Faculty of Arts and Humanities

School of Humanities

Music Handbook for Undergraduate and MMus Students*

2018-19

* MMus Students please also read the School of Humanities PGT Handbook

September 2018

Disclaimer
This information is issued on the condition that it does not form part of any contract between the University of Southampton and any student. The information given has been made as accurate as possible at the time of publication, but the University reserves the right to modify or alter, without any prior notice, any of the contents advertised. It should therefore be noted that it may not be possible to offer all modules or components of a programme in each academic session.
This handbook is available in alternative formats on request.
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Music Handbook 2018-19

Dear Music Students:

On behalf of all members of staff, a very warm welcome to a new academic year!

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

I wish everyone happiness and success in the year ahead.

Francesco Izzo (Head of Music)

September 2018

1. GENERAL INFORMATION

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

Music is located in buildings 2 and 6 on Highfield Campus. It offers a single honours undergraduate programme of study and a variety of combined honours programmes with subjects in the School of Humanities and elsewhere in the University. It also offers a Masters in Music programme with pathways in Musicology, Composition or Performance, and the MPhil and PhD research degrees.

As a centre of studies in all aspects of music, Music is committed to the highest standards of teaching and research. We equip students with the professional skills required for a successful career. At the same time, we teach a broad range of skills relevant to all walks of life, from research and presentation methods to information technology.
# List of Music Staff

<table>
<thead>
<tr>
<th>Role</th>
<th>Contact Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of Music</td>
<td>Prof Francesco Izzo</td>
</tr>
<tr>
<td>Head of Research</td>
<td>Dr Hettie Malcomson</td>
</tr>
<tr>
<td>Director of Programmes:</td>
<td>Dr Richard Polfreman (Semester 1) Dr Ben Oliver (Semester 2)</td>
</tr>
<tr>
<td>Director of Graduate Studies &amp; PGR Admissions</td>
<td>Dr Thomas Irvine</td>
</tr>
<tr>
<td>MMus Co-ordinator &amp; PGT Admissions</td>
<td>Dr Valeria De Lucca (Semester 1) Dr Drew Crawford (Semester 2)</td>
</tr>
<tr>
<td>UG Admissions &amp; Recruitment</td>
<td>Dr Benjamin Oliver (Semester 1) Dr Matthew Shlomowitz (Semester 2)</td>
</tr>
<tr>
<td>Senior Tutor:</td>
<td>Dr Andrew Fisher</td>
</tr>
<tr>
<td>Combined Honours Liaison Tutor</td>
<td>Prof Andrew Pinnock</td>
</tr>
<tr>
<td>Internationalisation</td>
<td>Prof Francesco Izzo (Semester 1) Dr Valeria De Lucca (Semester 2)</td>
</tr>
</tbody>
</table>
### Academic Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Date of Birth</th>
<th>Room</th>
<th>Email</th>
<th>Office Ext.</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Bretherton</td>
<td>02/2005</td>
<td>db4x07</td>
<td></td>
<td>23721</td>
</tr>
<tr>
<td>Jeanice Brooks</td>
<td>02/2007</td>
<td>lj4b1</td>
<td></td>
<td>22115</td>
</tr>
<tr>
<td>Robin Browning</td>
<td></td>
<td>rab2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harvey Brough</td>
<td>02/2031</td>
<td>hfb112</td>
<td></td>
<td>28597</td>
</tr>
<tr>
<td>Jane Chapman</td>
<td></td>
<td><a href="mailto:jhpschd@waitrose.com">jhpschd@waitrose.com</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drew Crawford</td>
<td>06/1097</td>
<td>dhc1c17</td>
<td></td>
<td>25873</td>
</tr>
<tr>
<td>Valeria De Lucca</td>
<td>02/2009</td>
<td>vdl0x07</td>
<td></td>
<td>22821</td>
</tr>
<tr>
<td>Mark Everist</td>
<td>06/1099</td>
<td>me</td>
<td></td>
<td>24563</td>
</tr>
<tr>
<td>Andrew Fisher</td>
<td>06/1093</td>
<td>amsf</td>
<td></td>
<td>23973</td>
</tr>
<tr>
<td>Sarah Hodkinson</td>
<td>06/1097</td>
<td>smh2a06</td>
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<td>22115</td>
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<tr>
<td>Thomas Irvine</td>
<td>06/1095</td>
<td>tairvine</td>
<td></td>
<td>25064</td>
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<tr>
<td>Francesco Izzo</td>
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<td>fi1k06</td>
<td></td>
<td>23558</td>
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<tr>
<td>Hettie Malcomson</td>
<td>02/2003</td>
<td>hm1y11</td>
<td></td>
<td></td>
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<tr>
<td>Dan Mar-Molinero</td>
<td>02/2031</td>
<td>dmm1c09</td>
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<tr>
<td>Brona Martin</td>
<td>02/2003</td>
<td></td>
<td></td>
<td>24400</td>
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<tr>
<td>David Owen</td>
<td>06/1091</td>
<td>don</td>
<td></td>
<td>24564</td>
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<td>Benjamin Oliver</td>
<td>02/2016</td>
<td>bo1c10</td>
<td></td>
<td>29635</td>
</tr>
<tr>
<td>Andrew Pinnock</td>
<td>02/2057</td>
<td>ajp</td>
<td></td>
<td>26048</td>
</tr>
<tr>
<td>Richard Polfreman</td>
<td>02/2025</td>
<td>comrrpp</td>
<td></td>
<td>23188</td>
</tr>
<tr>
<td>Matthew Shlomowitz</td>
<td>02/2029</td>
<td>ms3a11</td>
<td></td>
<td>22858</td>
</tr>
</tbody>
</table>

