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## DIRECTORY

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Edinburgh Area Direct Dialling

Prefix the Extension number with “6”

National Direct Dialling

Prefix the Extension number with “0131 6”

International Direct Dialling

Prefix the Extension number with “44 131 6”

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\* = staff based in James Clerk Maxwell Building, Kings Buildings; *Italics* = *on maternity leave*

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Dr Christopher Field	Honorary Fellow
Edward Harper	Honorary Fellow
Prof David Kimbell	Professor Emeritus
Prof Raymond Monelle	Honorary Professor

[R.Monelle@ed.ac.uk](mailto:R.Monelle@ed.ac.uk)

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<b>Reid Music Library, George Square</b>				
Karen Hartnup	Library Assistant		<a href="mailto:Karen.Hartnup@ed.ac.uk">Karen.Hartnup@ed.ac.uk</a>	50 9947
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Dr Darryl Martin	Curator		<a href="mailto:Darryl.Martin@ed.ac.uk">Darryl.Martin@ed.ac.uk</a>	50 2806
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<b>Reid Concert Hall Museum of Instruments</b>				
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Prof Arnold Myers	Director		<a href="mailto:A.Myers@ed.ac.uk">A.Myers@ed.ac.uk</a>	
Emily Peppers	Assistant Curator		<a href="mailto:E.Peppers@ed.ac.uk">E.Peppers@ed.ac.uk</a>	50 2882
Dr Raymond Parks	Honorary Curator		<a href="mailto:R.Parks@ed.ac.uk">R.Parks@ed.ac.uk</a>	

### Group E-mail Addresses

All Students on Music degrees	<a href="mailto:all-students@music.ed.ac.uk">all-students@music.ed.ac.uk</a>
All Undergraduate Students	<a href="mailto:ugs@music.ed.ac.uk">ugs@music.ed.ac.uk</a>
All Postgraduate Students	<a href="mailto:pgs@music.ed.ac.uk">pgs@music.ed.ac.uk</a>
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BMus Music Students – 2 <sup>nd</sup> Year	<a href="mailto:BMus2@music.ed.ac.uk">BMus2@music.ed.ac.uk</a>
BMus Music Students – 3 <sup>rd</sup> Year	<a href="mailto:BMus3@music.ed.ac.uk">BMus3@music.ed.ac.uk</a>
BMus Music Students – 4 <sup>th</sup> Year	<a href="mailto:BMus4@music.ed.ac.uk">BMus4@music.ed.ac.uk</a>
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Occasionally Administrative and Academic Staff will make use of the group e-mail address [every-one@music.ed.ac.uk](mailto:every-one@music.ed.ac.uk). This group should **NOT** be used by students.

### DATES OF SEMESTER 2007 – 2008

<b>Semester 1</b>	Tuesday 18 September to Friday 14 December
Freshers' Week	Monday 10 to Friday 14 September
Semester 1: Block 1	Tuesday 18 September to Friday 26 October
Semester 1: Block 2	Monday 29 October to Friday 30 November
Exams	Monday 3 to Friday 14 December
<b>Semester 2</b>	Monday 7 January to Thursday 20 March
Semester 2: Block 3	Monday 7 January to Friday 15 February
Semester 2: Block 4	Monday 18 February to Thursday 20 March
<b>Consolidation and Exams</b>	Monday 14 April to Friday 23 May
<b>Public Holidays</b>	Monday 21 April, Monday 19 and Tuesday 20 May
<b>Resit Examinations</b>	Saturday 9 to Friday 22 August (provisional)

## **MUSIC OFFICE**

Opening Hours - Monday to Friday – 0900 to 1700

All General Enquiries

Room Bookings

Practice Room Administration

Sale of Tapes & CDs

**See Leigh Kinnaird – Clerical Assistant – Room 209**

Student Support Officer

Undergraduate Study

Examinations

Undergraduate Admissions

Student Awards

**See Nathalie Caron – Administrative Secretary - Room 212**

Concerts

Instrumental Tuition

Musical Instrument Administration

Finance

**See Moira Landels – Concerts/Finance Secretary (part-time) – Room 112**

Postgraduate Study

Room Bookings – Graduate School

Health & Safety

**See Lesley Hall – Postgraduate Secretary – Room G09, Graduate School**

## **SUBMISSION OF DEGREE WORK**

A *Declaration of Own Work* form is to be submitted with **EVERY** submission of coursework, where the mark will count towards the final result for that course. This form asks students to declare that the work they are submitting is their own work, and submissions without a completed form will not be accepted for marking. Forms may be collected from the Music Office, before or on the day of submission.

All essays and other assessments **MUST BE** handed in to the Music Office, **NOT** to Lecturers or Tutors. One set of receipts, available from the Music Office, should be completed for each submission. These will be stamped by the Music Office with the date and time that the submission is received. You should keep these receipts safely in case of any problems.

## **FILING CABINET OF MARKED ASSIGNMENTS**

Marked Assignments are left by lecturers for collection in the filing cabinet, situated in the Music Office. Assignments completed by students on other degrees are filed by level, then course name, then examination number. **All assignments must be returned to this file for consideration by the Examination Board by 4.00pm on Friday of the first week of Consolidation and Exams – Friday 18 April 2008.**

## **MISSING CLASSES BECAUSE OF ILLNESS**

You must let the Music Student Support Officer know **IMMEDIATELY** if you become ill (Tel: 0131 650 2422; E-mail: Nathalie.Caron@ed.ac.uk). You must obtain a Doctor's certificate if you are ill for more than ONE week, or during Degree Examinations, or if your illness affects coursework submission. All Doctor's certificates should be submitted to your Director of Studies.

## **PENALTIES FOR LATE SUBMISSION OF DEGREE WORK**

In the best interests both of students, who need to plan their term's work, and of tutors, who have to mark it, coursework required for assessment should be submitted by the time stipulated. Unless there is very good reason for the lateness, properly explained to, and certificated by, your Director of Studies, work that has not been submitted on time will be penalized on the following scale:

**Minus 5% per day, for the first 5 working days.**

**Work more than one week late will not be accepted for assessment.**

Extensions of deadlines for submitted work can be granted only by your Director of Studies, who must be contacted before the stated deadline, and only for a serious reason such as illness or bereavement. Directors of Studies may well require medical certification in such cases. All extension notifications from Directors of Studies should be sent to the Music Student Support Officer in the first instance (Tel: 0131 650 2422; E-mail: Nathalie.Caron@ed.ac.uk).

