Music and Music Technology Handbook
School of Humanities
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HOW TO USE THIS ELECTRONIC HANDBOOK
This electronic handbook is designed to complement your studies at Keele University.

All headings in the table of contents are hyperlinks to that particular page within the handbook document. Simply click the heading to read more on that topic.

Any relevant webpage content is also hyperlinked and these are designated by blue underlined text. Anything with that type of text will take you directly to a specified Keele website where you can find more details or information.

DISCLAIMER
This handbook supersedes all previous versions of the Music and Music Technology Handbook.

Whilst every effort is made to ensure that the information contained in this Handbook and in all other documentation provided by the School is correct at the time of publication, the University does not accept liability for any inaccuracies. The Handbook does not replace the entries in the University Regulations, which are authoritative statements. In the case of a contradiction or other discrepancy between information in this Handbook and the Regulations, the Regulations shall be authoritative, unless approval has been given for a variation.

The statements of policy in this Handbook are made in good faith. In exceptional circumstances the University reserves the right to vary programmes, procedures, and other arrangements at any time. It may be helpful to remember that Programmes sometimes operate different procedures and you are advised to refer to the relevant School Handbook for modules being taken in another subject.
Welcome to Music and Music Technology at Keele University. We are a part of the School of Humanities and the Faculty of Humanities and Social Sciences. This handbook aims to provide essential information about the programmes offered here.

COURSES

Music at Keele was established in 1973 and is part of the School of Humanities, which was formed in 2005. Since its formation, the activities of the Music department have become well known and its specialities internationally recognised. These interests have brought an increasing number of applications at both the undergraduate and postgraduate level, and it now serves well over 250 students.

At the centre of the department’s teaching and research is its commitment to twentieth-century and contemporary music of all kinds. This commitment is manifested in various ways in the teaching programmes.

The newest developments in electronic and computer music can be experienced through our studio facilities. Students taking the Music Technology modules are given considerable encouragement to work creatively, and the facilities are particularly valuable for students who plan to go into the recording field, to work with music-oriented computer software, or to become composers. Instrumental and vocal composition is also well catered for: there are several composers on the staff, whose works are regularly performed in Britain and abroad. Students study composition at undergraduate, Masters and PhD level.

Areas of special musicological interest include twentieth-century European (especially French, German and Polish) and American music, music analysis, and cultural critical theory. Teaching on the Music programmes also examines the precursors of twentieth-century music, including music of the baroque and classical periods. Modules are also available on contemporary topics such as film music, popular music and postmodernism.

The specialist interests of the Music staff, although vital to establishing its character, do not account for everything that goes on. Keele has an active musical life in every way: performance is stressed at all levels in the curriculum and students receive individual lessons from specialist teachers, and are also expected to produce a report on their performance activities each semester. There are many performing bodies, a Philharmonic Orchestra, 16 voice choir, Concert Band and Big Band to name a few, and all of which are run by students. Furthermore, the Keele Concerts Society presents an international series of subscription concerts on Wednesday evenings throughout the autumn and spring semesters. All this activity is regarded as an integral part of the music student’s life and work. Details of all these activities can be found in the performance and related activities section.

KEELE FORUM AND RESEARCH CONCERTS

All our students are encouraged to attend the Keele Music Forum, a series of open seminars in composition and musicology inaugurated in 1981. Distinguished visitors, members of staff and students make presentations covering diverse topics of research. In addition, the newly formed Research Concerts consist of concerts linked to research seminars. The attendance of postgraduate and final-year students is expected; that of other students is often required. Previous outside speakers have included: Trevor Wishart, Hugh Macdonald, David Fallows, Neil Sorrell, Danlee Mitchell, James Dillon, Julian Rushton, York Höller, Michael Finnissy, Anthony Pople, William Brooks, Philip Bohlman, Eric Clarke, Michael Spitzer, Denis Smalley and Björn Heile, Steve Goss, Richard Langham Smith, Stephen Banfield and Steven Downes. Recent visitors included Anahid Kassabian, Alexandra Lamont, Adam Krims, Peter Nelson, Marco Stroppa, Nicola Dribben, John Sloboda, Robert Adlington, Janet Halfyard, Jonathan Cross and Nigel Simeone.

Music also hosts a number of visiting performers and composers. A series of lectures, concerts and workshops linked to departmental activities often involve the participation of students taking related subjects. Jane Chapman and Eleanor Dawson gave a series of concerts and workshops and Roy Howat has given a number of lecture-recitals and workshops. Recent visitors include João Pedro Oliveira, Sarah Watts, Gianpaolo Antongirolami, Orlando Garcia, Jane Manning and Daniel Schachter.

Details of the programme for this year will be displayed on posters and e-mail groups during the year and also on our Music Events webpage.
STAFF DETAILS

PROGRAMME STAFF

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ARRANGEMENTS FOR SEEING STUDENTS
Apart from the formal arrangements for reviewing students’ progress, all members of teaching staff have regular weekly consultation times which are displayed on tutors’ doors.

All students are encouraged to discuss with staff anything to do with their work. Academic staff may be contacted via email and telephone. You are encouraged to sign up on their door or via the KLE to book a tutorial appointment.

MUSIC AND MUSIC TECHNOLOGY OFFICE
The Music and Music Technology office is located on the ground floor of the Clockhouse building, room G13. During Term Time the office is open for student enquiries from 9:00 am – 5:00 pm. On occasion the office will close depending on staffing over lunch or for certain meetings, this will always be posted well in advance on the office door.

CONTACT DETAILS
Phone: 01782 733295 or 01782 733294
Internal Extension: 33295 or 33294
e-mail: music@keele.ac.uk
Facebook: Keele Music Twitter: @KeeleMusic

METHODS OF COMMUNICATION

E-MAIL
The majority of communication within Music and Music Technology is electronic; we are a paperless office. You will be allocated your own email address while studying at Keele. Emails can only be sent to authorised Keele University e-mail accounts (not personal accounts).

Please check your Keele e-mail account and read your e-mails daily.

All students are expected to have computer and internet access (which is also available on campus in designated computer suites).

ON-LINE LEARNING RESOURCES
Many learning resources are made available on the Keele Learning Environment (KLE). All important information, your timetable, module syllabus, and assessment requirements are posted there. Online help for the KLE can be found here: http://www.keele.ac.uk/klehelp/
EVISION
You will also need to make yourself familiar with eVision which provides an opportunity to:

- View your current and previous module marks
- View and update your personal information and contact details
- Request a course change
- View your credit requirements
- View your absence record
- Re-register for your course each year

You can access eVision through the student login on the Keele homepage. eVision is then accessible through ‘The Office’ tab at the top of that page.

NOTICEBOARDS
There are virtual noticeboards which you will see on the KLE as well as physical noticeboards in the Clockhouse. The main noticeboard for your year group is located on the stairs by the Clockhouse Lecture Room: Relevant course information can be found here. Please check the notice boards on a regular basis for announcements and updates. There are many other noticeboards in the department for performance bodies, room bookings, studio practices, concert announcements, careers, and scholarship opportunities.

COMMUNICATION GUIDELINES

Format of emails

When writing e-mails please observe the following:

- Observe standard courtesies for greeting when addressing the intended recipient and when signing off at the end of your e-mail eg: “Dear…” and “Yours sincerely” or “Yours faithfully”
- Include your full name at the end of the e-mail text as part of the signature
- Avoid using capital letters in the subject line – this is interpreted as SHOUTING by the majority of readers
- Use proper punctuation and grammar, never use ‘text-speak’
- Avoid emotive and abusive language
- Be as succinct and clear

FACILITIES AND RESOURCES

STUDIOS

Studios and Facilities - The Music Department hosts seven studio areas equipped with a wide range of equipment, hardware and software for sound recording/mixing, surround sound, computer music composition, post-production, sound design, MIDI, and audio-visual editing. Our studios are equipped with computer-based workstations, both PCs and Macintosh, and kept updated with the development of modern technological tools. The practical work students carry out involves skills that the music industry, as well as the media and entertainment industries in general, require at all levels. These skills are taught within the distinctive environment at Keele University Music Technology, focussed on creative experimentation with audio and video digital tools applied to various aesthetic strands of Electronic Arts (Electroacoustic Music, Electronica, Computer Video Art).

