 more

Candidates must register any changes to the titles or subject matter of their submissions in advance.

#### 4. Progression rules and classification conventions

#### 4.1 Qualitative descriptors of Distinction, Pass and Fail

These are found for component in the grade descriptors available on WebLearn

#### 4.2 Final Outcome Rules

Marks for each component of the examinations will be weighted as follows:

	MSt and MPhil Year 1		MPhil Year 2	
	Part 1*	Part 2	Part 3	Part 4
Musicology	60%	40%	35%	65%
Composition	60%	40%	35%	65%
Performance	60%	40%	50%	50%

<sup>\*</sup> Divided into: 20% for each component (1a, 1b, 1c).

- (xii) The pass mark for each component is 50. A mark of at least 70 in Part 2 and an overall average of not less than 68.5 across Parts 1 and 2 is required for a distinction at MSt. A mark of at least 70 in Part 4 and an overall average of not less than 68.5 across Parts 3 and 4 is required for a distinction at MPhil.
- (xiii) Results for the first assignment (1a) will be released after the January meeting of the Board of Examiners. The second assignment (1b) is submitted at the end of Hilary term: it will be marked at that point and candidates will receive provisional marks pending the final examiners meeting in July.

#### 4.3 Progression rules

To proceed from the first year to the second year of the MPhil or to transfer from the MSt to the second year of the MPhil, candidates must normally achieve an overall average mark of 68% and a mark of over 70 in their Part 2 submission.

#### 4.4 Use of vivas - NA

#### 5. Resits

A Candidate who fails the examination will be permitted to retake it on one further occasion only, not later than one year after the initial attempt. Such a candidate whose work has been of satisfactory standard in one or more elements examined will be required to resubmit for examination the element(s) which fell below the pass mark when originally examiner. Each Resit submission is required to be made to the same deadline as those of current on course students.

#### 6. Factors affecting performance

- (i) The Board of Examiners shall keep a brief, formal note confirming that special circumstances information has been taken into account where authorised by the Proctors, and indicating the outcome.
- (ii) Examiners should mark scripts in the absence of knowledge of any medical conditions relating to the candidates. Medical certificates should be considered by the examiners only at the stage of adjudication of final marks.

#### 7. Details of examiners and rules on communicating with examiners

Professor Laura Tunbridge (Chair), examiners G Born, J Llewellyn, G Ouzounian.

Candidates should not under any circumstances seek to make contact with individual internal or external examiners.

#### Appendix: additional guidance for candidates

#### 1. Feedback

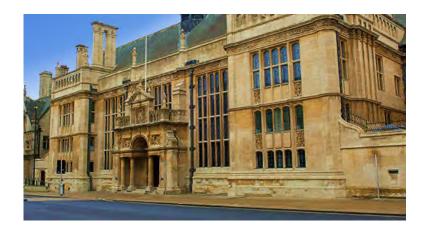
- (i) Written feedback will be provided on the first (1a) and second (1b) pieces of assessment, e.g. essay, project or assignment, submitted at the end of the first and second terms.
- (ii) The Board of Examiners will provide written feedback for all Part 2 assessments dissertations, recitals and composition portfolios.

#### 2. Presentation

The Faculty Board gives clear guidance to students on the expected standards of presentation. Students are required to state the word count on all submitted written work.

#### 3. Plagiarism

- (i) If the Proctors believe that there has been plagiarism, the case will normally be referred to the Student Disciplinary Panel, which can impose appropriate sanctions when charges are proven.
- (ii) Each case is considered by the Panel on its own merits and in regard to particular circumstances. There is no set tariff, but to maintain consistency in the award of penalties the Proctors make recommendations based on precedent.



## NOTES FOR PERFORMANCE STUDENTS ON PERFORMANCE TUITION

#### PERFORMANCE TUITION GRANTS

Performance graduate students are eligible to apply for a grant of **up to £500 per term** (which can include travel expenses) towards the cost of their performance tuition. In order to claim this grant:

- You must email the Administrative Assistant on <u>office@music.ox.ac.uk</u> as soon as possible and no later than by Friday of 4<sup>th</sup> week to let them know that you plan to make a claim in that particular term.
- By Wednesday of 9<sup>th</sup> week of each term (or up to Wednesday of 11<sup>th</sup> week in Trinity Term), you need to return (or ask your teacher to return directly) a Tuition Report Form signed by your teacher to office@music.ox.ac.uk. It is your responsibility to ensure your teacher fills in the receipt and report sections. This form is available on Weblearn and can also be emailed upon request. Forms can be returned via email (from either student or teacher), via the internal mail system, or in person. If you are also claiming travel expenses, you must include the original receipts. Please ensure you put your name on all of your receipts, otherwise you may not be reimbursed.

Only once all of these have been received will the student be reimbursed. The claim forms are sent off to the University's Finance Division and payment comes through at the end of the following month.

Please note that the money is allocated for each term. The balance does not carry over.

#### **GETTING THE MONEY BACK**

It is the responsibility of students to make this system work. The Administrative Assistant will send regular reminders during term time, but will not chase students individually. If you do not send the report in on time, you will not be reimbursed.

If you find yourself in unexpected or unforeseen financial need and are unable to cover the cost of your tuition before reimbursement, please contact the Administrative Assistant.

#### FINDING AN INSTRUMENTAL TEACHER

Some students may already have an instrumental teacher with whom they wish to continue studying; others will need to find a new teacher, advised by your tutor.

From this academic year 2017-18, the Faculty of Music is bringing in six new instrumental teachers of international standard who will visit the Faculty on a regular basis and who are ready to take on new students. Please refer to information on Weblearn for details of those teachers and dates of their visit in Oxford. Or email office@music.ox.ac.uk for information.

#### NOTES ON EXAM RECITALS FOR PERFORMERS

Performance students perform two recitals as part of the assessment of their course. They perform a ten-minute recital in January and a full a recital of not more than forty-five minutes' duration of at least two contrasted pieces in June (see **KEY DATES**)

For the final recital, two possible programmes must be submitted for approval of the MSt Convener. To do so, you must hand in the **Masters Recital Approval Form**, which can be found on WebLearn, signed by your supervisor, to the Administrative Assistant by noon on Friday of the third week of Hilary Term. You will be informed of the examiners' choice of programme by fifth week. If you intend to use the harpsichord for their recitals you need to let the Administrative Assistant know well in advance. You will need to provide the pitch and temperament required in order to arrange tuning. It is the responsibility of candidates to provide accompanists, continuo players or page turners.

Final recitals usually take place by the end of tenth week of Trinity Term (date tbc) in the Holywell Music Room, and are preceded by rehearsals there.

You are encouraged to attend any of the undergraduate Finals recitals in 8th week to get a sense of how recitals are organized and conducted.

The recitals are **examinations** for which you are required to wear the appropriate academic dress (known as *sub-fusc*).