## **FAILURE SERIOUSLY TO ATTEMPT COURSEWORK**

Students who fail a course due to a failure seriously to attempt a piece of coursework (e.g. non-submission) will be required to resubmit the work, or an equivalent piece, **with a maximum mark of 40% only being possible** (the face-value mark will be recorded, but for feedback purposes only).

Students will therefore take the full consequences of the 40% mark, even if that means it is impossible to pass the course. In this case, the coursework will not be resubmitted and the student will simply fail. If this happens, the possible outcomes are that the student will be allowed to submit the coursework only in the following year or s/he will be required to retake the entire course; this is a decision for the Board of Examiners.

Decisions about what constitutes a 'serious attempt' at a piece of coursework are a matter for the Board of Examiners in Music.

## **PLAGIARISM**

The University's degrees and other academic awards are given in recognition of the candidate's personal achievement. Plagiarism (that is the action of including or copying, without adequate acknowledgement, the work of another in one's own work as if it were one's own) is academically fraudulent and an offence against the University discipline.

Plagiarism, at whatever stage of a candidate's course, whether discovered before or after graduation, will be investigated and dealt with appropriately by the University. If after investigation it is established that work submitted for assessment has been plagiarised to a significant extent, that will be permanently noted on a candidate's record. **If you are in any doubt about what constitutes Plagiarism you must consult your tutor who will advise you.**

The full text of the University's policy, and a statement of the steps which the University may take in cases where a candidate uses or is thought to have used the work of another person or persons in his/her work, are listed at the following web address:

<http://www.aaps.ed.ac.uk/regulations/Plagiarism/130404/StudentGuidance.doc>

## **STUDENT ELECTRONIC MAIL SERVICE (E-MAIL)**

**E-mail is now the formal means of communication by the University with its students.**

When you join the University you are given a University of Edinburgh (UoE) e-mail account and address which will be used for a variety of essential communications. You **must** access and manage this account regularly as the University will send you vital information from time to time, for example on exam arrangements or changed class times or locations, and will assume that you have opened and acted on these communications. **Failure to do so will not be an acceptable excuse or ground for appeal.**

If you already have a web-based e-mail account and think that you are unlikely to check your UoE e-mail account, it is your responsibility to set up a forward on the UoE account to ensure that all official University communications are received. There are on-screen instructions if you wish to do so – please see:

<http://www.students.ucs.ed.ac.uk/helpdesk/student/system/show.cfm?documentID=967>

If one or more of your courses use WebCT e-mail, you will need to ensure that you *either* check both the WebCT e-mail account **and** the UoE e-mail in order to be sure to receive urgent and critical items of e-mail, *or* alternatively you could set up forwards on the WebCT accounts to your main e-mail account so that you have only one place to check for important e-mail. Information about forwarding WebCT mail can be found at:

[http://www.elearn.malts.ed.ac.uk/webct/student\\_faqs.phtml#new\\_mail](http://www.elearn.malts.ed.ac.uk/webct/student_faqs.phtml#new_mail)

Full details about student e-mail will be provided during enrolment.

## **SPECIAL ARRANGEMENTS FOR ASSESSMENTS AND EXAMINATIONS**

If you believe you are entitled to any special provision to be made for written submissions or examinations, you are asked to register with the University's Disability Office, South College Street. These special provisions may include, for example, extra time allowed in examinations for disabilities such as temporary injuries, dyslexia or chronic fatigue conditions. **No special arrangements can be made without first registering with the Disability Office.**

## **MARKING OF ASSESSMENTS AND EXAMINATIONS**

Your tutors take marking your work seriously. All degree examinations are marked by **TWO** tutors, to ensure fairness. At the end of the year an External Examiner is appointed from another University to check that all the marking is consistent, both within Music and in comparison to other Universities. If you have a problem with a mark, or a query about the marking of your work, you should speak to your course tutor, or your Director of Studies.

## **SPECIAL CIRCUMSTANCES TO BE PRESENTED TO THE BOARD OF EXAMINERS**

Factors which may adversely affect a candidate's performance in a submission or an examination, such as personal illness or the illness of a close relative or partner immediately before or during the submission or examination, must be drawn to the attention of your Director of Studies in writing as soon as possible and, in any event, before the meeting of the Board of Examiners. Your Director of Studies will then complete a form with you, for special circumstances to be taken in to consideration by the Board of Examiners. In all cases, the highest degree of confidentiality possible will be maintained.

## **UNIVERSITY EXTENDED COMMON MARKING SCHEME**

All student work is marked in accordance with the University's Extended Common Marking Scheme:

<b>Mark</b>	<b>Grade</b>	<b>Description</b>
90 - 100	A1	Excellent
80 - 89	A2	Excellent
70 - 79	A3	Excellent
60 - 69	B	Very Good
50 - 59	C	Performance at a level showing the potential to achieve at least a lower second class honours degree.
40 - 49	D	Pass, may not be sufficient for progression to an honours programme.
30 - 39	E	Marginal Fail
20 - 29	F	Clear Fail
10 - 19	G	Bad Fail
0 - 9	H	Bad Fail

## GENERAL GRADE DESCRIPTIONS FOR COMPOSITIONAL STUDIES

<b>A1</b>	<b>90-100 Excellent</b>	Truly exceptional work which fulfils all the descriptions for A2 and goes further in expressing a highly original compositional voice. In stylistic work an exceptional level of creativity is shown in both reconstruction and pastiche composition.
<b>A2</b>	<b>80-89 Excellent</b>	Fine work which shows real originality and flair in solving compositional problems. Compositional technique is completely confident and at the service of a genuinely creative mind. In stylistic work the relevant styles have been totally absorbed in a way which allows the student to be really creative while keeping within their parameters. Presentation is faultless.
<b>A3</b>	<b>70-79 Excellent</b>	An excellent effort showing originality and flair. Compositional problems are solved with intelligence and musicality and relevant technical questions are fully understood. In stylistic exercises there is an idiomatic feeling for the derivation of invented material from the given material, and for instrumental and vocal sonority; a convincing tonal strategy with correct realisation of modulatory implications; a full understanding of phrase structure, cadences and sequences, with their implications being acted on. Presentation is generally excellent.
<b>B</b>	<b>60-69 Very Good</b>	A commendable effort, demonstrating some creative flair and a capacity to deal adequately and appropriately with the given material. The relevant technical questions are understood. There is a good feeling for instrumental or vocal sonority; a good tonal strategy with correct realisation of modulatory implications; an understanding of phrase structure including recognition of cadential points and implications of sequence. Presentation is very good.
<b>C</b>	<b>50-59 Performance at a level showing the potential to achieve at least a lower second class honours degree.</b>	An acceptable effort with no major weaknesses. There may be insufficient attention to details and some inaccuracies. The presentation may fall short of what is desirable. There may be some inadequacies in sonority, tonal strategy, phrase structure, cadences etc. but there is an overall feeling of musicality about the handling of the material.
<b>D</b>	<b>40-49 Pass, may not be sufficient for progression to an honours programme.</b>	A satisfactory effort, but weak in the handling of material. There may be inaccuracies and presentation may be inadequate. Some feeling of musicality or originality can compensate for technical inadequacy.
<b>E</b>	<b>30-39 Marginal Fail</b>	A less than satisfactory effort with inaccuracies and weaknesses in presentation. Technical skills are inadequate and there is little evidence of musicality or creative flair in the handling of the material.
<b>F</b>	<b>20-29 Clear Fail</b>	A poor effort with widespread inadequacies in the handling of the material and little grasp of technical skills
<b>G</b>	<b>10-19 Bad Fail</b>	Little evidence of effort or understanding of the technical skills needed. Very little musicality shown.
<b>H</b>	<b>0-9 Bad Fail.</b>	No real evidence of effort or understanding of the technical skills needed. No musicality shown.