Key facts:

- Seven separate studio areas
- 24/7 access to the studios via electronic key system
- Lots of studio time available to students
- Technical support at hand
- No previous knowledge or experience of computer-audio required.
- Training and instructions provided as part of core teaching, demonstrations, tutorials and extensive on-line support.
The studios are housed within two areas:

1) The Clock House, an early nineteenth century building of great character, situated on the edge of the campus. The old building originally conceived as a gardener’s cottage and stable block was re-designed in 1977 creating purpose-built studios for Music Technology, practice rooms, teaching spaces and offices for staff. There are six separate project studio areas available in this building, both pool rooms and single-user areas.

2) Lindsay Studios, located in the Lindsay Studio Theatre complex, adjacent to the Music Department. The complex houses two large teaching areas for lectures with multimedia presentations/projection facilities. A modern recording studio is attached to a live room and a large performance space and can be used to record anything from small bands to a full orchestra.

### Room, Instrument, and Equipment Booking

We are very fortunate to offer a range of valuable resources. These are not only for the use of current students but must also serve future generations. Please look after the instruments and all other equipment at all times.

Lindsay Studio Theatre 1&2 and the instrumental store may be booked through the office staff for rehearsals and private practice. Permission to use the harpsichord must be sought from a member of staff.

Practice rooms in the Clockhouse may be booked using the web room booking system accessible on the KLE noticeboard. Practice rooms and studios have 24 hour access; outside of business hours access is by key fob. Key fobs are issued by the Music and Music Technology office upon receipt of a small refundable deposit. Please see the office staff for more details. Music Technology Studios may be booked using the web room booking system as well. All studio users must abide by the Music Technology Studio Code of Practice published on the [Music and Music Technology web pages](#).

Amplified music and intensive percussion playing are **not** permitted in the Clockhouse or at Lindsay, except by special arrangement.

Please ensure that you turn up promptly for all room bookings. If you do not turn up within 10 minutes of your booking you will then forfeit your right to the booking. Please cancel any bookings you do not intend to keep to allow access to others.

The Chapel is available for booking through the Chaplaincy Assistant. The Organ and Steinway Grand Piano in the Chapel may be used only after permission has been obtained from the Director of Performance; and are only available to those who will be giving (or accompanying) a Recital. Permission to use the Chamber Organ must be sought from a member of the Music staff.

Music has a collection of stringed instruments, winds (including piccolo, alto flute, cor anglais, baroque oboe, tenor and bass clarinet, brass, various percussion, a chest of recorders and viols, and other early instruments. These may be borrowed from the Office on completion of a form confirming that the borrower has adequate insurance cover. Any faults should be reported to the Office when returning the instrument. Repairs to instruments should only be commissioned by the office, students may not take department instruments in for repair or service.

### Libraries

#### The University Library

The University Library is a focal point of your studies. Here you will find more than 6,000 music books and pamphlets, as well as over 6,000 sound recordings and some 18,000 items of printed music. Listening facilities are also provided on site; in addition, students have access to Naxos recordings on-line. Books on music in the Library include many of the most recent contributions to scholarship in areas in which the department has special interests. The collection also includes a range of periodicals and reference works, including The New Grove Dictionary of Music and Musicians (at Reference ML100.N3), one of the most important reference works available to a music student. Whilst at the Library pick up a Music subject guide or visit the [Music and Music Technology Subject webpages](#) for more information.
The Campus Library is open 24/7 during semester and the Health Library seven days a week all year (except bank holidays). Students can work in a variety of study environments, ranging from group to silent study, and can also book rooms for either purpose. There’s also a refreshment area in the Campus Library, and WiFi access is available.

Books can normally be borrowed for two weeks, one week or one day, depending on demand for the title. Students can get help from our staff at the Library’s InfoPoint, and throughout the year. Liaison Librarians provide an extensive range of training tailored to help students with their research and information skills.

THE MUSIC AND MUSIC TECHNOLOGY LIBRARY AND OTHER RESOURCES
The departmental library is housed in the Seminar Room and contains journals and scores. All are available for borrowing and consultation. Please speak with the Music office if you wish to take out any materials. The Seminar Room is also available for booking. Please leave the premises tidy, return borrowed items to their correct place and make sure that the room is locked and windows closed on departure.

Some items (printed texts, CDs, DVDs) may be available in the Music Technology studios for coursework, preparation, reference, or project development. These items should not be removed from the studios.

PERFORMANCE AND RELATED ACTIVITIES

PERFORMANCE
Commitment to performance is expected from everyone, and students are encouraged to create opportunities for performance where none currently exist (e.g. by presenting lunch time concerts, by forming their own groups and ensembles etc.). Extra-mural performance activities are encouraged, as long as they do not unduly affect students’ University activities and commitment. Where students wish to have off-campus performances taken into account, supporting documentation will be required. Staff may request particular students to undertake specific performance tasks.

The Jim Roberts Prize is awarded annually to the student who has given most to the musical life of the University.

PERFORMANCE BODIES
As well as the performance obligations associated with course work, students have many additional performance opportunities. These include but are not limited to:

- Philharmonic Orchestra
- Keele Voices
- Concert Band
- Bach Choir
- Chapel Singers
- Symphonia Orchestra and Choir
- String Orchestra
- Brass Band
- Big Band

Further information on each of these groups may be found on the Music and Music Technology Performance Opportunities web page.

For other performance activities (including solo work with Keele Philharmonic Society, conducting, musicals, ad hoc groups, bands, etc.) consult the noticeboards in the clockhouse.

LICENCING
Please note that for any events other than those listed in the annual Keele Concerts brochure, or those taking place in the Chapel, Lindsay Studio Theatre, or Westminster Lecture Theatre may require a licence. Please enquire at the Music Office in the first instance.

Performing bodies are required to return a copy of the programme and a note of box office takings to the Music office immediately after each concert performance.
INSTRUMENTAL LESSONS
All students on the Music Single Honours, Music Dual Honours and Single Honours Music Technology programmes are entitled to take MUS-10035 Instrumental Lessons if they reach the threshold of grade 7 practical or equivalent. Students receive regular lessons on their main instrument (or voice) for the first year of their programme. In years two and three Performance is dependent on achieving 55% in the assessed performance. By the final year performance can constitute a substantial part of your degree. The number of lessons which you are entitled to for each Performance module is stated in the Music module catalogue entries.

For certain exceptional instruments students may have to travel off campus for lessons. Students travelling for lessons should submit regular claim forms. This should be supported by all ticket stubs, receipts etc.

NB: students should not pay their teachers directly.

Students are reminded that the date and time of the first instrumental lesson of each year is fixed by the Music office, but that the dates and times of all subsequent lessons should be arranged directly between students and their instrumental teachers. Communication from the office regarding your first instrumental lesson will be by e-mail.

CANCELLED OR POSTPONED LESSONS - IMPORTANT. Students must attend all instrumental lessons. If you miss a lesson then you will be asked to pay for it unless you have given sufficient notice (2 working days). In the event of illness, you should inform your instrumental teacher and the Music Office immediately. Students should note that failure to repay an official university debt may prevent graduation.

A full semester’s notice must always be given before stopping lessons with any instrumental teacher and this must first have been authorised by the Director of Performance, according to the following procedure:

- You must arrange an appointment with the Director of Performance to discuss your request. If there is a reasonable case for a request.
- You must then speak to your instrumental teacher regarding your reasons.
- Final approval must be communicated by the Director of Performance directly to the Music Office.
- It is your responsibility to propose an alternative teacher, who must be approved by the department.
- Music will pay the standard hourly rate for instrumental tutors. If lessons with the alternative teacher exceed this rate, you will have to pay the difference.

NB. All first year Music students are expected to attend the Keele Philharmonic Orchestra, Keele Voices or Concert Band. Additionally, all Music Technology students taking Instrumental Lessons (MUS-10035) are also required to attend one of the performing bodies above.

SCHOLARSHIPS
For further details about these scholarships please contact the Music and Music Technology Office or the Director of Performance, Michael Bell.

Auditions for the Montford Instrumental Scholarship and Audley and District Male Voice Choir Scholarship usually occur around Easter for scholarships tenable during the following academic year. Auditions for the Clough Hall Technology School Instrumental Tuition Fellowships usually take place in June.

MONTFORD INSTRUMENTAL SCHOLARSHIP
The value of the Montford Scholarship is £300 per annum; the scholarship is available to principal Music or Music Technology students starting their second or third year, or intending Music or Music Technology students in the Foundation Year.

AUDLEY AND DISTRICT MALE VOICE CHOIR SCHOLARSHIP
This Scholarship is sponsored by the Audley and District Male Voice Choir. Its value is £300 per annum and it is available to principal Music or Music Technology students starting their second or third year, or intending Music or Music Technology students in the Foundation Year.
The Fellowship programme is an initiative whereby a partnership between Clough Hall Technology School and Keele University exists in order to offer you the opportunity of working alongside us, in order to help us to share our vision with the children at our school via instrumental tuition.