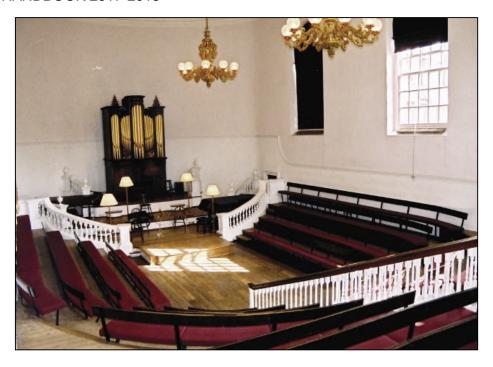
Two copies of the scores (or equivalent) must be submitted a week before the recital to the Administrative Assistant. These should be spiral bound - with a programme listing on the front. Spiral binding can be done in the Faculty library. You are not required to provide a programme for your audience - and there are no marks for this - but if you wish to provide a programme list, or indeed programme notes, then you should bring copies along with you to the recital.

You should arrive at the Holywell Music Room 15 minutes before your recital and go to the Green Room. When you arrive, please report to the invigilators. You can remind them of any points about your set up, you can give them programme lists to distribute to your audience if you wish. You are not allowed to enter the recital room to try out the piano, check staging etc. You may warm up in the Green Room once the previous recital has ended.

Your audience should assemble outside the Holywell Music Room five minutes before your start time. You are allowed to invite friends and family members - please email a list to the <a href="Administrative Administrator">Administrator</a> one week before the recital. Please do not invite young children.

When the examiners are ready for the recital to begin the audience will be allowed to enter the building. They are seated on the right-hand side of the seating. Professor Tunbridge, as Chair of Examiners, will remind the audience to turn off mobiles, and to leave the building promptly when the recital ends. You will then be asked to enter the Holywell Music Room from the Green Room. You need to enter in full sub-fusc but once on stage you may remove your tie, gown, or hood as you wish. Accompanists and page turners should also wear sub-fusc if they are currently university members; otherwise they should wear appropriate black and white clothing. Please bow to the audience and examiners if you wish, and then get ready to start. You should not address the audience.

Encores are not allowed. Please make sure you take with you your gown, instrument etc. The audience then leaves the Holywell Music Room (below) and the examiners begin their deliberations.



### TRANSFERRING PROGRAMMES OF STUDY

#### **CHANGING SPECIALISM**

The expectation is that you will complete the course for which you were admitted, unless formal application for a change of programme of study is made to the Graduate Studies Committee. A request to change from one specialism to another (e.g. Musicology to Composition) will be subject to the discretion of the Graduate Studies Committee. An application for such a change can be made using form GSO.28 (Application for change of programme of study).

#### TRANSFERRING TO THE MPHIL

It is possible for on-course MSt students to apply to transfer to the MPhil. Students will normally need to obtain an average of 67% for their first-year work overall, and a mark of over 70 for their Part 2 submission (i.e. dissertation, final recital, portfolio of compositions) in order to be eligible to start the second year. No AHRC or Clarendon funding will be available for students wishing to take this option. Applications will only be considered if appropriate named supervisors are available to teach you in the second year.

#### **HOW TO APPLY FOR THE MPHIL**

The admissions process is to apply to the Academic Administration by Friday of 3<sup>rd</sup> week of Trinity term with

- A proposal for Part 3 and Part 4 submissions, with preliminary bibliographies and agreed supervisors for the second year.
- Written consent of your college (by email directly to the Academic Administrator).

If a conditional transfer is approved, you should complete the form GSO.28 (Application for change of programme of study) which is available on WebLearn.

The transfer will only be completed once the results of the MSt examination have been released.

#### THE MPHIL IN MUSIC – COURSE OVERVIEW

003065 HMUM - MUSICOLOGY 003045 HMUC - COMPOSITION 003035 HMUP - PERFORMANCE

#### The MPHIL IN MUSIC QUALIFYING EXAMINATION AND PROCESS

MPhil students follow the MSt course with the relevant assessments. (see page 9 for **Key Dates**)

By the **Friday of 3<sup>rd</sup> week in Trinity Term** MPhil students must complete an **MPhil Second Year Proposal Form** and submit it to the Academic Administrator. The form includes proposals for parts 3 and 4 submissions (see below) with preliminary bibliographies and agreed supervisors for the second year. The proposal is then considered by the Masters Convenor and the Graduate Studies Committee in 5<sup>th</sup> week.

In the MPhil in Music Qualifying Examination candidates must normally achieve an overall average mark of 68% and a mark of over 70 for their Part 2 submission (Dissertation/Portfolio of Compositions or final Recital)

#### THE MPHIL IN MUSIC - SECOND YEAR SUBMISSIONS

#### **MUSICOLOGY**

**Part Three:** an **8,000 - 12,000 word project** (extended essay, analysis portfolio, ethnomusicological project, critical edition). By arrangement with the student's supervisor and with the approval of the Masters Convenor this may involve the substantial re-working and development of a piece of work from the M.St.

**Part Four: a dissertation** of between 22,000 and 25,000 words in musicology or ethnomusicology or a substantial edition, with prefatory matter, of comparable length.

Two copies of the **project** must be submitted to the Exam Schools by noon on Tuesday of the seventh week of Trinity Term, and a pdf must be emailed to the Academic Administrator.

Two copies of the **dissertation or edition** should be submitted to the Exam Schools by noon on the Tuesday of 10<sup>th</sup> week, and a pdf must be sent to the Academic Administrator.

Please see the **Notes on Submissions for Masters Students**, which apply equally here.

#### **PERFORMANCE**

**Part Three**: a dissertation of between 17,000 and 19,000 words in musicology or ethnomusicology, or a substantial edition, with prefatory matter, of comparable length

**Part Four: a recital** of forty-five minutes duration of at least two contrasted pieces. Two possible programmes, with no music in common, must be submitted for approval to the Academic Administrator by Friday of third week of Hilary Term.

Two copies of the dissertation must be submitted to the Exam Schools by noon on Tuesday of the seventh week of Trinity Term, and a pdf must be emailed to the Academic Administrator.

Please see the Notes on Submissions for Masters Students (page 10), which apply equally here

#### COMPOSITION

**Part Three: an 8,000 to 12,000 word project** (extended essay, analysis portfolio, ethnomusicological project, critical edition). By arrangement with the student's supervisor and with the approval of the Masters Convenor this may involve the substantial re-working and development of a piece of work from the M.St.

Two copies of the project must be submitted to the Exam Schools by noon on Tuesday of the seventh week of Trinity Term, and a pdf must be emailed to the Academic Administrator.

Part Four: a portfolio of at least two well-contrasted compositions of between thirty-five and forty-five minutes total duration.

Two copies of the portfolio must be submitted to the Exam Schools by noon on Tuesday of 10<sup>th</sup> week, and a pdf must be sent to the Academic Administrator.

Please see the Notes on Submissions for Masters Students, which apply equally here.

#### **EXAMINERS REPORTS**

External and Internal Examiners Reports are available on WebLearn from the December after Examination. You can find them at:-

https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/graduates/exam informa

#### **FACULTY PEOPLE**

If you encounter any academic or administrative problems, or if you just have some questions, the following people will be able to help you:

#### **SUPERVISOR**

Your supervisor will be your main contact, not only advising you on your work, but also helping you with administrative problems. Please note that in addition to a supervisor, each graduate student has a college adviser, who will keep a more general eye on your progress.