## GENERAL GRADE DESCRIPTIONS FOR CULTURAL STUDIES

<b>A1</b>	<b>90-100 Excellent</b>	This work demonstrates exceptional insight and originality, eloquently expressed with sophistication. Presentation is immaculate.
<b>A2</b>	<b>80-89 Excellent</b>	In addition to satisfying the criteria for A3, this work clearly demonstrates originality. It presents a sophisticated engagement with conceptual issues, and makes creative and critical use of research materials. Presentation is excellent, with near-perfect grammar, punctuation, spelling and formatting of bibliographic information.
<b>A3</b>	<b>70-79 Excellent</b>	An excellent piece of work that demonstrates some originality and shows clarity of thought and expression. The topic is well understood and stated aims are achieved through the use of appropriate examples and arguments. There is evidence of wide reading and assimilation of that reading but the work moves beyond the arguments of others to frame original insights and argument. Demonstrates facility with a variety of sources, striking an appropriate balance between theoretical work and factual detail, and between primary and secondary sources (where appropriate). The content is very well organised. Presentation is very good, with appropriate grammar, punctuation and spelling.
<b>B</b>	<b>60-69 Very Good</b>	A commendable effort, demonstrating understanding of the subject and a capacity to deal adequately and appropriately with relevant material. Overall, the arguments are sound and are backed up by quotations from others and by examples. There is some originality of insight. Content is well-organised and presentation is clear, with correct grammar and good punctuation and spelling.
<b>C</b>	<b>50-59 Performance at a level showing the potential to achieve at least a lower second class honours degree.</b>	An acceptable effort with no major weaknesses. There may be insufficient details to back up arguments, a lack of examples and some inaccuracy. The presentation and/or content may fall short of what is desirable.
<b>D</b>	<b>40-49 Pass, may not be sufficient for progression to an honours programme.</b>	A satisfactory effort, but weak in the handling of material and arguments. Aims may not be sufficiently set out or insufficiently fulfilled. Content and/or presentation can show limitations.
<b>E</b>	<b>30-39 Marginal Fail</b>	A less than satisfactory effort with inaccuracies in content and weaknesses in presentation. It may rely wholly on the work of others, poorly paraphrased. Content and/or presentation are unsatisfactory; grammar and spelling show weakness.
<b>F</b>	<b>20-29 Clear Fail</b>	A poor effort with widespread inadequacies in the handling of the material and little grasp of the topic.
<b>G</b>	<b>10-19 Bad Fail</b>	Little evidence of effort or understanding of the topic.
<b>H</b>	<b>0-9 Bad Fail.</b>	No real evidence of effort or understanding of the topic.

## GUIDELINES FOR WRITING ESSAYS ON THE HISTORY OF MUSIC

- (1) Writing a music history essay involves three stages: (i) playing or listening to (with score where possible) and analysing relevant music, (ii) reading biographical, contextual or analytical material and (iii) in the light of this, discussing the set topic in a planned and logical way.
- (2) The essay should reflect **your** thinking, **your** views and **your synthesis** of what other people have written. Of course you must read a selection of books and articles in order to obtain information and see what people have said about your chosen topic, but your essay should not just consist of a string of quotations (and particularly not a series of unacknowledged quotations!). Much of the discipline of writing an essay like this is that you assess what others have written, test it against your own instinctive reaction to the music and give us your evaluation **in your own words**. If the essay does not put across the flavour of your unique self, it cannot be said to be 'your' essay.
- (3) In the earlier stages of your course, and with an unfamiliar subject, you may feel that your views cannot be of importance when compared to those of people who have done a detailed study of the period. You can still, however, make your individual response to what has been written and express it in your own words. The way you approach the topic, the layout, structure, the examples you use are all decisions which you have to take.
- (4) You will find that some things have already been said in a way on which you cannot improve: in this case, give a direct quotation (in inverted commas), acknowledge the source in a footnote and say why you find this so convincing. Do the same if you violently disagree with something an author says. Quoting directly from books, **without acknowledgement**, is **PLAGIARISM** and cannot be condoned. It is usually easy to spot and will lead to your essay being severely penalised. See the supplementary comments on Plagiarism above.
- (5) It is important to structure your essay carefully. In order to give it a personal touch, it is a good idea to sketch a rough plan of it either before you start reading or, if it's a completely new subject, when you have done your preliminary reading. This sketch-plan can also guide you in making relevant notes - students often waste time noting everything from every book they can get their hands on, even where these are all basically saying the same thing.
- (6) Do not be afraid to rewrite your essay more than once in order to get it into a logical order and to avoid repeating the same thing in different ways - a common result of putting together notes from different books. Before writing the final draft, make a detailed paragraph-by-paragraph plan. Pay particular attention to the introduction and conclusion.
- (7) Keep the essay relevant to the subject or question in the title - pin it up on the wall in front of you as you write! Keep the historical background material in proportion, i.e. if you're asked to write four pages on Beethoven's Eroica Symphony, don't spend three pages talking about Napoleon, or Beethoven's deafness, and only one on the music!
- (8) Use some well-chosen musical examples. A good example can save a lot of words. They should, however, be concise (not a separate volume or compendium at the end!). Either give them (properly labelled) on a separate sheet or, better, integrate them with your text by pasting them at the relevant place. It should not be necessary to photocopy great chunks of music to use as examples.
- (9) You should type your essay on a computer. Do be sure to do a draft print-out and check it carefully for errors before printing the final version. It is extremely difficult to spot errors on the screen. Please use one-and-a-half or double line-spacing and leave adequate margins so as to facilitate marker's comments.
- (10) Style, grammatical correctness, punctuation and spelling are all important factors in the effective communication of your ideas. As such, they are also things which can affect the mark given to your essay. Sloppy presentation, illegible handwriting, misspellings and poor proof-reading make a very poor impression. The following are some commonly mis-spelt words (these are the correct spellings!):

accompaniment, development, exercise, imitation, independent (-ce), limitation, occasionally, polyphony, repetition, rhythm.