THE KEELE CONCERT SOCIETY
The Society presents an international series of subscription concerts on Wednesday evenings during the autumn and spring semesters. Full details of programmes and subscription rates are available in the Society's brochure which is widely available in the Clockhouse and throughout the University. Details are also on the ArtsKeele webpage.

All Music and Music Technology students are expected to attend concerts regularly.

Keele Concerts Society – Student Card
Keele University Music and Music Technology undergraduate and postgraduate students are able to receive a FREE student card for all 14 Wednesday evening KCS concerts. This card enables you to receive a 75% reduction on the full ticket price meaning you will gain entry for £3.50. Please note that this card can only be used for Keele Concerts Society events.

Half-price student ticket offer
All students may purchase half-priced tickets (with a Students Union card), this will also enable you to enter a second concert for free (when presenting retained ticket).
Half-price tickets are £7.

YOUR DEGREE
AIMS AND OBJECTIVES
Information about programme aims and objectives can be found in the Music and Music Technology’s Teaching Mission Statement.

PROGRAMME SPECIFICATIONS
Details can be found on the webpages for Music and Music Technology.

GRADUATE ATTRIBUTES
The Music and Music Technology degree programmes at Keele University provide our students with the knowledge and skills they need to pursue a wide-range of careers or postgraduate study. More information can be found on the Graduate Attributes webpage.

HIGHER EDUCATION ACHIEVEMENT REPORT (HEAR)
At the end of your studies, the HEAR will provide you with a comprehensive record of all your university achievements, including some of your co-curricular activities, both during and upon completion of your academic studies at Keele. It is an extended academic transcript and will contain detailed information about your learning and achievements and, along with your degree certificate, will support applications for employment and further study.

HEARs will be issued to all undergraduate degree students studying at Keele and graduating from July 2014 onwards, currently excluding students studying for a Medical degree or a Post-Registration Nursing degree. Keele is working in partnership with Gradintel to produce your HEAR. You will receive a registration email from Gradintel during your studies at Keele and must complete your registration with them so you can access your HEAR. Your HEAR is a digitally signed document and when logged into Gradintel you can share your HEAR with employers, employment agencies or other universities.

For more information on what will appear in your HEAR, and the benefits of having one, please visit http://www.keele.ac.uk/hear/.
MUSIC DUAL HONOURS

The Music Dual Honours Programme consists of core and elective modules providing a wide range of student choice. However, entry to specific electives may be subject to certain pre-requisites.

All level 1 and 2 modules are worth 15 credits, with Independent Study Projects worth 30 credits at level 3. Students must accumulate at least 120 credits in Music to graduate with a named Dual Honours Degree in Music.

Dual Honours students entering Level 5 in the 2014-15 academic year and thereafter all DH students must take at least 45 credits in each Principal Subject in each of Year 2 and Year 3.

YEAR 1

You MUST take all the modules in List A (Compulsory Core), and at least 1 module from list B, thereby accumulating a minimum of 45 credits in Music in year 1. You must complete a total of 120 credits in year 1 overall. In order to meet this target you MAY take additional modules from list C, in the form of electives, or select from the range of ‘free’ electives provided by other disciplines. We RECOMMEND that students take at least 1 other 15-credit module from list C below.

List A Compulsory Modules (15 credit modules)

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
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<tbody>
<tr>
<td>MUS-10033 Twentieth-century Musics</td>
<td>MUS-10031 Active Listening</td>
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List B Optional Core Modules (15 credit modules)

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
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<tbody>
<tr>
<td>MUS-10030 Ensemble Performance</td>
<td>MUS-10043 Popular Music</td>
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<tr>
<td>MUS-10034 Introduction to Composition</td>
<td></td>
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<tr>
<td>Semester 1 &amp; 2</td>
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<tr>
<td>MUS-10035 Instrumental Lessons (grade 7 instrument required)</td>
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List C Electives (15 Credit Modules)

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<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-10034 Introduction to Composition</td>
<td>MUS-10043 Popular Music</td>
</tr>
<tr>
<td>MUS-10030 Ensemble Performance</td>
<td>MUT-10005 Surround Sound</td>
</tr>
<tr>
<td>MUT-10006 Audio Fundamentals</td>
<td>MUT-10004 Sound Recording</td>
</tr>
<tr>
<td>MUT-10003 Composing with Sound</td>
<td>MUT-10001 Sonic Arts Repertoire</td>
</tr>
<tr>
<td>SEMESTER 1 and SEMESTER 2</td>
<td></td>
</tr>
<tr>
<td>MUS-10035 Instrumental Lessons (grade 7 instrument required)</td>
<td></td>
</tr>
</tbody>
</table>
YEAR 2
You MUST take two of the modules in List A (Compulsory Core) – 1 in each semester - and at least 1 additional module from list B, thereby accumulating a minimum of 45 credits in Music in year 2. You must complete a total of 120 credits in year 2 overall. In order to meet this target you MAY take additional modules from list B or C in the form of electives, or select from the range of ‘free’ electives provided by other disciplines.

List A Optional Core Modules (15 credit modules)

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-20045 Stravinsky, Russian traditions and Legacy</td>
<td>MUS-20032 Indian Music</td>
</tr>
<tr>
<td>OR</td>
<td>OR</td>
</tr>
<tr>
<td>MUS-20044 Theory and Analysis</td>
<td>MUS-20039 Music in German Culture</td>
</tr>
</tbody>
</table>

List B Electives (15 credit modules)
These modules count towards your Music DH degree requirement, as well as your overall credit requirement.

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-20046 Chamber Music</td>
<td>MUS-20041 Solo Performance</td>
</tr>
<tr>
<td>MUS-20044 Theory and Analysis</td>
<td>MUS-20032 Indian Music</td>
</tr>
<tr>
<td>MUS-20045 Stravinsky, Russian traditions and Legacy</td>
<td>MUS-20042 Intermediate Composition</td>
</tr>
<tr>
<td>MUS-20047 Unheard Melodies? Music in the Narrative Film</td>
<td>MUS-20039 Music in German Culture</td>
</tr>
</tbody>
</table>

List C Electives (15 credit modules)
These modules count towards your overall credit requirement but NOT towards your Music DH degree requirement.

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-20009 Realtime Sound Processing</td>
<td>MUT-20008 Introduction to Digital Signal Processing</td>
</tr>
<tr>
<td>MUT-20003 Meaning in Sonic Arts</td>
<td>MUT-20002 Creative Sound Design</td>
</tr>
<tr>
<td>MUT-20001 Audio-Visual Composition</td>
<td>MUT-20007 Record Production in Theory and Practice</td>
</tr>
</tbody>
</table>
For Dual Honours Music, you MUST take a minimum of 30 credits in Music in year 3;

You MUST take a Music ISP (Independent Study Project) OR two 15-credit Music Optional Core modules. You must take an ISP in at least one of your Dual Honours subjects.

You will also need to have taken 120 credits in year 3 overall. In order to meet this target you MAY take additional modules from the list of optional cores in the form of electives, or take electives in Music Technology (see below) or other programmes if you have the pre-requisites.

### 30-credit Music ISPs

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30032</td>
<td>Dissertation 2 (cannot be taken with Dissertation 1)</td>
</tr>
<tr>
<td>MUS-30042</td>
<td>Recital</td>
</tr>
<tr>
<td>MUS-30041</td>
<td>Composition 2 (cannot be taken with Composition 1)</td>
</tr>
</tbody>
</table>

### 30-credit ISPs formed from two Music 15-credit modules:

<table>
<thead>
<tr>
<th>Code 1</th>
<th>Code 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30036 Paris (1870-1939)</td>
<td>MUS-30037 Paris Project*</td>
</tr>
<tr>
<td>MUS-30038 Contextual Studies 1</td>
<td>MUS-30039 Contextual Studies 2*</td>
</tr>
<tr>
<td>MUS-30044 Approaches to Music Analysis</td>
<td>MUS-30043 Analysis Project</td>
</tr>
</tbody>
</table>

### Optional Core Music Modules (15 Credits)

<table>
<thead>
<tr>
<th>Semester 1 and Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30031 Dissertation 1 (cannot be taken with Dissertation 2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30040 Composition 1 (cannot be taken with Composition 2)</td>
<td>MUS-30040 Composition 1 (cannot be taken with Composition 2)</td>
</tr>
<tr>
<td>MUS-30038 Contextual Studies 1</td>
<td>MUS-30043 Analysis Project</td>
</tr>
<tr>
<td>MUS-30036 Paris: 1870-1939</td>
<td></td>
</tr>
<tr>
<td>MUS-30044 Approaches to Music Analysis</td>
<td></td>
</tr>
<tr>
<td>PSY-30043 Research in Music Psychology</td>
<td></td>
</tr>
</tbody>
</table>

### Music Technology Electives (15 credit modules)

These modules count towards your overall credit requirement but NOT towards your Music DH degree requirement.