* On leave in semester 1  ** On leave in semester 2

### OFFICE STAFF

<table>
<thead>
<tr>
<th>Name</th>
<th>Date of Birth</th>
<th>Office</th>
<th>Email</th>
<th>Office Ext.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reception (for general office enquiries)</td>
<td>02/2011</td>
<td>musicbox</td>
<td></td>
<td>23425</td>
</tr>
<tr>
<td>Linda Burt</td>
<td>02/2011</td>
<td>lb</td>
<td></td>
<td>25872</td>
</tr>
<tr>
<td>Louise Johnson</td>
<td>02/2011</td>
<td>lij</td>
<td></td>
<td>28424</td>
</tr>
<tr>
<td>Victoria Hooper</td>
<td>02/2011</td>
<td>vh1e12</td>
<td></td>
<td>28422</td>
</tr>
</tbody>
</table>

### TURNER SIMS

<table>
<thead>
<tr>
<th>Name</th>
<th>Date of Birth</th>
<th>Office</th>
<th>Email</th>
<th>Office Ext.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elizabeth Howard</td>
<td></td>
<td>er5</td>
<td></td>
<td>22223</td>
</tr>
<tr>
<td>Anita Rogers-Ballanger</td>
<td></td>
<td>ajrb1f13</td>
<td></td>
<td>22223</td>
</tr>
<tr>
<td>Kevin Appleby</td>
<td></td>
<td>kma</td>
<td></td>
<td>28370</td>
</tr>
</tbody>
</table>

### Music Office

The Music Office is open from 9.00–17.00 Monday-Friday.

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

All room bookings, instrument/equipment bookings and non-urgent enquiries should be made by email to musicbox@soton.ac.uk
Instruments and equipment may only be collected and returned when the office is open.