Please have a look at WebLearn pages on Supervision, Consultation and Feedback



The **DIRECTOR OF GRADUATE STUDIES (DGS)** is **Professor Jason Stanyek**. The DGS has overall responsibility for graduate studies in the Music Faculty. For shorter and/or administrative queries, please contact the Academic Administrator. For more significant issues, and if you wish to arrange a meeting with the DGS, please email iason.stanyek@music.ox.ac.uk

The MST CONVENOR is Professor Laura Tunbridge. She has responsibility for all matters involving Masters students' courses and may be contacted on tel. (2)76135 or (2)76812; laura.tunbridge@music.ox.ac.uk

The **GRADUATE STUDIES ASSISTANT** (**GSA**) is **Nick Fowler** (*right*). He is based in the Humanities Divisional office and deals with all on course administrative matters for Research Students. He also acts as secretary for the Graduate Studies Committee. He can be contacted on tel (2)70048, <a href="mailto:nick.fowler@humanities.ox.ac.uk">nick.fowler@humanities.ox.ac.uk</a>



#### THE ADMINISTRATIVE TEAM



The **HEAD OF ADMINISTRATION AND FINANCE** is **Catherine Lieben**, (left) tel. (2)76134, administrator@music.ox.ac.uk

She is responsible for all matters concerning the Faculty Board and its committees, including strategy and policy, finance, personnel, health and safety, premises and security, and manages the Administrative Team.

The **ACADEMIC ADMINISTRATOR** is **Carole Berreur**, *(right)* tel. (2)86264, <u>academic.admin@music.ox.ac.uk</u>

She will be able to advise you on all matters involving your course, lecture lists, supervisors, teaching opportunities, and academic resources. She is especially responsible for admissions and assessment.



The **ADMINISTRATIVE ASSISTANT** and **ASSISTANT** to the Events Office is **Candela Yañez Martinez**, tel. (2)76125, office@music.ox.ac.uk

She supports the academic administrator and is responsible for general enquiries and liaison with students. She assists in the preparation of examination papers and lecture lists. She manages the administration of the Choral and Organ Awards, course evaluations and helps to organise Faculty parties and open days. She is also the assistant to the Events office and is responsible for the administration of the Holywell Music Room, including bookings of the room for concerts.

The RECEPTIONIST is Said, tel. (2) 76125, reception@music.ox.ac.uk

He is responsible for reception, general enquiries and access to the Faculty. He issues lockers to students and manages Faculty room bookings and keys during both full term and over the holiday periods, as well as the hire of instruments and related equipment.



The ELECTRONIC MUSIC STUDIO & IT MANAGER is Daniel Hulme, (left) tel (2) 76140 <a href="mailto:studio@music.ox.ac.uk">studio@music.ox.ac.uk</a>

He is responsible for the Faculty's studio and music technology facilities, will be available to introduce you to these facilities, and give advice on electronic composition and performance technology. During term time he provides expert tuition in music technology. His courses currently include FHS "Recording & Producing Music, Prelims "Sound Design and Studio Techniques" and "An Introduction to Max/MSP and Computer Music".

The **IT OFFICER is Mario Baptiste,** (*right*) tel. (2)76140, <a href="mailto:itsupport@music.ox.ac.uk">itsupport@music.ox.ac.uk</a>

He sets up equipment for lectures, troubleshoots general IT problems and is the person to contact if you need a network copy of Sibelius. He generally supports the Studio and IT manager in administrating the Music Faculty's digital infrastructure.



The **FINANCE AND RESEARCH OFFICER** is **Emma Jones**, *(right)* tel. (2) 86267, emma.jones@music.ox.ac.uk

She supports the financial administration and management of the Faculty and its research projects, processes all invoices, travel claims and other payments to individuals, as well as dealing with Trust Funds, grants and prizes.



The **CONCERTS AND EVENTS MANAGER** is **Aloise Fiala-Murphy**, tel. (2)76141, <u>events@music.ox.ac.uk</u>.

She is responsible for organising all the Faculty's music events, performance workshops, concerts and residencies. She also deals with performance related grants such as the Joan Conway Scholarships.

The **EVENTS AND ALUMNI OFFICER** is **Liz Green**, *(right)* tel. (2)76133, liz.green@music.ox.ac.uk

She supports the Faculty's events programme and helps promotes it in the Faculty and on social media, including via the weekly email of upcoming events. She also oversees the bookings of the Holywell Music Room in term time and is responsible for alumni relations.





The **NEW MUSIC CO-ORDINATOR** is **Rebecca Sackman-Smith**, *(left)*. new.music@music.ox.ac.uk

She manages Ensemble ISIS (the Faculty's new music ensemble), organises the composition workshops including issuing call for works, and the annual New Music Forum.

#### YOUR COLLEGE AND UNIVERSITY

The people at your college who will be able to help you include the *Senior Tutor*, the *Tutor for Graduates*, the *Senior Dean*, and your *College Adviser*. The *College Office* can provide useful advice on administrative matters and you should contact them for information on fee liability. They will also provide signatures on some of the forms you will need to complete during your course. Details of the wide range of sources of support are available more widely in the University are available from <a href="www.ox.ac.uk/students/welfare">www.ox.ac.uk/students/welfare</a>), including in relation to mental and physical health and disability.

#### **FACULTY RESOURCES**

The University of Oxford is excellently provided with facilities for the study of music. The Faculty is situated in specially adapted and extended buildings in St Aldate's. These premises include teaching and lecture rooms, offices, the Faculty Library with listening, audio-visual and microfilm rooms, a dedicated Graduate Centre, a common room with hot drinks making facilities, the Bate Collection of Musical Instruments, a computing room, electronic recording studios, e-mail and word-processing facilities in several rooms, an ensemble room, a rehearsal/lecture hall and a suite of practice rooms.

**LECTURE LISTS** are posted up in the Library corridor and the most up-to-date version can be found on WebLearn. Special seminars and details of the weekly Colloquia (Faculty Research Seminars) are included in the Lecture Lists.

**RECITALS, CONCERTS and WORKSHOPS** are organized regularly by the Events team. You will receive a weekly email of upcoming events.

In addition, there are **THURSDAY LUNCHTIME RECITALS** in which students are invited to perform. Please contact reception for contact details, if you would like to take part.

Previous **EXAMINERS**' **REPORTS** are posted on WebLearn.

#### **HEALTH & SAFETY and SECURITY**

A Health & Safety statement, including a current list of first aiders, can be found on the board in the reception area and in the common room. Please familiarise yourself with it. All accidents occurring in the faculty are to be reported at the reception or with a member of staff as soon as practically possible. If you have any concerns about health & safety, please advise a member of staff.