<table>
<thead>
<tr>
<th>Semester 1 and Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30006 Music Programming Project (30 credits)(cannot be taken with Music Programming)</td>
</tr>
<tr>
<td>MUT-30008 Music Technology Dissertation 2 (30 credits) (cannot be taken with Music Tech Dissertation 1)</td>
</tr>
<tr>
<td>MUT-30007 Music Technology Dissertation 1 (cannot be taken with Music Technology Dissertation 2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30010 Composing with Interactive Computer Transformation</td>
<td>MUT-30001 Colloquia in Electroacoustic Music</td>
</tr>
<tr>
<td>MUT-30002 Digital Arts Portfolio 1</td>
<td>MUT-30005 Digital Arts Portfolio 2</td>
</tr>
<tr>
<td>MUT-30004 Music Programming</td>
<td></td>
</tr>
</tbody>
</table>

* This module is only available in conjunction with its Semester 1 counterpart.

In addition to the elective modules listed in this table, students may choose to study modules in related disciplines, particularly within the Humanities (Music Technology, English, History and MCC and Modern Languages) and beyond. Students also have the opportunity to take freestanding modules relating to student volunteering.
MUSIC TECHNOLOGY DUAL HONOURS
The Music Technology Dual Honours Programme consists of core and elective modules providing a wide range of student choice. However, entry to specific electives may be subject to certain pre-requisites.

All level 1 and 2 modules are worth 15 credits, with Independent Study Projects worth 30 credits at level 3. Students must accumulate at least 120 credits in Music Technology to graduate with a named Dual Honours Degree in Music Technology.

Dual Honours students entering Level 5 in the 2014-15 academic year and thereafter all DH students must take at least 45 credits in each Principal Subject in each of Year 2 and Year 3.

YEAR 1
You MUST take all the modules in List A (Compulsory Core), thereby accumulating a minimum of 45 credits in Music Technology in year 1. You must complete a total of 120 credits in year 1 overall. In order to meet this target you MAY take additional modules from list B, in the form of electives, or select from the range of ‘free’ electives provided by other disciplines. We RECOMMEND that students take at least 1 other 15-credit module from the electives from list B below.

List A Compulsory Modules (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-10006 Audio Fundamentals</td>
<td>MUT-10001 Sonic Arts Repertoire</td>
</tr>
<tr>
<td>MUT-10003 Composing with Sound</td>
<td></td>
</tr>
</tbody>
</table>

List B Electives (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-100033 Twentieth-Century Musics</td>
<td>MUT-10005 Surround Sound</td>
</tr>
<tr>
<td>MUS-100030 Ensemble Performance</td>
<td>MUT-10004 Sound Recording</td>
</tr>
<tr>
<td>MUS-10034 Introduction to Composition</td>
<td>MUS-10031 Active Listening</td>
</tr>
<tr>
<td></td>
<td>MUS-10043 Popular Music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEMESTER 1 and SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-10035 Instrumental Lessons (grade 7 instrument required)</td>
</tr>
</tbody>
</table>
YEAR 2

You MUST take three of the modules in List A (Compulsory Core) thereby accumulating a minimum of 45 credits in Music Technology in year 2. You must complete a total of 120 credits in year 2 overall. In order to meet this target you MAY take additional modules from list A or B in the form of electives, or select from the range of ‘free’ electives provided by other disciplines.

List A Optional Modules (15 credit modules)

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-20009 Realtime Sound Processing</td>
<td>MUT-20008 Introduction to Digital Signal Processing</td>
</tr>
<tr>
<td>MUT-20003 Meaning in Sonic Arts</td>
<td>MUT-20002 Creative Sound Design</td>
</tr>
<tr>
<td>MUT-20001 Audio-Visual Composition</td>
<td>MUT-20007 Record Production in Theory and Practice</td>
</tr>
</tbody>
</table>

List B Music Electives (15 credit modules)

These modules count towards your overall credit requirement but NOT towards your Music Technology DH degree requirement.

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-20046 Chamber Music</td>
<td>MUS-20041 Solo Performance</td>
</tr>
<tr>
<td>MUS-20044 Theory and Analysis</td>
<td>MUS-20032 Indian Music</td>
</tr>
<tr>
<td>MUS-20045 Stravinsky, Russian traditions and Legacy</td>
<td>MUS-20042 Intermediate Composition</td>
</tr>
<tr>
<td>MUS-20047 Unheard Melodies? Music in the Narrative Film</td>
<td>MUS-20039 Music in German Culture</td>
</tr>
<tr>
<td></td>
<td>MUS-20043 Lyrics and the Popular Song</td>
</tr>
</tbody>
</table>
YEAR 3
For Dual Honours Music Technology, you MUST take a minimum of 30 credits in Music Technology in year 3,
You MUST take a Music Technology ISP (Independent Study Portfolio) OR two 15-credit Music Technology Optional
Core modules. You must take an ISP in at least one of your Dual Honours subjects.
You will also need to have taken 120 credits in year 3 overall. In order to meet this target you MAY take additional
modules from the list of optional cores in the form of electives, or take electives in Music (see below), or other
programmes if you have the pre-requisites.

30-credit Music Technology ISPs

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30006</td>
<td>Music Programming Project (cannot be taken with Music Programming)</td>
</tr>
<tr>
<td>MUT-30008</td>
<td>Music Technology Dissertation 2 (cannot be taken with Music Technology Dissertation 1)</td>
</tr>
</tbody>
</table>

30-credit ISPs formed from 2 Music Technology 15-credit modules:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30010</td>
<td>Composing with Interactive Computer Transformation</td>
</tr>
<tr>
<td>MUT-30005</td>
<td>Digital Arts Creative Portfolio 1</td>
</tr>
<tr>
<td>AND</td>
<td>AND</td>
</tr>
<tr>
<td>MUT-30005</td>
<td>Digital Arts Creative Portfolio 2</td>
</tr>
</tbody>
</table>

Optional Core Music Technology Modules (15 Credit Modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30005</td>
<td>MUT-30005</td>
</tr>
<tr>
<td>Digital Arts Creative Portfolio 1</td>
<td>Digital Arts Creative Portfolio 2</td>
</tr>
<tr>
<td>MUT-30004</td>
<td>MUT-30003</td>
</tr>
<tr>
<td>Music Programming (cannot be taken with Programming project)</td>
<td>Colloquia in Electroacoustic Music</td>
</tr>
<tr>
<td>MUT-30010</td>
<td>MUT-30007</td>
</tr>
<tr>
<td>Composing with Interactive Computer Transformation</td>
<td>Music Technology Dissertation 1 (cannot be taken with Music Technology Dissertation 2)</td>
</tr>
</tbody>
</table>

SEMESTER 1 and SEMESTER 2
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30005</td>
<td>Music Technology Dissertation 1 (cannot be taken with Music Technology Dissertation 2)</td>
</tr>
</tbody>
</table>

Music Electives (15 Credit Modules)
These modules count towards your overall credit requirement but NOT towards your Music Tech DH degree requirement.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30038</td>
<td>MUS-30039</td>
</tr>
<tr>
<td>Contextual Studies 1</td>
<td>Contextual Studies 2*</td>
</tr>
<tr>
<td>MUS-30040</td>
<td>MUS-30040</td>
</tr>
<tr>
<td>Composition 1 (cannot be taken with Composition 2)</td>
<td>Composition 1 (cannot be taken with Composition 2)</td>
</tr>
<tr>
<td>MUS-30044</td>
<td>MUS-30043</td>
</tr>
<tr>
<td>Approaches to Music Analysis</td>
<td>Analysis Project</td>
</tr>
<tr>
<td>MUS-30036</td>
<td>MUS-30037</td>
</tr>
<tr>
<td>Paris (1870-1939)</td>
<td>Paris Project *</td>
</tr>
<tr>
<td>PSY-30043</td>
<td></td>
</tr>
<tr>
<td>Research in Music Psychology</td>
<td></td>
</tr>
</tbody>
</table>

SEMESTER 1 and SEMESTER 2
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30032</td>
<td>MUS-30032</td>
</tr>
<tr>
<td>Dissertation 1 (cannot be taken with Dissertation 2)</td>
<td>Dissertation 2 (30-credit module) (cannot be taken with Dissertation 1)</td>
</tr>
<tr>
<td>MUS-30041</td>
<td>MUS-30032</td>
</tr>
<tr>
<td>Composition 2 (30-credit module) (cannot be taken with Composition 1)</td>
<td>Dissertation 2 (30-credit module) (cannot be taken with Dissertation 1)</td>
</tr>
</tbody>
</table>

* This module is only available in conjunction with its Semester 1 counterpart.
The Music Single Honours Programme consists of core and electives modules, providing a wide range of student choice. However, entry to specific electives may be subject to certain pre-requisites.