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

2. COMMUNICATION

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

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

<table>
<thead>
<tr>
<th>Role</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>First year undergraduates</td>
<td><a href="mailto:ugmusic-18@lists.soton.ac.uk">ugmusic-18@lists.soton.ac.uk</a></td>
</tr>
<tr>
<td>Second year undergraduates</td>
<td><a href="mailto:ugmusic-17@lists.soton.ac.uk">ugmusic-17@lists.soton.ac.uk</a></td>
</tr>
<tr>
<td>Third year undergraduates</td>
<td><a href="mailto:ugmusic-16@lists.soton.ac.uk">ugmusic-16@lists.soton.ac.uk</a></td>
</tr>
<tr>
<td>Masters postgraduates</td>
<td><a href="mailto:masters-music@lists.soton.ac.uk">masters-music@lists.soton.ac.uk</a></td>
</tr>
<tr>
<td>MPhil/PhD postgraduates</td>
<td><a href="mailto:pgr-music@lists.soton.ac.uk">pgr-music@lists.soton.ac.uk</a></td>
</tr>
</tbody>
</table>

*N.B. Important messages may not get through if your email account is full. Make sure you empty out your ‘sent’ and ‘deleted’ folders regularly as well as your inbox: all folders use up your account space.*

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

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

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

**Pigeonholes**
Post trays for Masters and MPhil/PhD students are in the postgraduate study room (room 2055).
**Contacting staff**
All members of staff are available for consultation. There is a system of open hours where each member of staff is available to discuss any problems or to discuss work in progress or anything else music related (!) - a list of staff open hours can be found on the Student Information noticeboards outside of the Music Office.

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

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

The Liaison Tutor for all Joint Honours students in 2018-19 is Professor Andrew Pinnock. The Personal Academic Tutor for all Masters students is Dr Valeria De Lucca.

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

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3. **ACADEMIC INFORMATION & GUIDANCE**

**Study time**
You are expected to spend approximately 8 hours per 15-credit module per week (16 hours for double-weighted modules) in personal study and preparation in addition to time spent in lectures, seminars, or tutorials. Bear this in mind when arranging part-time work or additional study.

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

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

An excellent programme of Academic Skills training is offered through the library: [http://library.soton.ac.uk/sash](http://library.soton.ac.uk/sash). You should also make use of the *Study Skills Toolkit* site on Blackboard, for a range of online tasks designed to improve reading, writing, thinking and general academic skills.
**Internet**
Some courses may draw on web resources as part of their teaching and learning activities. You should be aware that the use of internet resources in written work and seminar presentations has to be subject to the disciplines of academic criticism and citation, and you should treat internet-derived information as critically as you would any other source of secondary information.

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

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

**Marking schemes - UG**
Music has a standardised marking scheme according to which marks correspond to degree classifications.

<table>
<thead>
<tr>
<th>Marks</th>
<th>Description</th>
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<tbody>
<tr>
<td>70 and above</td>
<td>first class</td>
</tr>
<tr>
<td>60 – 69</td>
<td>upper second class (2:1)</td>
</tr>
<tr>
<td>50 – 59</td>
<td>lower second class (2:2)</td>
</tr>
<tr>
<td>40 – 49</td>
<td>third class</td>
</tr>
<tr>
<td>below 40</td>
<td>fail</td>
</tr>
</tbody>
</table>

The School of Humanities publishes a detailed set of assessment criteria that describes the typical attributes of different kinds of work (essays, examinations, presentations, etc.) marked at different levels on this marking scheme. You can consult this and discuss it with your academic adviser or module tutors.

Tutors may provide detailed marking schemes for specific modules or individual assessments, to help you understand what is required to attain particular marks. Here is a brief guide to what the different mark ranges mean:

**90-100**
All the qualities of the 80-90 band, but in addition the work shows signs of being publishable in an appropriate form (e.g. peer reviewed journal for an essay, by a music publisher for a score, or by a professional recording label for a performance).

**80-90**
Exceptional work surpassing that associated with the 70-79 level in terms of originality, subtlety of interpretation, or mastery of the set task.

**70 – 79**
Work of consistently very high quality, excellent in content and preparation, with originality and flair and independence of thought.
60 – 69 Good work overall. Work marked in the top half of this range may have some excellent elements; work in the lower half of the range may contain elements that are only adequate.

50 – 59 Satisfactory or adequate work. There may be some technical or presentational flaws, more apparent in work marked in the lower half of the range.