If you notice a fire, please call the emergency number (below) or press one of the red fire box nearest to you – these will link directly to Fire Services. If you hear the fire alarm go for more than 20 seconds, go to the nearest fire exit (green sign) and meet outside in the front lawn. Avoid lone working if you can and stick to the building's opening hours (8am-midnight). There are security notices also around the building and we ask you not to leave the doors propped open and allowing people in the building whom you do not know.

UNIVERSITY EMERGENCY SECURITY NUMBER: 01865 (2) 89999

**IN CASE OF FIRE: (9) 999** 

#### THE LIBRARY

Alfred Brendel Curator of Music, Martin Holmes, tel (2)77064 / (2)76146 martin.holmes@bodleian.ox.ac.uk

Deputy Music Librarian, Jenny Legg, tel (2)76148 jennifer.legg@bodleian.ox.ac.uk

Library Assistant, Rosie Lake, tel (2)76148 rosamond.lake@bodleian.ox.ac.uk

Library Assistant, Tigger Burton tel (2)76148 <a href="mailto:gregory.burton@bodleian.ox.ac.uk">gregory.burton@bodleian.ox.ac.uk</a>

Library Assistant, Phil Burnett tel (2)76148 <a href="mailto:philip.burnett@bodleian.ox.ac.uk">philip.burnett@bodleian.ox.ac.uk</a>

General Music Faculty Library e-mail music.library@bodleian.ox.ac.uk

Although the Bodleian Library is the University's chief research library, the Music Faculty Library (MFL) is normally the first port-of-call for music students. Unlike the Bodleian, most of the MFL's books, scores and audio-visual material can be borrowed, and most are on open shelves, making browsing easy. It is the University's main repository for sound recordings (on CD and LP) and also holds DVD recordings of opera, film and classical music. Sibelius notation software is installed on many of the library computers (including those in the Mac Lab – see below). Printing and copying are available through the Bodleian Libraries' PCAS system and a comb-binding service is also offered. The libraries subscribe to a wide range of electronic resources, including e-journals, e-books, databases and the streaming music service Naxos Music Library. More information on the library and its services can be obtained from its website (<a href="http://www.bodleian.ox.ac.uk/music">http://www.bodleian.ox.ac.uk/music</a>) and LibGuides pages (<a href="http://libguides.bodleian.ox.ac.uk/musiclibrary">http://libguides.bodleian.ox.ac.uk/musiclibrary</a>).

As a reference-only library of legal deposit, the Bodleian Library is entitled (under the Copyright Act) to receive any book and music score published in the UK, and strives to acquire as many important books and music editions published elsewhere as funds will allow. Its music collections (which may be consulted in the Sir Charles Mackerras Reading Room in the Weston Library) are among the largest and most important in the country, with extensive special collections of music manuscripts and archives, and early printed music books and scores (see <a href="http://www.bodleian.ox.ac.uk/bodley/finding-resources/special/guides/music">http://www.bodleian.ox.ac.uk/bodley/finding-resources/special/guides/music</a>). For music undergraduates, it is particularly useful for providing additional reference copies of core texts, which may be in high demand in the MFL, and for offering a much wider range of scores than can be found in the MFL.

College library provision for music varies considerably from college to college but several have important historic music collections. Other libraries containing significant research collections that may be relevant to music students include the Taylor Institution Library (Modern Languages) and the Sackler Library (Art and Archaeology). Oxford's three important collections of musical instruments are the Bate Collection, owned by and located in the Faculty, the Ashmolean Museum, with the Hill Collection of old stringed and keyboard instruments, and the Pitt Rivers Museum, with its extensive ethnographic materials.

#### THE 'MAC LAB'

The 'Mac Lab' is located on the lower ground floor of the Music Faculty Library and is therefore accessible only during library opening hours. It contains 11 Mac-based composition and research workstations developed to support students in their studies, with Sibelius notation software, the Pro Tools 10 audio production platform and MaxMSP audio and video modular programming language installed as standard, as well as specialist software for video editing, noise-removal, sound design, graphics editing, audio digitisation and transcription. They also all have internet access and Microsoft Office software. Printing is available on all the machines via the libraries' PCAS system. If you are unsure as to how to find the 'Mac Lab', please ask at reception or in the library.

#### THE BATE COLLECTION

Manager, Andrew Lamb (right), tel. (2) 86261

Museum Invigilator, Graham Stratford, (2) 76139

The Bate Collection is one of the finest collections of musical instruments in the world. It comprises a comprehensive collection of European woodwind and brass instruments with representative examples of all the major technical advances of the last four centuries. It also has one of the top collections of early keyboard instruments in the UK.

There are two thousand instruments with available access, by all the most important English, French and German makers. Many of our instruments are playable, and are played, and so we also have CDs of some of them, including the oldest surviving English double manual harpsichord, a harpsichord that may have belonged to Handel, and one of the most important surviving treble recorders.

In addition to the collection of instruments, the Bate also houses a selection of portraits from the Faculty of Music collection. These include pictures of Haydn, Pepusch, Eiffert and Saloman. However, the most striking image is the portrait of Georg Frederic Handel, which was painted by Hudson and donated to the University of Oxford in 1778.

Opening Hours: The collection is open to the general public Monday-Friday 2-5pm and on Saturday mornings (during full term only) from 10-12 noon. Students may use the collection at other times by appointment with the manager.

#### **HOW TO CONTACT US:**

For all enquiries: bate.collection@music.ox.ac.uk

Website: http://www.bate.ox.ac.uk

(The website includes a complete checklist of the collection.)

#### **INSTRUMENTS**

All of the 2000 instruments in the collection can be made available for study in house, by appointment. About a quarter of these are playable to some degree. An instrument's 'playability' falls into one of four categories:

Faculty of Music Instruments - modern instruments bought by the faculty for student use, e.g. contrabassoon, bass clarinet, on a first come, first served basis.

Modern Copies - replicas of historic instruments available for long and short term loans, e.g. viols, crumhorns, cornetts, natural trumpet.

Historic Instruments - according to the suitability of the instrument and the player, historic instruments may sometimes be borrowed from the collection.

In-house Historic Instruments - instruments which may not be borrowed but may be played when supervised in the Bate premises, e.g. keyboard instruments.

#### **WORKSHOPS AND COURSES**

Courses are held throughout the year on a wide range of subjects and are available to Oxford music faculty students. Recent courses have included theremin, viol playing for beginners, mediaeval Irish harp, harpsichord tuning and maintenance. Suggestions of course topics from students are always welcome.

#### **GALLERY TALKS AND CONCERTS**

The Bate is a venue for regular gallery talks on a variety of organological subjects. We also run occasional lunchtime concerts using the historic instruments from the collection. Check the museum and the faculty notice boards for details of concerts and Bate events.

#### **ELECTRONIC MUSIC RECORDING STUDIO (EMRS)**

MRC: The multimedia resource centre has 11 stand-alone Mac-based composition and research workstations developed to support students in their studies, with Sibelius 7 notation software, the Pro Tools 10 audio production platform and Max/MSP audio and video modular programming language installed as standard, as well as specialist software for video editing, noise-removal, sound design, graphics editing, audio digitisation and transcription. They also all have internet access and the Microsoft office software. It is located in the music faculty library.