All level 1 and 2 modules are worth 15 credits, with Independent Study Projects worth 30 credits at level 3. Students must accumulate at least 255 credits in Music to graduate with Single Honours Degree in Music.

### YEAR 1

You MUST take all the modules in List A (Compulsory Core), at least 1 module from List B, and at least 2 other modules from lists B or C, thereby accumulating a minimum of 90 credits in Music in year 1. You must complete a total of 120 credits in year 1, with the remaining 30 credits being selected either from additional Music/Music Technology modules in lists B and C, or from the range of ‘free’ electives provided by other disciplines.

#### List A Compulsory Modules (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-10033 Twentieth-Century Musics</td>
<td>MUS-10031 Active Listening</td>
</tr>
<tr>
<td></td>
<td>MUT-10001 Sonic Arts Repertoire</td>
</tr>
</tbody>
</table>

#### List B Optional Core Modules (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-10030 Ensemble Performance</td>
<td>MUS-10043 Popular Music</td>
</tr>
<tr>
<td>MUS-10034 Introduction to Composition</td>
<td></td>
</tr>
<tr>
<td><strong>SEMESTER 1 and SEMESTER 2</strong></td>
<td></td>
</tr>
<tr>
<td>MUS-10035 Instrumental Lessons (grade 7 instrument required)</td>
<td></td>
</tr>
</tbody>
</table>

#### List C Electives (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-10006 Audio Fundamentals</td>
<td>MUT-10005 Surround Sound</td>
</tr>
<tr>
<td>MUT-10003 Composing with Sound</td>
<td>MUT-10004 Sound Recording</td>
</tr>
</tbody>
</table>
YEAR 2
You MUST take two of the modules in List A (Compulsory Core) – 1 in each semester - and at least 4 modules from List B, thereby accumulating a minimum of 90 credits in Music in year 2. You must complete a total of 120 credits in year 2, with the remaining 30 credits being selected either from additional Music/Music Technology modules in list B, or from the range of ‘free’ electives provided by other disciplines.

List A Optional Core Modules (15 credit modules)

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-20045 Stravinsky, Russian traditions and Legacy</td>
<td>MUS-20032 Indian Music</td>
</tr>
<tr>
<td>OR</td>
<td>OR</td>
</tr>
<tr>
<td>MUS-20044 Theory and Analysis</td>
<td>MUS-20039 Music in German Culture</td>
</tr>
</tbody>
</table>

List B Electives (15 credit modules)

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-20046 Chamber Music</td>
<td>MUS-20041 Solo Performance</td>
</tr>
<tr>
<td>MUS-20044 Theory and Analysis</td>
<td>MUS-20032 Indian Music</td>
</tr>
<tr>
<td>MUS-20045 Stravinsky, Russian traditions and Legacy</td>
<td>MUS-20042 Intermediate Composition</td>
</tr>
<tr>
<td>MUS-20047 Unheard Melodies? Music in the Narrative Film</td>
<td>MUS-20039 Music in German Culture</td>
</tr>
<tr>
<td>MUS-20009 Realtime Sound Processing</td>
<td>MUS-20043 Lyrics and the Popular Song</td>
</tr>
<tr>
<td>MUT-20003 Meaning in Sonic Arts</td>
<td>MUT-20008 Introduction to Digital Signal Processing</td>
</tr>
<tr>
<td>MUT-20001 Audio-Visual Composition</td>
<td>MUT-20002 Creative Sound Design</td>
</tr>
<tr>
<td></td>
<td>MUT-20007 Record Production in Theory and Practice</td>
</tr>
</tbody>
</table>
For Single Honours Music, you MUST take a minimum of 60 credits in Music in year 3, along with any additional credits you may need to make up a total of 255 credits in Music modules (or approved Music Technology electives) over the three years of your degree. In year 3 you MUST take a Music ISP (Independent Study Project) AND two 15-credit Music Optional Core modules (or another ISP).

You must complete a total of 120 credits in year 3, with the remaining 60 credits being selected either from additional Music/Music Technology modules listed as electives or from the range of ‘free’ electives provided by other disciplines.

### 30-credit Music ISPs

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30032</td>
<td>Dissertation 2 (cannot be taken with Dissertation 1)</td>
</tr>
<tr>
<td>MUS-30042</td>
<td>Recital</td>
</tr>
<tr>
<td>MUS-30041</td>
<td>Composition 2 (cannot be taken with Composition 1)</td>
</tr>
</tbody>
</table>

### 30-credit ISPs formed from two Music 15-credit modules:

<table>
<thead>
<tr>
<th>Module Code 1</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30036</td>
<td>Paris (1870-1939)</td>
</tr>
<tr>
<td>MUS-30038</td>
<td>Contextual Studies 1</td>
</tr>
<tr>
<td>MUS-30044</td>
<td>Approaches to Music Analysis</td>
</tr>
<tr>
<td>AND</td>
<td>AND</td>
</tr>
<tr>
<td>MUS-30037</td>
<td>Paris Project*</td>
</tr>
<tr>
<td>MUS-30039</td>
<td>Contextual Studies 2*</td>
</tr>
<tr>
<td>MUS-30043</td>
<td>Analysis Project</td>
</tr>
</tbody>
</table>

### Optional Core Music Modules (15 Credits)

<table>
<thead>
<tr>
<th>Semester 1 and Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30031</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30040</td>
</tr>
<tr>
<td>MUS-30038</td>
</tr>
<tr>
<td>MUS-30036</td>
</tr>
<tr>
<td>MUS-30044</td>
</tr>
<tr>
<td>PSY-30043</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30040</td>
</tr>
<tr>
<td>MUS-30043</td>
</tr>
</tbody>
</table>

### Music Technology Electives (15 credit modules)

These modules also count towards your Single Honours Music degree requirement.

<table>
<thead>
<tr>
<th>Semester 1 and Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30006</td>
</tr>
<tr>
<td>MUT-30008</td>
</tr>
<tr>
<td>MUT-30007</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30010</td>
</tr>
<tr>
<td>MUT-30002</td>
</tr>
<tr>
<td>MUT-30004</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30001</td>
</tr>
<tr>
<td>MUT-30005</td>
</tr>
</tbody>
</table>

* This module is only available in conjunction with its Semester 1 counterpart.

In addition to the elective modules listed in this table, students may choose to study modules in related disciplines, particularly within the Humanities (English, History and MCC and Modern Languages). Students also have the opportunity to take freestanding modules relating to student volunteering.
MUSIC TECHNOLOGY SINGLE HONOURS

The Music Technology Single Honours Programme consists of core and electives modules, providing a wide range of student choice. However, entry to specific electives may be subject to certain pre-requisites.

All level 1 and 2 modules are worth 15 credits, with Independent Study Projects worth 30 credits at level 3. Students must accumulate at least 255 credits in Music Technology to graduate with a named Single Honours Degree in Music Technology.

YEAR 1
You MUST take all the modules in List A (Compulsory Core), at least 1 module from List B, and at least 2 other modules from lists B or C, thereby accumulating a minimum of 90 credits in Music Technology in year 1. You must complete a total of 120 credits in year 1, with the remaining 60 credits being selected either from additional Music Technology or Music modules in list B or C or from the range of ‘free’ electives provided by other disciplines. We RECOMMEND that students take at least 1 other 15-credit module from lists B or C below.