40 – 49 Work of poor quality, with consistent or severe technical or presentational shortcomings and errors or irrelevancies.

0 – 39 The work is not of sufficient merit to pass the assessment, the task set has not been accomplished and some learning outcomes have not been met.

*Marking schemes – MMus*

The detail of these, specific to the different pathways, can be found in the [Humanities PGT Handbook](#), but please note that the pass mark for all Masters level modules is 50%.

*Release of Marks*

1. Students will be given, as a matter of course, the marks they obtain in each individual module of study after they have been ratified by the Board of Examiners.

2. These marks will be made available in an e-mail to each student’s Southampton address and/or on Self Service Banner in SUSSED. In certain cases, especially for semester 1 exams, such marks at the time of release may be provisional only and subject to change by a subsequent Board of Examiners. It will be made clear when marks are provisional.

3. All marks relating to examination papers will be released within 30 working days of the examination being sat. All marks for continuously assessed work will be made available by the Module Coordinator concerned to students within 20 working days of the submission deadline. This deadline does not apply to research projects or dissertations. Marks are provisional until ratified by a Board of Examiners.

4. Students seeking more detailed information, such as marks for individual components within modules, should approach the Module Coordinator concerned. Any such information requested, which is held by the School relating to the student’s marks, will be released to the student.

5. Students are entitled to view their examination scripts on request to the Module Coordinator.

*Essays*

Essays form the basis of coursework and examination in historical and critical topic modules. It is a Music requirement that all essays are typed or word-processed. Facilities for word processing are available on campus. If you consider that this requirement will create special problems for you, please consult your personal academic tutor or the teacher of the relevant module as soon as possible.
Over Length Work
Please see relevant information in the Humanities Handbook.

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

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

Plagiarism is discussed in Referencing and Bibliographies, below.

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

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

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


If you include several references to the same source in one piece of written work, you should shorten the second and subsequent references. For example, if you had a second reference to Hettie Malcomson’s book cited above, it should look like this:

5. Malcomson, Composing Individuals..., 123.

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

**Bibliography**

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

For example:

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


Note that you should not include page numbers from single-authored books in the bibliography. For articles, however, you should specify the complete page-range of the article within the journal.

Entries in the bibliography should be in alphabetical order by surname of the author, and are not numbered.

For further guidance on referencing and bibliographies, you may consult Trevor Herbert’s *Music in Words: A Guide to Researching and Writing About Music* (London: ABRSM, 2001), chapter 4, or talk to your module tutor. Different referencing methods exist, and it is important to be consistent and to make sure that the method you intend to use is acceptable for a specific module or tutor.

**Coursework planning**

You are likely to have several deadlines on the same day, or very close to each other, and this may cause you problems if you do not plan and organise yourself in advance. It may be wise to make a conscious decision to complete at least one piece of coursework early so that you are not trying to produce two or more pieces of work at the same time. If you
are unsure about how to manage your workload effectively then please talk with your personal academic tutor.

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

**Performance assessment**
Full details of the regulations and guidelines for all Performance units can be found on Blackboard. A solo or ensemble performance module student should ensure they have read this.

**Websites**
The Music website contains essential information about all aspects of the department, much of which changes each year. See especially the undergraduate or postgraduate pages for Music.

The Music department blog, Soundings ([www.blog.soton.ac.uk/music](http://www.blog.soton.ac.uk/music)), provides informal news about activities and events going on in the department, including student projects and news. We are very keen to have student contributions to the blog - if you’d like to contribute, email or leave a message in the office and the departmental web team will be in touch with you.

We also have a Facebook page: [https://www.facebook.com/MusicAtSouthampton/](https://www.facebook.com/MusicAtSouthampton/) & Twitter account: [https://twitter.com/UoSMusic](https://twitter.com/UoSMusic)

The Humanities website contains essential advice, course information for the School as a whole, and information about the regulations that affect your assessed work.