Note also that **i.e.** (*id est*) means 'that is' while **e.g.** (*exempli gratia*) means 'for example' - these are very commonly confused.

- (11) Use footnotes (at the bottom of each page) or endnotes (at the end of the essay) to make specific references to material you have taken from elsewhere, to clarify some point, or to give supplementary material which would break the flow of your argument in the main text. In referencing other people's work in footnotes you can either give the whole reference (see below) or give the author and date only (provided the complete citation is given in the bibliography) e.g. Le Huray (1967). Where an author has two publications in the same year, label them 'a' and 'b' in both footnotes and bibliography. Where successive footnotes refer to the same source you needn't repeat it: just write *ibid.* (for *ibidem* = the same place), with a new page number if necessary.
- (12) Include a **bibliography** at the end which lists the editions, books, articles and web-sites which you have used in preparing the essay. Good publishers tend to have their own individual house-styles; choose a model you find convenient and apply it consistently. The following are examples of one good style:-

For **BOOKS**, give the author, title, place and date of publication as follows:

Le Huray, Peter, *Music and the Reformation in England* (Cambridge, 1967).  
Morris, Christopher ed., *The Oxford Book of Tudor Anthems* (London, 1978).

i.e. Author, *title* - italicized (place, date of publication - in brackets)

For **JOURNAL ARTICLES**, put the title of the article in inverted commas and italicize or underline the title of the journal; give the volume number and year of issue, followed by the opening and closing page numbers of the article:

Jeppesen, K., 'The recently discovered Mantova masses of Palestrina', *Acta Musicologica* 22 (1950), 323-356.

i.e., Author, 'title of article - in inverted commas', *Title of Journal* (italicized or underlined), Volume number (year of issue - brackets), page numbers of article.

For **CHAPTERS FROM BOOKS WRITTEN BY VARIOUS AUTHORS**, put the chapter heading in inverted commas, italicize or underline the title of the book and give the book's editor, place and date of publication.

Monson, Craig, 'Elizabethan London', *Man and Music: The Renaissance*, edited by Iain Fenlon (London, 1989), 304-340.

i.e. Author, 'title of chapter - in inverted commas', *Title of Book* (italicized), name of editor (place, date of publication - in brackets), page numbers of chapter.

Follow the punctuation used in these examples.

For **WEBSITES**, give the full website address and the date on which you accessed it (websites are continuously being updated and so it is essential to know when you read the material), e.g.

<<http://w3.rz-berlin.mpg.de/cmp/schoenberg>> (Accessed 18 September 2006)

When citing articles in the New Grove Dictionary on line, give the author and title of the entry, as follows:

O.W. Neighbour: 'Schoenberg, Arnold', Grove Music Online ed. L. Macy (Accessed 5 October 2006), <<http://www.grovemusic.com>>

## STUDY FACILITIES

### Alison House Opening Hours

During Semester:

- Monday to Friday 0900 - 2055
- Saturday 0900 - 1655

During Vacations:

- Monday to Friday 0900 – 1655

### Student Mail

Pigeon-holes are provided at the bottom of the main staircase in Alison House for all internal and external personal student mail.

### Photocopying

Undergraduate students are not permitted to make use of the Music Office photocopier. Facilities are available in the Main Library.

### Items on Sale in the Music Office

The Music Office sells the following materials at a reasonable cost:

- Manuscript Paper (12, 18 and 24 stave)
- Log Books
- Floppy Disks, Recordable and Re-Writable CDs
- DVDs, DAT and DTRS tapes.

### Computing Facilities

**The Music Microlab is for SILENT study. Please observe this rule, and have consideration for other students.**

Music has an extensive University Microlab facility in Alison House to which students have access. The Microlab comprises 18 PCs and an HP 5000N printer capable of printing up to A3 at 1200 dpi. All machines are networked and thus may be used for Internet browsing and e-mail. Software includes Microsoft Office and Sibelius. A Help Desk is available on the 2<sup>nd</sup> Floor of the Main Library, George Square, between 10.00am and 5.00pm during the semester, and can be contacted by e-mail at [Student.Support@ed.ac.uk](mailto:Student.Support@ed.ac.uk).

### Reid Music Library

The Reid Music Library, situated in the Main Library, is an exceptionally fine general music library of some 85,000 volumes (20,000 books, 65,000 scores and over 8,500 sound recordings) containing many rarities and valuable first editions. There are also important collections in the National Library of Scotland. Archives of material relating to Scots culture, including all types of traditional Scottish music, are housed in the research centre of Celtic and Scottish Studies in the School of Literatures, Languages and Cultures, which also houses the John Levy Archive of mainly religious and court music from South Asia and the Far East.

The main collection of books on music is located within the Current Lending Stock on the Fourth Floor. Material which is recommended by lecturers for course reading is temporarily transferred to the Reserve Collection, on the Ground Floor, to the left of the Main Service Desk. This material (books, CDs and offprints) is given a new shorter loan period, to make it available to as many students as possible.

Other music material, such as the main collection of CDs, scores and collected editions, is located in the south east corner of the Second Floor. This material is on open access, and may be used at nearby study desks, or on the listening facilities located in this area, or may be borrowed and returned, as appropriate, from the Second Floor Enquiry Desk. There are also two electronic keyboards with earphones which are on open access for use in this

area. LPs, tapes, and orchestral sets are kept on closed access and must be requested through the Second Floor Enquiry Desk, by electronic form through the Library website, or in person.

The booklet *Starting to use the Main Library* will help you find your way around, and explain more about Library services. Floor plans of every floor are available on the Library website. Staff at the Second Floor Enquiry Desk will be happy to help you with enquiries about music material in the Main Library.

### **St Cecilia's Hall Museum of Instruments**

The St Cecilia's Hall Museum of Instruments has one of the most important collections of its kind, providing unparalleled opportunities for teaching, research and performance. The Raymond Russell and Rodger Mirrey collections of early keyboard instruments are housed here. In total, over 50 keyboard and over 40 stringed instruments are on display in the galleries, and further instruments which are in storage are also available for research. The instruments date back to the sixteenth century. Instrument types include the harp, lute, guitar, cittern, harpsichord, spinet, virginal, clavichord, organ and fortepiano.