List A Compulsory Modules (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-10006 Audio Fundamentals</td>
<td>MUT-10001 Sonic Arts Repertoire</td>
</tr>
<tr>
<td>MUT-10003 Composing with Sound</td>
<td></td>
</tr>
</tbody>
</table>

List B: Optional Core Modules (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-10033 Twentieth-Century Musics</td>
<td>MUS-10031 Active Listening</td>
</tr>
<tr>
<td></td>
<td>MUS-10043 Popular Music</td>
</tr>
</tbody>
</table>

List C Electives (15 credit modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-10030 Ensemble Performance</td>
<td>MUT-10005 Surround Sound</td>
</tr>
<tr>
<td>MUS-10034 Introduction to Composition</td>
<td>MUT-10005 Sound Recording</td>
</tr>
</tbody>
</table>

SEMESTER 1 and SEMESTER 2
MUS-10035 Instrumental Lessons (grade 7 instrument required)
**YEAR 2**

You MUST take four of the modules in List A (Compulsory Core) and at least 2 additional modules, either from list A or from the group of approved electives in the Music programme (list B), thereby accumulating a minimum of 90 credits in year 2.

You must complete a total of 120 credits in year 2 overall. In order to meet this target you MAY take additional modules from lists A or B in the form of electives, or select from the range of ‘free’ electives provided by other disciplines.

**List A Optional Modules (15 credit modules)**

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-20009 Realtime Sound Processing</td>
<td>MUT-20008 Introduction to Digital Signal Processing</td>
</tr>
<tr>
<td>MUT-20003 Meaning in Sonic Arts</td>
<td>MUT-20002 Creative Sound Design</td>
</tr>
<tr>
<td>MUT-20001 Audio-Visual Composition</td>
<td>MUT-20007 Record Production in Theory and Practice</td>
</tr>
</tbody>
</table>

**List B Music Electives (15 credit modules)**

<table>
<thead>
<tr>
<th>SEMESTER 1</th>
<th>SEMESTER 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-20046 Chamber Music</td>
<td>MUS-20041 Solo Performance</td>
</tr>
<tr>
<td>MUS-20044 Theory and Analysis</td>
<td>MUS-20032 Indian Music</td>
</tr>
<tr>
<td>MUS-20045 Stravinsky, Russian traditions and Legacy</td>
<td>MUS-20042 Intermediate Composition</td>
</tr>
<tr>
<td>MUS-20047 Unheard Melodies? Music in the Narrative Film</td>
<td>MUS-20039 Music in German Culture</td>
</tr>
<tr>
<td></td>
<td>MUS-20043 Lyrics and the Popular Song</td>
</tr>
</tbody>
</table>
### YEAR 3

For Single Honours Music Technology, you MUST take a minimum of 60 credits in Music in year 3, along with any additional credits you may need to make up a total of 255 credits in Music Technology modules (or approved electives) over the three years of your degree. In year 3 you MUST take a Music Technology ISP (Independent Study Project) AND two 15-credit Music Technology Optional Core modules (or another ISP).

You must complete a total of 120 credits in year 3, with the remaining 60 credits being selected either from additional Music Technology ISPs/Optional Cores, Music modules listed as electives, or from the range of ‘free’ electives provided by other disciplines.

#### 30-credit Music Technology ISPs

<table>
<thead>
<tr>
<th>Module</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30006 Music Programming Project</td>
<td>(cannot be taken with Music Programming)</td>
</tr>
<tr>
<td>MUT-30008 Music Technology Dissertation 2</td>
<td>(cannot be taken with Music Technology Dissertation 1)</td>
</tr>
</tbody>
</table>

#### 30-credit ISPs formed from 2 Music Technology 15-credit modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30010 Composing with Interactive Computer Transformation</td>
<td>AND MUT-30005 Digital Arts Creative Portfolio 2</td>
</tr>
<tr>
<td>MUT-30005 Digital Arts Creative Portfolio 1</td>
<td>AND MUT-30005 Digital Arts Creative Portfolio 2</td>
</tr>
</tbody>
</table>

#### Optional Core Music Technology Modules (15 Credit Modules)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30005 Digital Arts Creative Portfolio 1</td>
<td>MUT-30005 Digital Arts Creative Portfolio 2</td>
</tr>
<tr>
<td>MUT-30004 Music Programming (cannot be taken with Programming project)</td>
<td>MUT-30003 Colloquia in Electroacoustic Music</td>
</tr>
<tr>
<td>MUT-30010 Composing with Interactive Computer Transformation</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 1 and Semester 2</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUT-30007 Music Technology Dissertation 1 (cannot be taken with Music Technology Dissertation 2)</td>
<td>MUT-30005 Digital Arts Creative Portfolio 2</td>
</tr>
</tbody>
</table>

#### Music Electives (15 Credit Modules)

These modules also count towards your Single Honours Music Technology degree requirement.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30038 Contextual Studies 1</td>
<td>MUS-30039 Contextual Studies 2*</td>
</tr>
<tr>
<td>MUS-30040 Composition 1 (cannot be taken with Composition 2)</td>
<td>MUS-30040 Composition 1 (cannot be taken with Composition 2)</td>
</tr>
<tr>
<td>MUS-30044 Approaches to Music Analysis</td>
<td>MUS-30043 Analysis Project</td>
</tr>
<tr>
<td>MUS-30036 Paris (1870-1939)</td>
<td>MUS-30037 Paris Project *</td>
</tr>
<tr>
<td>PSY-30043 Research in Music Psychology</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 1 and Semester 2</th>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS-30032 Dissertation 1 (cannot be taken with Dissertation 2)</td>
<td>MUS-30041 Composition 2 (30-credit module) (cannot be taken with Composition 1)</td>
</tr>
<tr>
<td>MUS-30042 Composition 2 (30-credit module) (cannot be taken with Composition 1)</td>
<td>MUS-30032 Dissertation 2 (30-credit module) (cannot be taken with Dissertation 1)</td>
</tr>
</tbody>
</table>

* This module is only available in conjunction with its Semester 1 counterpart.
FINAL DEGREE RESULTS

A statement of the University's assessment procedures is available in the University Regulations.

To find out how your final degree classification is calculated, please visit http://www.keele.ac.uk/paa/academicadministration/degreeclassification/

UNIVERSITY ACADEMIC PROCEDURES AND STUDENT SUPPORT

COMPLAINTS

A complaint is the expression of a specific concern about the provision of a service, either academic or non-academic, by the University. An informal complaint should initially be addressed to the member of staff who is most directly concerned with the issue; if the problem is explained to them they can often provide an immediate explanation or solution. If a resolution cannot be found then the student should take the matter to their Personal tutor who will consult, as necessary, with the relevant Programme Director and Head of School. If the matter can still not be resolved or if you are dissatisfied with the response then you may use the formal University Complaints procedure. It should be noted that the departmental procedure is similar to the initial stages of the formal complaints procedure. The Head of School is always available to offer advice, at any stage, on how to pursue a complaint for any discipline within the School. Appointments can be made through the School Manager. Student representatives on the SSLC for your year will also take up complaints on your behalf. Complaints must be submitted within three months of the date of the event(s) concerned. For further information on how to submit a complaint please refer to the guidance and regulations which can be found on the student complaints webpage.

The University of Keele is committed to creating a working and learning environment which is free from harassment. It is expected that all members of the University, whether employees or students, will have an important role to play in creating and maintaining an environment in which all forms of harassment are considered to be unacceptable. The University will regard any incident of harassment as a serious matter. If you have experienced bullying, or sexual or racial harassment, you should consult the University Bullying and Harassment Policy.

APPEALS

A statement of the University appeals procedure can be found in the Academic Regulations and Guidance for Students and Staff.

Your final module marks, and your eventual degree classification, are confirmed by a Board of Examiners. It may be possible, in exceptional circumstances, to appeal against the outcome using the Academic Appeals process. The reason for your appeal must be based on one of the following:

- A procedural irregularity in the conduct of the assessment
- Extenuating circumstances (providing that the Board of Examiners were not already aware of them, that evidence can be provided to support them, and that there is a valid reason for not notifying the Board at an earlier stage)

For more information, please visit http://www.keele.ac.uk/paa/governance/disciplinecomplaintsgrievancesappeals/academicappeals/

CODES OF PRACTICE

There are three codes of practice in the online Academic Regulations Handbook. The Charter for Higher Education lists the obligations of Staff and Students with respect to the teaching environment, whilst the code of practice for Assessment details the obligations of students, departments/schools and the University. The code of practice for Research Degrees provides guidance to applicants, research students, candidates for research degrees, academic staff, administrative staff, and examiners.
ACADEMIC MISCONDUCT
Academic Misconduct refers to a number of situations where you might attempt to gain an advantage for yourself and/or another student by doing something that goes against University Regulations. This could refer to your conduct during assessments, coursework, and exams. The University takes any breach of the regulations seriously, and in a minority of cases students are required to withdraw from Keele. It is important that you understand the University’s guidelines and you should speak with your Personal Tutor if you have any queries.