More general information relating to timetables, exams, your student record, Council Tax letters etc. can be found on [SUSSED](http://www.sussex.ac.uk/subject/sussex�).
More significant illnesses and personal difficulties that require an absence from university of more than 5 working days, or have medium- or long-term effects on your studies and welfare, or cause assessed work to be submitted more than 5 working days late, should be discussed with the Senior Tutor, Dr Andrew Fisher. The Senior Tutor will be able to advise and help arrange appropriate support. Where an illness or personal problem affects a formal written or performance examination, the Senior Tutor should be contacted.

Although members of academic staff are not professionally trained in counselling, they have experience of students' problems and they may be able to help you to obtain whatever professional help is required. Do not hesitate to share problems of any kind with the Senior Tutor. This applies just as much when it's not you with the problem but another student about whom you are worried.

Alternatively, confidential advice is available from Enabling Services and the Advice Centre – Union Southampton.

Where to go for help

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<th>Course details, academic work, marks and feedback</th>
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<td>Personal Academic Tutor</td>
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<td>Senior Tutor</td>
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<td>General matters affecting many students.</td>
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5.  PHOTOCOPYING

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

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

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

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

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

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

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

6.  MUSIC PRIZES

Annual Music prizes include:

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

The Peter Evans Prize
The prize is awarded annually to the graduate whose musical performance throughout the course (including the final examination recital, if offered) has been outstanding.
The Heather Award
The prize may be made to a first degree student in Music who, during his or her final year, presents the best performance of a keyboard work by either Bach or Liszt. An award will not be made if no performance in a given year is considered to show distinction.

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

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

Thomas Seltz Award
The prize can be awarded to up to three final year students for the ‘greatest contribution’ to Jazz and Pop in the Music Department.

7. BUILDING ACCESS

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

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

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

Further information on the out of hours policy can be found on the Health and Safety website page.
8. USE OF MUSIC RESOURCES

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

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

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

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

The Keyboard room is in the Nuffield building (found opposite the gentlemen’s toilets) as is 6/1077 which is the room in the centre of the Nuffield Southampton Theatres’ foyer.

Music also makes use of Turner Sims and its Green Room. This is the only purpose-built concert hall in southern Hampshire, and is the venue for the University’s extensive programme of concerts. Turner Sims is also the venue for the Music lunchtime concert series and many performance workshops. Turner Sims’s auditorium and the Green Room may be booked for rehearsal purposes at certain times of the week through Music Reception (see policy for use of rooms).

The Concert Hall Manager is Kevin Appleby. He is assisted by several members of staff, who can be contacted through the main box office in the foyer of Turner Sims Concert Hall (phone number 023 8059 5151). See also the concert hall’s own website.

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

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

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

All students are entitled to have their own key to the practice rooms and instrument store on level one.
Cellists, double bassists and tuba players should use the separate store room 1097 on level 1 and will receive a key for this on commencement of their course.

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

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

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

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

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

**Computing workstations**

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

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

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

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

9. **USE OF MUSIC ROOMS**

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

If you wish to book a room which requires you to email musicbox@soton.ac.uk please give 2-3 possible rehearsal times in case your preferred time is unavailable.
**Teaching rooms 1, 2, 3, A, B, C & D**

1. Only instrumental teachers and assessed ensembles will be allowed to book these rooms. Instrumental teachers will have priority and ensemble bookings will be cancelled if a room is subsequently required for teaching. (Piano teachers and piano ensembles will have priority over other teachers and ensembles in Teaching room A).

2. All bookings must be made by email to musicbox@soton.ac.uk. Ensembles are encouraged to plan their rehearsal times well in advance. Ensemble bookings may be made up to two weeks in advance.

3. During periods between 9.00 and 17.00 when a room has not been booked, any student may use the room on an ad-hoc basis on the understanding that they vacate the room in time for the next authorised user.

4. Any teachers finishing after 17.00 will be given the key to their room. They will lock the room and return the key to the office (via the letterbox) when they leave.