**Studio 1: (EMS)** The Electronic Music Recording Studio includes a dedicated, acoustically treated control room, with tie-lines that are connected to the Octaphonic Research and Composition Studio and the Denis Arnold Hall. This allows for recording anything from single instruments up to full size orchestras when the need arises.

Software in the control room and music technology lab includes the latest versions of Pro Tools Sibelius, Max/MSP, Logic Pro, Composers Desktop Project and Soundloom. Plug-ins by Waves (Gold Bundle) and Native Instruments are also available.

A dedicated AVID C|24 control surface and Miller Kriesel stereo monitoring completes the control room.

**Studio 2: (OSCaR)** The Octaphonic Research and Composition Studio is a cutting edge facility allowing the user to compose spatially using acousmatic technique, or perhaps explore possibilities of music perception and environment.

It consists of eight speakers arranged in a diamond formation plus software which allows the user to artificially simulate an acoustic environment.

Software platforms in the room include Logic Pro, Soundloom and Max-MSP. There is also a Yamaha Diskclavier piano with MIDI connectivity to the studio computer so performance can be captured digitally.

The studio will also work as a 7.1, 5.1 and stereo mix room, allowing users to explore areas such as composition for media and film.

**Studio 3 (Ensemble Recording Suite)** is a 16 input multi-track recording studio, with full floating-room acoustic isolation, air conditioning and professional audio tie-lines into a large acoustically designed live room with natural daylight and a view of Christ Church gardens.

The studio is built around a Universal Audio Apollo Quad interface with Audient ASP 880 microphone preamps and Neumann monitoring. There is a complimentary collection of professional microphones available to use also including an AEA R88 mk2 Stereo ribbon microphone and the DPA d:note classical recording kit. The live room also boasts a Yamaha Baby Grand Diskclavier piano. This facility is suited to the recording of medium sized ensembles of classical, jazz, folk or rock.

The Faculty also provides access to a networked version of Sibelius to all students, provided they agree to abide by its terms and conditions of use. A regularly updated list of these, as well as all of the studio facilities, and guidance for students wishing to make equipment requisitions, is available online at: <a href="http://www.music.ox.ac.uk/about/facilities/music-technology/">http://www.music.ox.ac.uk/about/facilities/music-technology/</a>

The Music Studios can be booked via the Studio Manager; Daniel Hulme. Please email: <a href="mailto:studio@music.ox.ac.uk">studio@music.ox.ac.uk</a>. All students must complete an induction before they can work unsupervised in the studios Direct sound engineering assistance is possible for recording sessions from the Studio Manager, depending upon his schedule. Again, contact him to enquire: <a href="mailto:studio@music.ox.ac.uk">studio@music.ox.ac.uk</a>.

Authorised students can use the facilities out of office hours (approximately up to 11.30pm on most evenings and weekends). Safety and security under these conditions is paramount and students who requisition keys must act responsibly and with due care at all times. Emergency Number (outside office hours): Security (2)89999

#### **IT MATTERS**

Any questions on getting started using IT at Oxford: do look at

http://www.oucs.ox.ac.uk/welcometoit/

For Music Faculty IT help, please contact <a href="mailto:itsupport@music.ox.ac.uk">itsupport@music.ox.ac.uk</a>

#### REGISTRATION AND STUDENT SELF SERVICE

All new students are sent a college freshers' pack containing details of how to activate their Oxford Single Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as to access other central IT services such as free University email, Weblearn and the Graduate Supervision System.

In order to complete your registration as an Oxford University student, navigate to <a href="http://www.ox.ac.uk/students/students/studentselfservice/">http://www.ox.ac.uk/students/studentselfservice/</a> and log on using your Single Sign-on username and password. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive. Continuing students must register at the anniversary of the term in which they first started their programme of study.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record print transcripts.

#### **UNIVERSITY CARD**

The University Card (bod card) provides students with access to facilities and services such as libraries, computing services and the Language Teaching Centre. In some colleges and faculties students also need the card as a payment card or to enter buildings, which have swipe-card access control. The University Card also acts as a form of identity when students are on college or University premises. Cards are issued to students by their college on arrival in Oxford once registration has been completed.

#### **EMAIL**

Once a student's registration details have been processed, the student will be able to find out their email address from OUCS Self Service (<a href="http://register.oucs.ox.ac.uk">http://register.oucs.ox.ac.uk</a>) and have access to email either by the Webmail service (<a href="https://webmail.ox.ac.uk">https://webmail.ox.ac.uk</a>) or via an email client. For client configuration information see the web pages at <a href="http://www.oucs.ox.ac.uk/email/config/">https://www.oucs.ox.ac.uk/email/config/</a>. The email system is controlled by the Oxford University Computing Services <a href="https://oucs.ox.ac.uk/email/config/">OUCS</a> and problems should be referred to them. All undergraduate students have a college-based email e.g. <a href="https://www.potter@chch.ox.ac.uk">harry.potter@chch.ox.ac.uk</a> while graduates take the form <a href="mailto:benjamin.britten@music.ox.ac.uk">benjamin.britten@music.ox.ac.uk</a>.

WebLearn is the University's centrally hosted Virtual Learning Environment which has been used by the Faculty for a number of years. A new enhanced service – known, inventively, as New WebLearn, has now replaced it. All the academic information, resources, forms etc, should be found on new WebLearn. You can log into it using your single log-in. It can be found at: https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music

#### THE COMMON ROOM

On the right at the top of the first floor stairs is the Common Room. There are a number of PCs here and some comfortable seating. It is a good place to meet before and after lectures and is where the JCC host tea parties. You may make use of the kitchen during the working day, but please bring your own tea/coffee – or make use of the resources left there (there is a box for payments). If you have questions about this do speak to your UJCC reps.

#### PRACTICE BLOCK AND THE ENSEMBLE ROOM

This is a separate building behind the library. The 8 practice rooms come in a variety of sizes. Practice Room 6 has a baby grand piano and room for a small ensemble (pianists and ensembles have priority) The Ensemble Recording Studio is housed in Practice Room 8. There is no booking system, but you are asked to bear in mind other students' needs. Please close the pianos after use and do not take food or drink into the rooms. Please remember that you will need your Bod Card with you to get in to the block and back into the main building. Your cards will stop working at midnight and if your practice over-runs you may get locked out. If you do, you can phone their emergency line on 01865 289999 or use the yellow phone on the wall.

**THE ENSEMBLE ROOM** may be used for group practice and teaching. The room is kept locked and keys and rehearsal slots must be arranged at Reception.

#### **HOLYWELL MUSIC ROOM**

The Holywell Music Room was opened to the public for the first time in 1748. It is the historic heart of the Faculty of Music. It is used for a wide range of recitals and events, including Open Days and Finals Performance examinations. Bookings for the Holywell are organized by the Events Officer.

#### THE PERCUSSION STORE

The store is housed at the back of the DAH and holds the Faculty's drum kit, orchestral percussion and other equipment. The room is kept locked and is accessible only via the DAH or the back of the Graduate Centre. If you need to borrow any of this equipment, please contact Reception.