KEELE STUDENT CHARTER
The Keele Student Charter sets out the University’s commitment to providing you with an exceptional student experience and it is intended to be a useful reference point to students throughout your university life. It outlines what you can expect of the University and our expectations of you as a university student and a member of the Keele community.

STUDENT SUPPORT AND WELLBEING
Whilst we know that you will have a great experience at Keele, there are likely to be times when you need support, advice or just somebody to talk to. At the University there are services and staff who are specifically in place to offer such support should you need it. We encourage you to familiarise yourself with these services and should things not feel 100% please do seek out their support - that’s what they are here for.

Student Support Centre - The Student Support Centre should be your first stop for Academic Advice, Electives information, Financial Support, Support in Accommodation, International Student Support, Critical Incident Support, and Personal Issues, i.e. Bullying, Homesickness (etc.). The team are experienced in dealing with a wide range of issues and will work with you to resolve any issues or concerns that you have at any point during your time here at Keele. Visit: http://www.keele.ac.uk/ssc

Student Wellbeing - Your wellbeing is of paramount importance to us. As such we ask that should you need to, that you talk to us but also engage with Wellbeing Services; these include Disability and Dyslexia Support, Counselling and Mental Health Support. The team of trained and specialist professionals are all committed to providing effective, sensitive support and specifically understand the challenging experiences that students and young people often face. Student Counselling, Dyslexia and Disability Support

To find out more about all of the services above and more go to www.keele.ac.uk/studentsupport

LEAVE OF ABSENCE
If you feel you need a break from your course it is possible to take a period of leave of absence. A leave of absence would normally be for either a semester or a year.

It is important to speak to your Personal Tutor or another member of staff in Music and Music Technology about taking a leave of absence, as taking a break can affect your funding, and, if you are an international student, your visa and right to remain in the UK. Further information about leave of absence can be found on the Student Support Webpages.

IT SERVICES
IT Services are responsible for your IT systems and networks throughout the University. Our services include the wireless network, printing service, IT Suite and Labs, Laptop Loan and Laptop repair service. We provide help and advice using Keele systems such as the Keele Learning Environment, eVision, office software or Google Mail and Aps and advice when connecting to the wireless network (eduroam).

The IT Service Desk is the first point of call for anything IT related it is based in the campus Library and IT Services building and is open 7 days per week throughout the Semester. For further information regarding our services, or to report a problem or seek advice please visit www.keele.ac.uk/it
**VISAS AND IMMIGRATION**

Any student who requires a visa to be in the UK or who has been granted a Tier 4 Student Visa is bound by the Immigration rules. These rules also apply to students who need to extend their visa to complete their course with Keele University.

The rules and requirements regarding your visa to study at Keele are very strict and you must make sure that you do not accidentally break them. The University is duty bound to report to the Home Office - UK Visas and Immigration on students who do not adhere to the rules, which will result in their Visa being cancelled.

To note, these requirements are subject to change in line with the Immigration Law and the requirements on sponsors by the Home Office - UK Visas and Immigration, formally the UKBA. For more information please refer to the Keele University web site’s visa and immigration pages.

**TEACHING AND ATTENDANCE**

**Lectures**

Lectures are designed to provide you with information and academic arguments about the main texts and theories covered by each module.

**Tutorials and Seminars**

Tutorials give you the opportunity to ask questions about lectures and texts and to share your ideas with your tutor and the tutorial group. In addition to reading the text for the tutorial, you will often be asked by your tutor to prepare additional work.

You are also encouraged to seek individual advice from your tutor as often as you need it. You can drop in to visit tutors during their feedback and consultation hours, or send them an e-mail. Feedback and consultation times are to be found on the doors of tutors’ offices. E-mail replies should not be expected outside of business working hours or on weekends or bank holidays.

It is very important that you attend all your classes and supervisory meetings. Any non-attendance will be monitored. If you have a valid reason for not attending a class then you need to notify your relevant School as soon as possible. If you continue to miss classes then the University will take this very seriously and it may result in you being withdrawn from your studies.

If you miss a session without good cause, you will receive an email from the School of Humanities. If you have a good reason for your absence or a planned absence, you should inform us on or before the day by sending an email to music@keele.ac.uk as well as your module leader. If you have a problem which may cause you to miss a large number of classes or lectures, you should discuss this with your personal tutor and notify the office.

Information on University procedures for issuing academic warnings can be found on the Academic Warnings webpage.

You can monitor all recorded absences through your eVision account on the KLE by clicking View next to absences.

**POLICY ON SUPERVISION OF INDEPENDENT STUDY PROJECTS (ISP)**

Students can expect that tutors will undertake supervision of ISPs/Dissertations, Compositions and Recitals during teaching periods, and are advised to take advantage of their availability during these periods.

Please note that there will be no office hours available during vacation periods: typically, after week 12 in the FIRST semester and after teaching finishes in the SECOND semester, although these may be subject to change from one year to another. If you need help during any vacation period you should make an appointment to see the tutor in person, except for straightforward simple questions.
DISSERTATIONS AND COMPOSITIONS

Students can expect tutors to comment and advise on content, notation, punctuation, grammar and suggestions about style and reformulation. Tutors will review a minimum of 30% of the submission requirements; for example, a supervisor will read at least about 2500 words for an 8000 word dissertation and at least 6 minutes of a 20 minute composition folio submission.

RECITALS

The demands of musical performance require students to attend weekly classes during teaching periods at which they will present elements of their recital programme for feedback and comment as directed by the module tutor. Students must also attend lessons with their instrumental tutor.

ASSESSMENT AND SUBMISSIONS

WORKLOAD

An obvious question is ‘How much work am I expected to do...?’ Although the amount of time that students spend on working towards their degree varies considerably, the following guidelines might be useful:

Level 1 modules attract 15 credits and are expected to reflect 150 hours of student work. This includes lectures, tutorials, independent work in the Library or Studios, final assessments etc.

Level 2 and 3 modules are 15 or 30 credits and should reflect 150 hours or 300 hours of student work.

ASSESSMENT AND PREPARATION

Modules are assessed in a variety of ways as specified in the module descriptions in the Music Module Catalogue and Music Technology Module Catalogue. The module syllabus – usually handed out at the first meeting of the semester and posted on the module KLE pages – will give more precise detail of exactly what is required.

Significant overlap on assessments will be penalised. If it is necessary to cover similar material in two assignments the student should consult the relevant tutor before submitting work.

An important aspect of an assessment is its size. For example, essays and dissertations are usually defined in terms of a number of words; compositions may be defined in terms of duration and/or instrumental forces and performances in terms of repertoire and/or level of difficulty or duration. Where an assessment falls short of the published requirements in excess of 10%, i.e. its length or duration is below 90% or if a submission is excessively over-length (including compositions and performances) anything over 110% shall be subject to a penalty. For example, a dissertation which should be a minimum of 8000 words, and one which is only 6000 may have the overall mark reduced by 25%. Conversely a dissertation of 10,000 words would have 2000 words ignored.

WEEKLY ASSIGNMENTS

Many modules will require weekly assignments, which should be regarded as compulsory. Where these are formative exercises, set for the benefit of students, any assessed work for the module will assume that the weekly assignments have been completed satisfactorily and the work understood. Where the assignment involves a seminar presentation, or other task of similar substance, then it may contribute to the overall assessment for the module. The module description and/or syllabus will make this clear.

EXAMS

The University runs scheduled examination periods each year, with a specified timetable published in advance.

Please visit http://www.keele.ac.uk/recordsandexams/examinations/ for further information relating to exams at Keele, including exam dates and timetables, and an FAQ section.
EXAM REGULATIONS

It is important that students are familiar with the exam regulations. If you don’t abide by the regulations, you may be given a penalty, which could impact on your marks and your degree classification. The exam regulations concern all aspects of cheating in exams, including: taking unauthorised notes into exam halls; using unauthorised calculators and other equipment; talking during exams; using a mobile phone or other communication device during exams.

PLAGIARISM AND SELF-PLAGIARISM

Plagiarism means the use of the ideas, words or findings of others without acknowledging them as such. In other words, to plagiarise is to give the impression that the student has written, thought or discovered something that he or she has in fact borrowed from someone else without acknowledging this in an appropriate manner. Students may certainly use the words, thoughts or findings of others, but the original authors and sources must be acknowledged properly. Not to do so is academic dishonesty and a form of cheating.