### **Reid Concert Hall Museum of Instruments**

The Reid Concert Hall Museum of Instruments houses a very extensive collection of wind, bowed string and percussion instruments in support of teaching and research. The emphasis is on orchestral, band and ensemble instruments, with a representative sample of world music instruments. The 'Sound Laboratory' provides interactive computer technology to explore the sounds of various instruments. Nearly 1,000 items dating back to the sixteenth century are on display in the galleries, and further instruments which are in storage are also available for research.

A complete list of the historic musical instruments in both museums is available at:  
[www.music.ed.ac.uk/euchmi/ubi.html](http://www.music.ed.ac.uk/euchmi/ubi.html)

### **Practice Facilities**

17 Practice Studios with pianos are available to all students in Music requiring facilities for instrumental/vocal practice. All students **MUST** present a permit in order to make use of the practice studios. This permit is included in the pack of information you receive in Freshers Week.

The following regulations apply when using the Practice Studios:

- practice room permits can only be used by the person named on the permit, and are not transferable;
- once a key for a practice room has been checked out, the room should not be left unoccupied for more than a few minutes, otherwise keys should be returned for the use of other staff and students;
- on no account should practice room keys be removed from Alison House.

Failure to abide by these regulations may result in permits being temporarily suspended. If students are found to be persistently abusing the practice room permit system, **they may have their cards permanently withdrawn.**

Practice facilities are also offered, on a limited basis, to all other students, staff and graduates of the University of Edinburgh. Permit application forms are available from the Music Office. The fee for a Practice Room Permit is £15.00 per annum. Special practice facilities are available for percussionists, small ensembles, bagpipe players and amplified instruments. Please check the Music website ([www.music.ed.ac.uk](http://www.music.ed.ac.uk)) for further details.

### **Instrument Rooms**

There are two Instrument Rooms available for storing musical instruments; one in the basement of Alison House, the other in the basement of the Reid Concert Hall. Although both rooms are always locked (and, in the case of the Reid Concert Hall, alarmed outside of opening hours), users must be aware that the University **will not take responsibility** for the damage or loss of any property left at the user's risk. Please check any property left in these rooms regularly.

## Lockers

Lockers are available in 3 sizes in the basement of Alison House for use in storing instruments, books and other personal possessions. Students are encouraged to use this facility for an annual deposit of £10.00. Please contact Nathalie Caron ([Nathalie.Caron@ed.ac.uk](mailto:Nathalie.Caron@ed.ac.uk)) for further information.

## Organs

The University owns 4 organs available for practice. Permission to use all University organs should initially be sought from Dr John Kitchen ([J.Kitchen@ed.ac.uk](mailto:J.Kitchen@ed.ac.uk)). Two organs can be booked by e-mailing [music@ed.ac.uk](mailto:music@ed.ac.uk):

- a 21-stop 2-manual German organ in the Reid Concert Hall built by Jürgen Ahrend in 1978;
- an experimental organ of unequal temperament in Lecture Room B.

One other can be used on the same basis as the practice studios:

- a small practice 2-manual pipe organ on the ground floor of Alison House.

Limited practice facilities are also available in the McEwan Hall, through the Booking Unit, Charles Stewart House (Tel: 0131 651 4177). There are also many other fine organs throughout the Edinburgh area.

## Harpsichords

There are 3 harpsichords available for student practice. All can be booked by e-mailing [music@ed.ac.uk](mailto:music@ed.ac.uk):

- a Morton Gould single manual harpsichord in the Faculty Room, Alison House;
- a Morton Gould single manual harpsichord in the Reid Concert Hall;
- a Davies Heugel double manual harpsichord in St Cecilia's Hall.

## Instruments Available for Loan

Music has a number of instruments available for loan:

- a baroque violin;
- 3 treble viols;
- an alto viol;
- a tenor viol;
- a bass viol;
- a crumhorn;
- a wide-bore Renaissance recorder;
- a bass recorder
- a clarsach;
- a double bass.

Enquiries about borrowing these instruments should be made via e-mail: [music@ed.ac.uk](mailto:music@ed.ac.uk).

The Reid Concert Hall Museum of Instruments also offers the following instruments for loan:

- a Viola d'Amore;
- a rebec;
- a medieval fiddle;
- a new violin octet.

Conditions of loan, which are available on application, will apply. Enquiries about borrowing these instruments should be made to Prof Arnold Myers ([A.Myers@ed.ac.uk](mailto:A.Myers@ed.ac.uk)).

## MUSIC MAKING IN EDINBURGH

### Student Music Making

The University of Edinburgh provides, to all Music and non-Music students, the opportunity to perform in a wide range of musical groups including:

- Music Society
  - Music Society Symphony Orchestra
  - Music Society Chorus (no auditions)
  - Music Society Sinfonia (limited auditions)
- Chamber Orchestra
- String Orchestra
- Composers Orchestra
- Wind Band (no auditions)
- Brass Band
- Jazz Orchestra
- Chamber Choir
- Renaissance Singers
- University Singers
- Studio Opera
- Savoy Opera
- Footlights.

These groups normally have stalls at the Freshers' Fair where you can find out more information and sign up for auditions. These auditions take place in Alison House or the Reid Concert Hall during Freshers' Week or Week 1. All enquiries should be made to the secretary of the appropriate group. See [www.eusa.ed.ac.uk](http://www.eusa.ed.ac.uk) for further details on all student societies.

### University Concerts

Music promotes a series of lunch-hour chamber music recitals on Tuesdays and organ recitals on Fridays, plus the occasional evening concert during the academic year, including the Soundings Festivals of Sonic Art. The programmes are wide-ranging and involve visiting and local professional musicians and students. Details of all of these concerts appear in the brochure *Concerts at the University* which is published each year in September and January, and on the department's website: [www.music.ed.ac.uk](http://www.music.ed.ac.uk). The University also has close connections with The Edinburgh Quartet, who appear regularly in the lunchtime concert series and are also involved in student workshop sessions.

### St Cecilia's Hall

St Cecilia's Hall is the oldest purpose-built concert hall in Scotland, and the second oldest in use in the British Isles, and is used by Music for teaching, research, concerts, and informal functions. The original building dates from 1763 when it consisted only of the Concert Room, the Laigh (= 'Lower') Room and the Lobby. It was bought by the University of Edinburgh in 1959 to accommodate its expanding Music Faculty and to display early keyboard instruments. The 18th Century concert room is a perfect size and setting for period performances, particularly on 'period' instruments. Enquiries about hiring the hall should be made via e-mail: [music@ed.ac.uk](mailto:music@ed.ac.uk).