#### SUPERVISION, CONSULTATION AND FEEDBACK

#### SUPERVISION OF MASTERS STUDENTS

In the Forms and Documents section of WebLearn you can view the memorandum issued by the Education Committee that outlines the respective responsibilities of supervisors and research students. Strictly, the memorandum concerns supervisors of MLitt and DPhil students, but there are points also relevant to the relations between supervisors and candidates for taught graduate courses (MPhil, MSt.). Supervisors are assigned by the Convenor for the start of term. Professor Leach is on leave this academic year and Professor Tunbridge is away in Hilary term.

Each MSt candidate is assigned a supervisor, whose role is to be their tutor; to advise about choice of subjects and any problems relating to academic work; to help arrange for special tutorials (dissertation, instrumental tuition, language skills) and to direct the student's work on particular topics as necessary. Students should expect to have two or three tutorials per term.

Individual instructors may be contacted about essays for Parts 1a and 1b, but the precise form of that interaction will be determined by the individual instructors concerned, depending on the nature of the project in question.

#### MPHIL STUDENTS

The supervision arrangements for the first year of the MPhil will be exactly the same as for the MSt. In the second year, each student is assigned a supervisor, whose role is to be their tutor, and to advise on their course of study. For musicology and performance students, this person will normally be their dissertation supervisor; and for compositions students, their composition tutor.

#### **CODE OF CONDUCT**

The Memorandum makes it clear that a student "should take ultimate responsibility for his or her research programme and endeavour to develop an appropriate working pattern, including an agreed and professional relationship with the supervisor(s)". In particular, it is the student who should normally initiate contact with the supervisor at the beginning of the year, and take overall (but not sole) responsibility for maintaining this working relationship throughout the rest of the academic year. There is a corresponding obligation on the student to attend when summoned by a supervisor. Failure to do so may be the subject of an adverse report to the Board.

The nature of the relationship between student and supervisor will vary depending on the personalities involved, and mostly the arrangement works well. This is not always the case, however, and either the student or the supervisor may be permitted to dissolve the relationship. While a change of supervisor is relatively rare, it is important not to persist with an unsatisfactory situation, and students should not feel reticent about voicing their concerns. Students wishing to change supervisor, or receive additional supervision, should, where possible, discuss the matter first with their present supervisor, who will then contact the Director of Graduate Studies; or they may contact either the M.St. Convenor, or the Director of Graduate Studies directly.

#### THE GRADUATE SUPERVISION SYSTEM (GSS) AND REPORTING

At the end of each term, your supervisor(s) will submit a report on your academic progress. To facilitate this reporting, the University operates an online Graduate Supervision System (GSS). Within this system, you have the opportunity to contribute to your termly supervision reports by reviewing and commenting on your own progress.

You are strongly encouraged to take the opportunity to review and comment on your academic progress, any skills training you have undertaken or may need to undertake in the future, and on your engagement with the academic community (e.g. seminar/conference attendance or any teaching you have undertaken).

Your supervisor(s) will review and comment on your academic progress and performance during the current term and assess any skills and training needs to be addressed during the next term. Your supervisor should discuss the report with you, as it will form the basis for feedback on your progress, for identifying areas where further work is required, for reviewing your progress against an agreed timetable, and for agreeing plans for the term ahead.

When reporting on academic progress, students on taught courses should review progress during the current term, and measure this progress against the timetable and requirements for their programme of study. Students on doctoral programmes should reflect on the progress made with their research project during the current term, including written work (e.g. drafts of chapters) and you should assess this against the plan of research that has been agreed with your supervisor(s).

All students should briefly describe which subject-specific research skills and more general personal/professional skills they have acquired or developed during the current term. You should include attendance at relevant classes that form part of your programme of study as well as any courses, seminars or workshops offered or arranged by your faculty or the Division. You should also reflect on the skills required to undertake your intended work, and mention any skills that you may wish to acquire or strengthen through training.

If you have any concerns or complaints about the supervision you are receiving, you should raise this with the Director of Graduate Studies. You should not use the supervision reporting system as

a mechanism for complaints.

Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be released to your supervisor(s) for completion. When the supervisor's sections are completed, you will be able to view the report, as will the Director of Graduate Studies and your college advisor. The Director of Graduate Studies is responsible for ensuring that appropriate supervision takes place, and this is one of the mechanisms used to obtain information about supervision. College advisors are a source of support and advice to students, and it is therefore important that they are informed of your progress, including concerns (expressed by you and/or your supervisor).

To access the GSS, please visit <a href="http://www.gss.ox.ac.uk/">http://www.gss.ox.ac.uk/</a>. You will be able to log on to the site using your single sign-on details. Full details of how to use the site are provided at the on-line help centre, however, should you need additional support, please contact Graduate Studies Assistant Nick Fowler ((2)70048) in the first instance.

#### THE GJCC - CONSULTATION

The student-staff **GRADUATE JOINT CONSULTATIVE COMMITTEE** meets on Tuesday of 3<sup>rd</sup> week each term. The membership comprises DPhil and Masters' student representatives (who will be elected at the start of Michaelmas term) along with the Director of Graduate Studies (Professor Stanyek), the M.St. Convenor (Professor Laura Tunbridge), and the Academic Administrator (Carole Berreur– GJCC Secretary). The GJCC has an elected Chair – for 2016-7 this is DPhil Student Kathryn King. Reps consult with their student cohorts and submit items for the agenda.

GJCC representatives attend termly the Academic Studies Committee, the Committee for Library Provision, the IT Committee and the Faculty meeting.

If you would be interested in taking part as a Masters Student Rep on the GJCC please let Carole Berreur know as soon as possible. The first meeting of the year is on Tuesday 24 October.

Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (OUSU). Details can be found on the OUSU website along with information about student representation at the University level.

#### **FEEDBACK**

Masters students are advised to show a draft of each essay to their academic supervisor at an appropriate time prior to each of the three essay deadlines (and for the Part 2 submission), so as to get explicit formative feedback on each piece of work prior to submission.

All students also attend the compulsory **PRESENTATION SEMINARS** in Hilary Term, during which every student presents his/her work (dissertation in the case of the musicology students, one of the essays in the case of composition and performance students) to the rest of the seminar, and receive specific feedback on that work.

**FORMATIVE WRITTEN FEEDBACK** is provided for the first and second assignments alongside the tutorial talks with supervisors. Students also receive written feedback on their Part 2 submission (dissertation, portfolio of compositions, recital) after the completion of the course. Composers and performers also receive formative feedback through the composition workshops and performance masterclasses that are an integral part of the course - the feedback coming from either a composition tutor (for composers) or the Director of Performance (for performers).

At the end of each set of seminars students are invited to complete **EVALUATION FORMS** which are then discussed by the DGS, the Academic Studies Committee and Faculty Board. Towards the end of Michaelmas term and at the end of the course (see Key Dates for Masters Students) there are **MASTERS' FEEDBACK FORUMS** attended by the Course Convenor.