5. Where a teacher will be staying beyond 17.00, no other evening booking will be made for that room.

6. Keys for the teaching rooms should be collected from the Music Office.

7. Other Music students can use these rooms on an ad hoc basis around teaching and ensemble rehearsals.

**Rooms 1033 and 1035**

1. Use of 1033 and 1035 is restricted to assessed Jazz and Pop Students, assessed Jazz and Pop ensembles and some tutors. Student bookings will be cancelled, with reasonable notice, if the room is subsequently required for teaching.

2. Students authorised to use these rooms will be given access via their student ID card.

3. Advance bookings should be made via the following weblink:

   https://teamup.com/ksvzg8ohgfauj5migh

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

4. Bookings are subject to the following limits:
   
   a. All third years – Two hours per week per formally assessed instrument or ensemble.

   b. All second years – Ninety minutes per week per formally assessed instrument or ensemble.

   c. First years – One hour per week per formally assessed instrument.
d. MMus performance students – Three hours per week (reduced to two hours in the summer term).

5. During periods when the room is not booked, any J&P student may use the room on an ad-hoc basis on the understanding that they vacate the room in time for the next authorised user.

6. Microphones, stands and cables are stored in the room. No equipment should be borrowed or removed from these rooms and they should be left tidy for the next user.

**Percussion room**

1. Use of this room is restricted to Dan Priest and to percussion students for individual practice. The room is not available for ensemble rehearsals.

2. Authorised percussion students will be entitled to hold a key.

3. Advance bookings are made on the sign-up sheets on the door to the room – percussion students may book up to two hours a day, or any limit set by Dan Priest.

4. During periods when the room is not booked, any percussion student may use the room on an ad-hoc basis on the understanding that they vacate the room in time for the next authorised user.

5. No percussion should be removed from this room.

**Keyboard room**

1. Only piano and harpsichord teachers and authorised harpsichord/piano students will be allowed to book this room. Teachers will have priority and student bookings will be cancelled if the room is subsequently required for teaching. Each harpsichord/piano student will be allowed to book two hours per week. Students may only book the room between 9.00 and 17.00 Monday-Friday.

2. All bookings must be made by email to musicbox@soton.ac.uk. Student bookings may be made up to two weeks in advance. Students are encouraged to plan their rehearsal times well in advance.

3. The key and keypad combination must be collected from the office. After use the door should be locked and the key returned to the Music Office. After 17.00 the key should be returned through the letterbox.

**Early Music room**

1. Only instrumental teachers and authorised early music students will be allowed to book this room. Teachers will have priority and student bookings will be cancelled if the room is subsequently required for teaching. Each early music student will be allowed to book two hours per week unless other arrangements are agreed. Students may only book the room between 9.00 and 17.00.
2. All bookings must be made by email to musicbox@soton.ac.uk. Student bookings may be made up to two weeks in advance. Students are encouraged to plan their rehearsal times well in advance.

3. The key to the room must be collected from the Music office and returned to the office. The key must never be passed direct to another teacher or student.

**Turner Sims Hall and Green Room**

1. All students, ensembles and teachers are allowed to make bookings in Turner Sims Hall and Green Room. Instrumental teachers and department projects will have priority and student bookings will be cancelled if a room is subsequently required for teaching.

2. Turner Sims Hall and Green Room have limited availability during the hours below. Please note that this venue is also used for concerts, performance classes and project rehearsals within these times so availability will vary.

<table>
<thead>
<tr>
<th>Days</th>
<th>Times</th>
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<tbody>
<tr>
<td>Mondays</td>
<td>9.00-17.00</td>
</tr>
<tr>
<td>Tuesdays – Fridays</td>
<td>9.00-14.00</td>
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</table>

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

**Turner Sims Dressing Room**

1. Only instrumental teachers will be allowed to make bookings for this room (please note availability).

2. All bookings must be made by email to musicbox@soton.ac.uk.

3. The key to the room must be collected from the Turner Sims office and returned to the TS office. The key must never be passed direct to another teacher or student or removed from the building.