### The Reid Concert Hall

The Reid Concert Hall was built by the University as its 'Music Classroom' in 1859. Now it is the main University Concert Hall where Music promotes a series of free Tuesday lunch-hour concerts and Friday organ recitals during the teaching semesters. There are two Steinway concert grand pianos in addition to the harpsichord and organ mentioned above. The hall is used for lectures as well as orchestral and choral rehearsals. Enquiries about hiring the hall should be made via e-mail: [music@ed.ac.uk](mailto:music@ed.ac.uk).

## **Music in the City of Edinburgh**

Edinburgh is not only the home of the most internationally celebrated of British music festivals; throughout the more wintry months of the academic year, too, it offers a variety of excellent music-making for every taste, in addition to the numerous concerts given by the Edinburgh University Student Music Societies. The Scottish Chamber Orchestra is based in Edinburgh; The Royal Scottish National Orchestra and Scottish Opera come to Edinburgh regularly, and there are performances by The Scottish Ensemble, Scottish Ballet, The Edinburgh Quartet, The Georgian Concert Society, Edinburgh Contemporary Arts Trust (ECAT) and other groups; many of these in the Queen's Hall, just a few minutes walk from the central University area. The Festival Theatre is adjacent to Alison House.

**FIRST YEAR**

<b>Course Name:</b>	Music 1A: Music in Social Contexts
<b>Course Code:</b>	U00757
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	Prof Simon Frith
<b>Course Tutors:</b>	Melissa Avdeeff and Mary Fogarty
<b>Course Secretary:</b>	Nathalie Caron
<b>Contact Teaching Hours/Method:</b>	Semester 1. Lectures: Tuesdays and Fridays 3.00 to 3.50, on a weekly basis. Tutorial: taught in Weeks 3, 5, 7, 9, 11, to be timetabled in Week 2.
<b>Course Support Materials:</b>	All Course Support Materials are available in WebCT.
<b>Lecture List/Topics to be Covered:</b>	<p><b>Introduction (Prof Peter Nelson)</b>  Tuesday 18 September      Introduction 1  Friday 21 September      Introduction 2</p> <p><b>Music as a Social Practice (Prof Nigel Osborne)</b>  Tuesday 25 September      Music as a Social Practice 1  Friday 28 September      Music as a Social Practice 2</p> <p><b>Introduction to the Sociology of Music (Prof Simon Frith)</b>  Tuesday 2 October      Music in Society  Friday 5 October      Society in Music  Tuesday 9 October      Entertainment  Friday 12 October      Music and Everyday Life</p> <p><b>Introduction to the Psychology of Music (Dr Nikki Moran)</b>  Tuesday 16 October      Empirical Explorations  Friday 19 October      Perception of Sound - Perceptions of Music  Tuesday 23 October      Emotion in Music Psychology  Friday 26 October      Moving Music: Embodied Cognition</p> <p><b>Music and Ideology (Prof Simon Frith)</b>  Tuesday 30 October      High and Low Culture  Friday 2 November      Music and National Culture  Tuesday 6 November      Music and Gender  Friday 9 November      The Concept of Authenticity</p> <p><b>Music and Technology (Prof Simon Frith)</b>  Tuesday 13 November      The Impact of Recording  Friday 16 November      Music and Broadcasting  Tuesday 20 November      Music and the Consumer  Friday 23 November      The Impact of Digital Recording</p> <p><b>Music Performance (Dr John Kitchen)</b>  Tuesday 27 November      Music Performance 1  Friday 30 November      Music Performance 2</p>
<b>Course Description:</b>	This course is concerned with music as a social activity – a social activity that defines what it is to be human. It examines music’s various roles in society and the effects of the various ways in which societies are organised on the ways in which music itself is made, heard and understood. It introduces students to the sociology and psychology of music and encourages them to think conceptually about their own musical activities. The course covers a wide range of musical practices, Western and non-Western, classical and popular, past and present, though it focuses on musical and social developments since the Industrial Revolution.

<p><b>Summary of Intended Learning Outcomes:</b></p>	<p>Students will have become familiar with a variety of social contexts in which music has played and plays an important role.</p> <p>They will understand the basic concepts that sociologists and psychologists bring to the study of music.</p> <p>They will have become familiar with issues in contemporary culture and in contemporary approaches to writing about music and its history.</p>
<p><b>Components of Assessment, including Deadlines:</b></p>	<p>One 2,000 word essay (40%) to be submitted by 4.00pm on Friday 30 November 2007, and one two-hour examination (60%) in the May examination diet.</p>

<b>Course Name:</b>	Music 1B: Music and Technologies
<b>Course Code:</b>	U00762
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	Prof Peter Nelson
<b>Course Tutors:</b>	Dimitrios Vlachos and Josephine Yannacopoulou
<b>Course Secretary:</b>	Nathalie Caron
<b>Contact Teaching Hours/Method:</b>	Semester 2. Lectures: Tuesdays and Fridays 3.00 to 3.50, on a weekly basis. Tutorial: taught in Weeks 3, 5, 7, 9, 11, to be timetabled in Week 2.
<b>Course Support Materials:</b>	All Course Support Materials are available in WebCT.
<b>Lecture List/Topics to be Covered:</b>	<p><b>Keyboard Instruments (Dr John Kitchen)</b>  Tuesday 8 January      Plucked Strings: harpsichord, spinet &amp; virginals  (in St Cecilia's Hall)  Friday 11 January      Struck Strings: clavichord, fortepiano  (in St Cecilia's Hall)  Tuesday 15 January      The Organ up to the Time of Bach  Friday 18 January      The Romantic and Modern Organ</p> <p><b>Printing and Dissemination (Dr Noel O'Regan &amp; Prof Simon Frith)</b>  Tuesday 22 January      Printing and Engraving 1  Friday 25 January      Printing and Engraving 2  Tuesday 29 January      Copyright 1  Friday 1 February      Copyright 2</p> <p><b>The Rise of the Orchestra (Prof Arnold Myers &amp; Prof Peter Nelson)</b>  Tuesday 5 February      Orchestra 1  Friday 8 February      Orchestra 2  Tuesday 12 February      Orchestra 3  Friday 15 February      Orchestra 4</p> <p><b>Sound Recording and Synthesis (Dr Michael Edwards)</b>  Tuesday 19 February      Basic Acoustics  Friday 22 February      Sound Recording Techniques of the Past  Tuesday 26 February      A Short History of Electronic Musical Instruments and  their Techniques  Friday 29 February      Sound Recording Techniques of the Recent Past and  Present  Tuesday 4 March      Repertoire 1 – Analogue  Friday 7 March      Repertoire 2 – Digital</p> <p><b>Musical Multimedia (Dr Jonathan Kemp)</b>  Tuesday 11 March      Musical Multimedia 1  Friday 14 March      Musical Multimedia 2  Tuesday 18 March      Musical Multimedia 3</p>
<b>Course Description:</b>	This course provides a survey of the interaction of music and technologies from early times until the present day. Acoustic instruments will be studied, as well as electroacoustic ones. Issues of music production, dissemination and performance will be addressed.
<b>Summary of Intended Learning Outcomes:</b>	Students will have become familiar with the development of musical instruments of various kinds and their relationship to the music performed on them.  They will have been introduced to electronic and electroacoustic instruments and the use of computers in music.