Each term students are encouraged to use the **GRADUATE SUPERVISION (GSS) SYSTEM** to report on their progress and the course (see above).

Students are normally asked to complete a national and/or University survey each year (e.g. the Student Barometer). This plays an important role in informing the University and Faculty about student responses to various aspects of their courses and Oxford more generally, and also provides information to prospective students. The results of these surveys are discussed at the Academic Studies Committee.

## GRADUATE STUDY - THE DIVISION, REGULATIONS AND TRAINING

#### FEES, RESIDENCE REQUIREMENTS AND RELATED MATTERS

Fee liability and residence requirements depend on the degree for which you are studying. Details will be found in the Examination Decrees. You should in particular note the residence requirement. Students taking taught courses such as the MPhil or MSt are required to keep residence in Oxford during each of the terms over which their course is taught, although in some cases it is possible for MPhil students to secure an exemption from this for the period in which they are writing up their dissertation.

If you are coming from another university you will be given a copy of the **Examination Regulations** by your College. If you have not received one by the end of the first week of term, call at your College Office and ask for a copy. These regulations contain the 'laws' that govern your course, whether MSt, MPhil, MLitt, or DPhil. They are revised and re-issued each year, and you should always consult the latest issue, in which any changes in regulations will have been incorporated. You should read not only the general section on your degree course, but also the special regulations of the Board of the Faculty of Music and the Humanities Division. If there are any points about which you are not sure, the Graduate Studies Assistant for Music will be pleased to help.

#### GRADUATE TRAINING AND PROFESSIONAL DEVELOPMENT

The Faculty's Graduate Training programme includes a wide variety of learning opportunities. The Graduate Training Seminars, which run during Michaelmas and Hilary Terms, will be of particular value to MSt and first year MPhil students. These are listed in the termly Lecture Lists. These can be found on-line on weblearn and are also posted up in Faculty in the corridor to the Library.

You can find out more about Training Opportunities in the Humanities Division by following this link: www.humanities.ox.ac.uk/training\_and\_support

#### RESEARCH COLLOQUIA

The weekly **Faculty of Music Research Colloquia** are run by graduate students Stefanie Arend and Edward Spencer. The seminars take place on Tuesdays, between 5.15 and 6.45 p.m., throughout the academic year in the Denis Arnold Hall. They offer a series of presentations by invited speakers on their research, followed by discussions. The list of Colloquia seminars is found in the Lecture list (on weblearn and on notice boards). **All graduate students are expected to attend.** 

Graduate students are welcome to attend the Thursday-evening Seminar in Late Medieval and Renaissance Music - A Forum for Work in Progress series at All Souls College or the Ethnomusicology and Sound Seminars Seminars at St John's College. Information about all of these Seminar series is included on the termly Lecture List and in the events brochure and weekly "What's On" email.

Graduate students should check the Faculty noticeboards and their emails for announcements, usually from the Academic Administrator, Carole Berreur, inviting participation in other student-run events and discussion groups, and for other events of particular interest to research students.

Any graduate student requiring special training in the use of the Faculty's recording, computing and audio-visual facilities technology for research projects should contact the Studio Manager, Dan Hulme: tel. (2)76140, <a href="mailto:daniel.hulme@music.ox.ac.uk">daniel.hulme@music.ox.ac.uk</a>.

A new seminar series on music theory and analysis will commence in 2017-18, run by Professor Jonathan Cross and Dr Sebastian Wedler. The seminars aim to reflect the broad range of activity taking place under the heading of theory and analysis, as well as to challenge their boundaries, embracing not only 'conventional' practices and the histories of theory, but also new interdisciplinary approaches that engage with cultural studies, ethnomusicology, aesthetics and philosophy, psychology, performance studies, and popular music studies. Their conception of theory and analysis is critical, plural and interdisciplinary.

The seminars are open to all. Graduate students pursuing studies in theory and analysis are particularly encouraged to attend. The sessions will take place on Wednesdays (dates tba) and will last approx. 90 mins: 45 min presentation followed by 45 min discussion, and refreshments.

## LANGUAGE COURSES AND COMPUTER FACILITIES; SPECIAL TUITION

#### THE LANGUAGE CENTRE, 12 Woodstock Road,

provides courses and self-teaching facilities in the major European languages to reading or to conversational standard. Some of these are available free of charge to members of the University, however these are likely to fill up very quickly. You can find out more at <a href="http://www.lang.ox.ac.uk/">http://www.lang.ox.ac.uk/</a>

If foreign language skills are **essential** for your study or research, you may be eligible to make a priority application (which has to be funded by the Faculty). You will need to complete a **Priority Registration Form** which must be signed by your supervisor and the Course Convenor, Professor Clarke, before it is submitted. Please go to <a href="http://www.lang.ox.ac.uk/courses/courses.html">http://www.lang.ox.ac.uk/courses/courses.html</a> for more information. You are advised to apply as early as possible.

#### OXFORD UNIVERSITY COMPUTING SERVICES, 13 BANBURY ROAD,

provides email services, and offers facilities, training and advice to members of the University in all aspects of academic computing. Most courses are free of charge. See http://www.it.ox.ac.uk/

Graduate students may be in need of **special tuition** supplementing the advice or training received from their supervisors, for example because they require linguistic advice in writing English prose or advice in a specialised field of expertise, or because they intend to offer a final recital and require specialised instrumental tuition, or because a supervisor carrying out other University duties is not available as often as needed by a particular candidate. Special tuition may only be obtained with the specific approval of the supervisor. Masters students may receive up to 16 hours' tuition per term. Further information is available from the Head of Administration and Finance (administrator@music.ox.ac.uk).

#### EMPLOYED WORK BY GRADUATE STUDENTS

The Faculty discourages those undertaking taught Masters' courses from taking on any paid employment. Please see <a href="http://www.admin.ox.ac.uk/edc/policiesandquidance/policyonpaidwork/">http://www.admin.ox.ac.uk/edc/policiesandquidance/policyonpaidwork/</a>

#### **GRADUATE SCHOLARSHIPS AND PRIZES**

University scholarships and prizes - see <a href="http://www.ox.ac.uk/feesandfunding/graduates/">http://www.ox.ac.uk/feesandfunding/graduates/</a>

Faculty Scholarships and Prizes - see

https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/music/undergraduat/prizes

#### **OSGOOD MEMORIAL PRIZE**

The John Lowell Osgood Memorial Prize is offered during Trinity Term of each year, alternately either for a chamber music composition or for a dissertation involving serious research on some subject, approved by the Heather Professor of Music that deals with a historical or aesthetic aspect of music. In 2017/18 the prize will be offered for a dissertation. Applications should be submitted to the Head of Administration and Finance not later than 1 May 2018, and should include the applicant's Curriculum Vitae along with the original work. The prize is normally of the order of £550.

#### TRAVEL AWARDS

Graduate students may apply to the Faculty for full or partial reimbursement of research support expenses. Any cost directly relating to facilitating graduate research will be considered. A maximum of £350 can be reimbursed per year in a maximum of two awards.