4. The dressing room has limited availability during the hours below

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<tr>
<th>Days</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mondays</td>
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</tr>
<tr>
<td>Tuesdays – Fridays</td>
<td>9.00-14.00</td>
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</tbody>
</table>

**Practice rooms**

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

There are booking sheets on each practice room door on which students can make advance bookings. Students can book up to two hours per day in the practice rooms,
although please be aware this may be subject to change as the year progresses. The rooms can be used on an ad hoc basis if there are no bookings made.

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

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

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

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

Bookings may be made via email to musicbox@soton.ac.uk. Students are encouraged to plan their studio time well in advance.

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

Current advance booking limits (subject to review) are:

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

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

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

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

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

Please note: Security will be given the names of authorised evening users and guests. If they find any unauthorised people in the studios they will escort them from the building and report them to the office. Anyone using the studio without authority will be suspended from studio use indefinitely.
Only students on Studio Techniques and Commercial Composition courses or approved postgraduate composers will be allowed to stay after 23.00, and then only in the studios themselves and not in the Live Room.

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

10. POLICY FOR USE OF MUSIC OWNED EQUIPMENT

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

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

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

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

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

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

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

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

Use of instruments for individual students or ensembles will restricted to one booking a day for a maximum of two hours. N.B. Some instruments may occasionally be taken on longer loan with written permission from the Music Office, plus proof of adequate insurance cover.
Equipment/instruments must be returned to the office at the end of the booking period in plenty of time for the next user. Equipment/instruments must never be passed directly to another student or member of staff.

Evening bookings may be allowed for some equipment/instruments. The evening booking period will commence at 17.00. Equipment/instruments borrowed overnight must be stored safely overnight and returned to the office by the user at 9.00 the next morning. **N.B. Equipment/instruments may not be taken off campus without prior permission and proof of adequate insurance cover.**

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

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

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

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

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### 11. MUSICAL LIFE

#### Lunchtime concerts

The Music Department’s revamped fortnightly ‘Music @ 1pm’ Monday free lunchtime concert series presents a curated programme of leading professional musicians from a range of genres. The majority of these concerts will be followed with workshops with the visiting artists.

Autumn season 2018 confirmed performers include young English folk stars Tom Moore (viola) and Archie Churchill-Moss (melodeon) presenting material from their 2017 album Laguna, Ben Johnson (tenor) with Professor David Owen Norris (piano) performing music by Grieg and Sullivan and a performance from the brilliant Jean Toussaint Quintet.

Attendance at these concerts is compulsory for all students on performance modules and absolutely expected for all undergraduate (and, where possible, postgraduate) students.

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

We also stage a wide range of other public events including a concert series at Romsey Abbey and St Michael’s Church, composition workshops and special performance projects. Visit the Music Department’s event page for further information and keep an eye on your email (!): [https://www.southampton.ac.uk/music/news/events/latest.page](https://www.southampton.ac.uk/music/news/events/latest.page)
**Turner Sims Concert Series**
Music's accommodation is adjacent to Turner Sims, a purpose-built concert hall supporting the most extensive series of professional concerts and workshops of any British university. The music offered ranges from early to contemporary, from chamber to jazz, and from world music to mixed media.

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

**Student Union Ensembles**
The University of Southampton has an active student musical community with many societies and organisations. Visit the individual websites for further details of the following University groups:
- Southampton University Symphony Orchestra (SUSO)
- Southampton University Sinfonietta
- Southampton University Choral Society
- Southampton University Chamber Choir /Bel Canto
- Southampton University Jazz Orchestra (SUJO)
- Jazzmanix (jazz & gospel choir)
- Southampton University Concert Band
- Southampton University Light Opera Society (LOPSOC)
- Showstoppers
- Southampton University Symphonic Wind Orchestra (SUSWO)
- Southampton University Brass Band (SUBB)
- Southampton University Strings (SUStrings)

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

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

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

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