	<p>They will have learned about the impact of the recording industry on music production and dissemination.</p> <p>They will have become familiar with issues in contemporary culture and its relationship with technologies.</p>
<p><b>Components of Assessment, including Deadlines:</b></p>	<p>One 2,000 word essay (40%) to be submitted by 4.00pm on Thursday 20 March 2008, and one two-hour examination (60%) in the May examination diet.</p>

<b>Course Name:</b>	Music 1C: Musical Literacy
<b>Course Code:</b>	U00776
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	Prof Peter Nelson
<b>Course Tutors:</b>	Kirsteen Davidson-Kelly
<b>Course Secretary:</b>	Nathalie Caron
<b>Contact Teaching Hours/Method:</b>	Semester 2. Lectures: Mondays and Thursdays 3.00 to 3.50, on a weekly basis. Tutorial: 4 tutorial groups in Weeks 2, 4, 6, 8, 10, to be timetabled in Week 1.
<b>Course Support Materials:</b>	Support materials for this course are available from tutors in class time only.
<b>Course Description:</b>	This course will introduce students to the language of music, providing them with the skills needed to understand, analyse and listen intelligently to music.
<b>Summary of Intended Learning Outcomes:</b>	Students will acquire a working knowledge of the rudiments of music. Students will learn to read and understand a musical score. Students will develop an understanding of tonal harmony. Students will be equipped with a solid foundation which will enable them to pursue more advanced music courses.
<b>Components of Assessment, including Deadlines:</b>	One practical project (40%) to be submitted by 4.00pm on Friday 18 April 2008, and one 2-hour examination (60%) in the May examination diet.  <b>Computer programmes are not to be used for any exercise or project in this course. Only handwritten work in ink or pencil will be accepted.</b>

SECOND YEAR

<b>Course Name:</b>	Music 2A: Music and Ideas
<b>Course Code:</b>	U02744
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	Dr Elaine Kelly
<b>Course Tutor:</b>	Josephine Yannacopoulou
<b>Course Secretary:</b>	Nathalie Caron
<b>Prerequisite Requirements:</b>	Music 1A OR Music 1B AND Music 1C, where a Higher or A-level in Music is not already held.
<b>Contact Teaching Hours/Method:</b>	Semester 1. Lectures: Mondays and Thursdays 3.00 to 3.50, on a weekly basis. Tutorial: taught in Weeks 3, 5, 7, 9, 11, to be timetabled in Week 2.
<b>Course Support Materials:</b>	All Course Support Materials are available in WebCT.
<b>Lecture List/Topics to be Covered:</b>	<p><b>Music in the Middle Ages and the Renaissance (Dr Noel O'Regan)</b>  Monday 17 September      <i>University Holiday</i>  Thursday 20 September      Music and Number  Monday 24 September      Music and Ritual  Thursday 27 September      Music and Text</p> <p><b>Seconda Prattica (Dr Michael Turnbull)</b>  Monday 1 October      Monteverdi and the Madrigal  Thursday 4 October      Seconda Prattica and Opera</p> <p><b>J.S. Bach (Dr John Kitchen)</b>  Monday 8 October      Bach as Performer and Teacher  Thursday 11 October      Bach's Instrumental Chamber Music  Monday 15 October      Bach's Music for the Lutheran Liturgy  Thursday 18 October      Bach's Legacy and Posthumous Reputation</p> <p><b>Viennese Classicism (Dr Michael Turnbull)</b>  Monday 22 October      An Introduction to Viennese Classicism  Thursday 25 October      Mozart and Vienna</p> <p><b>19<sup>th</sup>-Century Artistic Trends (Dr Elaine Kelly)</b>  Monday 29 October      An Introduction to Romanticism  Thursday 1 November      Literature and Music in the 19<sup>th</sup> Century  Monday 5 November      The Rise of Nationalism in the 19<sup>th</sup> Century  Thursday 8 November      Russian Nationalism</p> <p><b>Modernism (Prof Peter Nelson)</b>  Monday 12 November      What is Modernism?  Thursday 15 November      Modernism and the Scientific World View</p> <p><b>Music Since 1945 (Richard Witts)</b>  Monday 19 November      Brave New World (Again): Neo-modernism and consumerism.  Thursday 22 November      How to Wreck High Art: Cage, Kagel, Ligeti and anarchism.  Monday 26 November      Strange Brew: Fluxus, Young, Coltrane &amp; The Velvet Underground.  Thursday 29 November      Totalism &amp; Tonality: Berio, Zimmermann &amp; Rzewski</p>

<b>Course Description:</b>	Music and Ideas: an exploration of the relationship between music and cultural trends/philosophies from medieval times to the post-modern.
<b>Summary of Intended Learning Outcomes:</b>	<p>Students will:</p> <p>gain an understanding of the work of major thinkers about music, its meanings and its socio-cultural traditions;</p> <p>gain the ability to understand theoretical and aesthetic systems and relate theory and practice to each other;</p> <p>learn to relate musical works to the broader context of the history of ideas.</p>
<b>Components of Assessment, including Deadlines:</b>	One 3,000 word essay (40%) to be submitted by 4.00pm on Friday 30 November 2007, and one two-hour examination (60%) in the May examination diet.