Please take into account:-

- 1. Funds are limited and consequently no application is guaranteed success.
- 2. The amount that any graduate student may receive in grants of this kind in any one financial year will not normally exceed £350.
- 3. Applications should be made in advance of the activity: retrospective applications will not normally be funded
- 4. The Board shall normally favour applications where the applicant is delivering a paper at a conference over applications for general research support or conference attendance.
- 5. In all cases applicants will be required to provide evidence that alternative funding sources (e.g. college funds) have been considered.

Applications should be made at an early stage of planning, and in any case before a trip is taken. Forms are available on WebLearn and should be returned to Christopher Waite. Applications will normally be considered by the Finance and General Purposes Committee (which meets in 1<sup>st</sup> and 7<sup>th</sup> Week each term) and to that end should be returned by Monday of 0th week or by Monday of 6th week. Applications received at other times will be considered at the discretion of the Chair.

In addition, there are two specific travel awards:

• John Betts Travelling Scholarships (undergraduates and graduates): established to facilitate the study of organs.

#### **SPECIAL MPHIL (PERFORMANCE) GRANTS**

MPhil students may apply for grants to cover travel expenses within the UK to attend performance lessons. Application may be made to the Faculty Administrator and Board Secretary at any time.

#### JOAN CONWAY SCHOLARSHIPS IN PERFORMANCE STUDIES

The Board of Management of the Conway Fund intends to award up to five Conway Scholarships to students of music at Oxford (undergraduates and graduates) wishing to undertake advanced studies in musical performance, historical performance practice or the study of musical instruments. The awards will be normally up to £600, and are intended to cover specific costs incurred by students for special performance tuition fees (instrumentalists and singers are encouraged to apply), registration in advanced courses or masterclasses, travel expenses or any other costs directly related to the study and research of musical performance. The Fund is not

intended to support regular tuition or purchase of instruments, music, books, equipment or materials (strings, reeds etc.)

Applications should be submitted by Friday in 7th Week of Hilary Term, and should include:

- the applicant's Curriculum Vitae including vacation contact details.
- a plan of expenditure and details of other funds applied for;

The Board reserves the right to audition applicants. It is expected that applicants will be informed of the Board's decisions by the beginning of Trinity Term. Successful candidates are required to provide receipts and a brief written report for the Board. In the following academic year Conway Scholars may also be required to participate in the annual Conway Recital, a public concert held in Oxford during Hilary Term. Expenses incurred by the participation in this concert will be met from the Fund, but no performing fee will be payable. Whilst we encourage applications from former recipients we cannot guarantee the success of repeal awards depending on the overall number of applications.

Applications should be sent to the Concerts and Events Manager, (<u>aloise.fiala-murphy@music.ox.ac.uk</u>).

#### OXFORD PHILOMUSICA ORCHESTRAL APPRENTICESHIP AWARDS

Students who are string instrument players may apply for these awards which are offered in recompense for active participation in the Philomusica's orchestral Apprenticeship Scheme. For further information, please contact Aloïse Fiala-Murphy.

#### PERFORMANCE FUND

These awards are offered by the Faculty Board with the intention of assisting musical performances in the University involving junior members. For further information, please see <a href="https://www.music.ox.ac.uk">www.music.ox.ac.uk</a> or contact Aloïse Fiala-Murphy .



#### COMPLAINTS AND ACADEMIC APPEALS WITHIN THE FACULTY OF MUSIC

The University, the Humanities Division and the Music Faculty all hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Where such a need arises, an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below) is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available from colleges, faculties/departments and bodies like the Counselling Service or the OUSU Student Advice Service, which have extensive experience in advising students. You may wish to take advice from one of those sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

#### **COMPLAINTS**

If your concern or complaint relates to teaching or other provision made by the faculty/department, then you should raise it with the Director of Graduate Studies (Professor Stanyek) as appropriate. Complaints about departmental facilities should be made to the Departmental administrator (Catherine Lieben). If you feel unable to approach one of those individuals, you may contact the Head of Department/Faculty (Professor Michael Burden). The officer concerned will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, you may take your concern further by making a formal complaint to the Proctors under the University Student Complaints Procedure (https://www.ox.ac.uk/students/academic/complaints).

If your concern or complaint relates to teaching or other provision made by your college, you should raise it either with your tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

#### **ACADEMIC APPEALS**

An academic appeal is an appeal against the decision of an academic body (e.g. boards of examiners, transfer and confirmation decisions etc.), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement.

If you have any concerns about your assessment process or outcome it is advisable to discuss these first informally with your subject or college tutor, Senior Tutor, course director, director of studies, supervisor or college or departmental administrator as appropriate. They will be able to explain the assessment process that was undertaken and may be able to address your concerns. Queries must not be raised directly with the examiners.

If you still have concerns you can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure (https://www.ox.ac.uk/students/academic/complaints).

### **KEY DATES FOR MASTERS STUDENTS 2017-18**

	week	When	1st Year MUSICOLOGY	1st Year COMPOSITION	1st Year PERFORMANCE	2 <sup>nd</sup> Year MPHIL	
	0	Tue 3 Oct					
<u> </u>	4	Fri 3 November				Submission of Year 2 Submissions Approval Forms to Academic Admin	
Michaelmas	7	Fri 24 November	1A (Core) Essay titles emailed to Academic Administrator	1A Composition titles submitted to Academic Administrator	1A Performance Programmes submitted to AA		
I	8	Tues 28 Nov	4.15 pm FIRST FE	4.15 pm FIRST FEEDBACK SESSION – AND SUBMISSION BRIEFING			
as	10	Tues 12 Dec	Submission of 1A (Core) Essays to Schools.	Submission of 1A (8 Min) Compositions to Schools			
		Man 45 La			44 00 4 8 (5:4-4 5-4)		
	1	Mon 15 Jan			11.30 1A (First Performance) Recitals in Holywell		
Hilary	3	Fri 2 Feb at noon	Submission of Part 2 : Dissertation Approval Forms to AA	Submission of Part 2: Composition Plan Forms to AA	Submission of Part 2: Recital Programme Forms to AA	Recital Approval Forms submitted to AA	
Ŋ	7	Fri 2 March	1B (Own Ch	1B (Own Choice) Essay titles emailed to Academic Administrator			
	10	Tues 20 March	SUBMISSION				
	<u> </u>	TE:00 A 3					
	0	Fri 20 April	1c (Elective Seminar) Essay title – and name of related Elective Seminar - emailed to Academic Administrator				
		Tue 8 May	SUBMISSION OF 1C (ELECT				
	3	Fri 11 May		SALS DUE for any MSt students wish nts submit their Second Year Proposition			
Trinity	7	Tues 5 June noon				Part 3 Project (Musicology) and Part 4 Dissertations (Performance) submitted.	
~	10	Tues 26 June noon	Part 2 Dissertations submitted to Schools	Part 2 Portfolio of Compositions submitted to Schools	Exam Recitals in Holywell Music Room	Exam Recitals in HMR and Musicology Dissertation submitted	
	10	Tues 26 June					
	12	Fri 13 July					