<b>Course Name:</b>	Music 2B: Set Works
<b>Course Code:</b>	U02746
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	Dr Michael Turnbull
<b>Course Tutor:</b>	Suzanne Parry
<b>Course Secretary:</b>	Nathalie Caron
<b>Prerequisite Requirements:</b>	Music 1A OR Music 1B AND Music 1C where a Higher or A-level in Music is not already held.
<b>Contact Teaching Hours/Method:</b>	Semester 2. Lectures: Mondays and Thursdays 3.00 to 3.50, on a weekly basis. Tutorial: taught in Weeks 3, 5, 7, 9, 11, to be timetabled in Week 2.
<b>Course Support Materials:</b>	All Course Support Materials are available in WebCT.
<b>Lecture List/Topics to be Covered:</b>	To include: Hildegard of Bingen (Dr Noel O'Regan); Byrd, <i>5-part Mass</i> (Dr Noel O'Regan); Monteverdi, <i>Orfeo</i> (Dr Michael Turnbull); Handel, <i>Music for the Royal Fireworks</i> (Dr John Kitchen); Mozart, <i>The Marriage of Figaro</i> (Dr Michael Turnbull); Beethoven, <i>Symphony No.9</i> (Dr Elaine Kelly); Berlioz, <i>Requiem</i> (Dr John Kitchen); <i>Elvis Presley</i> , Elvis's first album (Prof Simon Frith); Messiaen, <i>Et exspecto resurrectionem mortuorum</i> (Prof Peter Nelson); Ligeti, <i>Violin Concerto</i> (Prof Peter Nelson).
<b>Course Description:</b>	The study of a series of set works from the 12th to the 20th centuries covering historical and cultural contexts, analytical approaches and issues of performance.
<b>Summary of Intended Learning Outcomes:</b>	Students will: gain an understanding of the work of some of the major composers of the past; learn to relate musical works to the broader contexts of society, of technologies and of the history of ideas; address issues of transmission, representation, cultural norms and performance practice.
<b>Components of Assessment, including Deadlines:</b>	One c.3,000 word essay (40%) to be submitted by 4.00pm on Thursday 20 March 2008, and one two-hour examination (60%) in the May examination diet.

<b>Course Name:</b>	Music 2C: Introduction to Compositional Techniques
<b>Course Code:</b>	U03356
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	Dr Noel O'Regan
<b>Course Tutors:</b>	Shiori Usui & Philip Sawyer
<b>Course Secretary:</b>	Nathalie Caron
<b>Prerequisite Requirements:</b>	Music 1C, where a Higher or A-level in Music is not already held, or equivalent.
<b>Contact Teaching Hours/Method:</b>	Semester 1. Seminar: Fridays 11.10 to 12.00 in Weeks 2 – 5 & 7 – 10. Tutorial: tutorial in Weeks 2 – 5 & 7 – 10, to be scheduled by the Course Secretary. Semester 2. Seminar: Thursdays 11.10 to 12.00 in Weeks 2 – 5 & 7 – 10. Tutorial: tutorial in Weeks 2 – 5 & 7 – 10, to be scheduled by the Course Secretary.
<b>Course Support Materials:</b>	Support materials for this course are available from tutors in class time only.
<b>Course Description:</b>	This course will offer students experience in inventing, in creative approaches to composition and in imitating a number of historical styles of composition. Students taking this course will attend weekly hour-long seminars and tutorials in both semesters. The seminars will be run jointly with those in Inventing 1 and Style Studies 1.
<b>Summary of Intended Learning Outcomes:</b>	On completion of the course students will have learned the basic skills of composition. They will have been encouraged to compose both creatively and in the style of historical composers such as Bach and Haydn. They will have acquired the music literacy necessary to express their creative and stylistic ideas.
<b>Components of Assessment, including Deadlines:</b>	A mark for attendance and coursework (10%). A portfolio of three pieces of work (40%), including at least one piece of creative work done in Semester 1 and at least one piece of work representing the more advanced work of the class in Semester 2, to be submitted by 4.00pm on Friday 18 April 2008. A take-away examination (25%) and a 2-hour degree examination (25%) to be sat in the May examination diet. <b>Binding Regulations for Portfolios</b> All portfolio submissions should carry the following information on their cover(s): <ul style="list-style-type: none"> <li>• Examination Number</li> <li>• Portfolio Title.</li> </ul> Works should be individually bound (i.e. one binding per work) using a staple or a simple plastic ring binder or similar device (i.e. not left as unattached sheets or held together using a paper clip) and submitted as a collection in a suitable plastic folder or something similar that will prevent the individual components from being separated. <b>Computer programmes are not to be used for any exercise or project in this course. Only handwritten work in ink or pencil will be accepted.</b>

<b>Course Name:</b>	Music 2D: Intermediate Training in Compositional Techniques
<b>Course Code:</b>	tbc
<b>Credit Weighting:</b>	20
<b>Course Organiser:</b>	tbc
<b>Course Tutors:</b>	Noel O'Regan & Suzanne Parry
<b>Course Secretary:</b>	Nathalie Caron
<b>Prerequisite Requirements:</b>	Music 2C
<b>Contact Teaching Hours/Method:</b>	Semester 1. Seminar: Thursdays 2.00 to 2.50 in Weeks 2 - 5 & 7 - 10. Tutorial: tutorial in Weeks 2 – 5 & 7 – 10, to be scheduled by the Course Secretary. Semester 2. Tutorial: tutorial in Weeks 3, 5, 7, and 11, to be scheduled by the Course Secretary, with one-to-one tuition in Week 9.
<b>Course Support Materials:</b>	Support materials for this course are available from tutors in class time only.
<b>Course Description:</b>	This course embraces both creative work and the learning of technical skills. Inventiveness will be encouraged, while students will also be asked to carry out analyses and compositional exercises in various styles, using the works of past composers as sources and models. Teaching will be run jointly with Style Studies 2 and Composition 2.
<b>Summary of Intended Learning Outcomes:</b>	On completion of the course students will have learned the ability to engage with a variety of musical styles through creative and technical projects and exercises. They will have the technical skills necessary to reproduce a number of past musical styles, particularly those of Palestrina, J.S. Bach, Schubert, Schumann and Mendelssohn. They will have the ability to conceive musical ideas, and to manipulate them in an inventive and individual way. They will have the ability to develop musical materials into well-formed and coherent musical structures.
<b>Components of Assessment, including Deadlines:</b>	A mark for attendance, coursework and Composition Diary (10%). A portfolio of three pieces of work (40%), including at least one piece of creative work done in Semester 2 and at least one piece of work representing the more advanced work of the class in Semester 1, to be submitted by 4.00pm on Friday 18 April 2008. A take-away examination (25%) and a 2-hour degree examination (25%) to be sat in the May examination diet. <b>Binding Regulations for Portfolios</b>  All portfolio submissions should carry the following information on their cover(s): <ul style="list-style-type: none"> <li>• Examination Number</li> <li>• Portfolio Title.</li> </ul> Works should be individually bound (i.e. one binding per work) using a staple or a simple plastic ring binder or similar device (i.e. not left as unattached sheets or held together using a paper clip) and submitted as a collection in a suitable plastic folder or something similar that will prevent the individual components from being separated. <b>Computer programmes are not to be used for any exercise or project in this course. Only handwritten work in ink or pencil will be accepted.</b>