Self-plagiarism is the re-use of written material in one piece of work, which has previously been submitted as part of another piece of assessed course work. Self-plagiarism is also regarded by the School as a form of cheating, and students are strongly advised to avoid any action which might lead to allegations of plagiarism of self-plagiarism. In particular it is best to avoid undue overlap between the topic of dissertations prepared for this School and other Schools/Departments. If your dissertation expands upon issues previously covered in essays, seek your supervisor’s advice about how to avoid self-plagiarism. Students who are repeating a year of study are strongly cautioned against re-submitting work previously handed in for the same module.

A guide to Academic Integrity aimed at new undergraduate students can be found here: Academic Integrity Guide

PROOFREADING GUIDENCE

If you decide that you would like someone to proofread your work or you wish to use a proofreading company it is very important that you read the document ‘Proofreading - a Guide for Students.’ Failure to follow the guidance in this document, if you have your work proofread, could result in you being found guilty of academic misconduct due to you having unpermitted assistance. You can download the proofreading guidance document here.

PREPARATION FOR LECTURES, TUTORIALS, ETC

- You are expected to prepare for lectures/seminars/ tutorials by reading scores and books, and listening to recordings and broadcasts. Attendance at a special event (e.g. concert or forum) may also be recommended.
- You are expected to undertake independent study and read around your subject areas.
- You are required to complete work assignments as directed by the module tutor. Failure to do so may result in disciplinary action being taken.
- You are expected to practise regularly in preparation for any instrumental lessons. Extra practice will obviously be required (in lieu of reading and listening) when you are taking a performance-based module. All students are expected to make a commitment to performance activities outside normal department teaching.
- Students are encouraged to attend Keele Music Forum meetings and Keele Concerts Society events as part of their preparation for modules.
SUBMISSIONS
All modules have a submission date for assessments, which is detailed in the modules documentation on the KLE. It is extremely important to ensure that your work is submitted on time; otherwise it will be subject to a penalty or given zero marks. The following guidelines apply:

- Details of submission times will be posted on the Music and Music Technology Examinations noticeboard in the Clockhouse and will be communicated via the KLE and e-mail well in advance. You may submit work any day previous to the deadline if it is ready. Work submitted by post is permitted and you are strongly recommended to use a registered/signed for service; the work may not arrive any later than the final post on the submission date.
- Each submission must be accompanied by a signed declaration form stating that the submission is the student’s own work and has not been previously submitted for assessment. Submission forms will be sent via e-mail and hard copies are available in the Music and Music Technology Office.
- An electronic receipt will be e-mailed to your Keele e-mail as confirmation; this will be your only receipt and should be retained.
- If an extension has not been formally agreed due to extenuating circumstances, you may submit an assignment up to 7 calendar days late. Work submitted under these circumstances will be eligible for a maximum mark of 40%. Any work submitted after this 7-day period will receive a mark of zero. **University Policy on Late Submission of Assessed Work**
- Requests for extensions will only be considered where there are extenuating circumstances (see below for guidelines). Evidence may be requested before ‘good cause’ can be agreed or established. It should be noted that any extension given must allow the work to be assessed during the normal examinations cycle and according to the University regulations.

Presentation of Assessed work and hand-in guidelines:

- It is the student’s responsibility to ensure that the contents of each of their submissions are in line with the assessment requirements for individual modules.
- You are required to submit TWO exact hard copies of your work but only ONE submission form. Please staple the submission form to one copy of the work being submitted. Please do not staple both copies together.
  - Note on Anonymous Marking: in the case of submissions which contribute marks to the module, office staff will pass on the work itself to tutors for marking, after removing and storing the submission form. It is the student’s responsibility to ensure that only your registration number appears on your work unless you are advised otherwise by the module leader.
- The programme is reducing its paper and plastic waste and therefore work should not be submitted in an envelope or plastic case as they will not be accepted. Any accompanying CDs or DVDs must be in a programme approved media sleeve and should be stapled to the work. Media sleeves are available from the office at no charge, hard cases will no longer be accepted.
- You should submit all their essays, dissertations and written projects via Turnitin on the KLE in the corresponding module. All essays and projects must be typed or word-processed.
- It is your responsibility to ensure that your registration number (first 8 digits on your Keele card) appears on each page of your written work and on all accompanying media.

Your work’s cover page should contain the following information:

- Your Student Registration Number
- Full Name – Only for specified non-anonymous work
- Module Code
- Module Title
- Module Leader
EXTENUATING CIRCUMSTANCES

As a student you will need to adhere to your assessment deadlines. Sometimes however, circumstances beyond your control can affect your ability to submit work or attend an examination and the University has a policy of taking into account some circumstances which have affected students’ academic study. These “extenuating circumstances” are defined as,

‘A circumstance that is beyond your control and could not have reasonably been foreseen and acted upon that will prevent you from completing an assessment at or by the specified time or will have a significant negative effect on your performance in that assessment.’

If your personal circumstances are affecting your studies then you should speak with your School as soon as possible to see if any arrangements can be made. If it is deemed necessary then you may have to submit a claim for extenuating circumstances.

It is in your best interests to speak with someone as quickly as possible, and certainly before any assessment deadline or exam. If you leave it too late then it may be more difficult to give you the necessary help. You should also not wait until you receive your end of year results and then decide to ask for extenuating circumstances to be taken into account as this will not be allowed.

Detailed information on extenuating circumstances criteria, the claims process and evidence requirements can be found in the Extenuating Circumstances Guide to Students.

ASSESSMENT ATTEMPTS AND RE-ASSESSMENT

For all students in Year 1 and Year 2 in 2014/15 (and all students in all levels in 2015/16)

WHAT HAPPENS IF I FAIL A MODULE?

If you fail a core module within your programme, you will be allowed one re-assessment opportunity which would normally have to be completed before the start of the next academic year. You will also be allowed to progress to the next level of study even if you fail one 15 credit module as long as your mark for this module, following re-assessment, is at least 30.

If you fail an elective module, you will also be allowed one re-assessment opportunity and after that, if necessary due to a failed re-assessment, one opportunity to retake a different elective module the following academic year.

For more information on re-assessment of failed modules, see the University’s Regulations 1A 11 and 12.

For all students in Year 3 in 2014/15:

WHAT HAPPENS IF I FAIL A MODULE?

Re-assessment of FHEQ Level 6 modules is not offered until degree results have been classified, except where Extenuating Circumstances have been approved (see Section on Extenuating Circumstances). Normally only students who fail to achieve a degree or are only awarded a pass degree at the first attempt will be offered re-assessment of failed FHEQ Level 6 modules capped at 40%. These students will remain eligible for an honours degree if re-assessment is successfully completed to the standard required for an honours degree.

PROGRESSION

The guidelines used by Examination Boards can be found here. Please speak to staff, such as your Personal Tutor if you need help understanding the information.

University Level 4 Progression Guidelines (UG Year 1)
University Level 5 Progression Guidelines (UG Year 2)
FEEDBACK AND RESULTS

Autumn semester

- Marks will be available to students at the earliest possible opportunity and are subject to confirmation by the external examiner and the University Exam Boards in June.
- For level 2 students on Study Abroad in semester 2, semester 1 student copies of work will be retained for collection on their return if requested.

Spring semester:

- A summary of Level 3 marks for the Music and Music Technology programmes will be available from the Office soon after the final degree results have been agreed.
- If work is not ready for collection prior to the start of the vacation it will be retained securely in the department until the start of the following semester. If students require information regarding marks additional to that supplied by Records and Exams, they may contact the Music/Music Technology administrators during the vacation. Students wishing their work to be sent on to them should leave a stamped addressed envelope with the programme administrator before leaving Keele.
- For students on Study Abroad in Semester 1 of the following academic year, work will be retained for collection on their return if requested.

All marks disseminated by the Programmes are provisional and are subject to confirmation by the external examiners, and the University Exam Board and Senate.

EXTERNAL EXAMINERS:

External Examiners are experienced academics from other institutions or professional practitioners with significant expertise in their field. Their role is to provide an independent assessment that appropriate standards are maintained in Keele’s academic awards in comparison with other universities in the UK.

Their duties involve approving examination papers, checking that marking has been carried out consistently and within the regulations, advising on changes to programme content and writing an annual report. Schools share the reports with students, usually in SSLC meetings, and you can find the latest reports, along with a response from the School on the University Webpages.

YOUR FEEDBACK

STUDENT EVALUATION OF LEARNING AND TEACHING

Student Module Evaluations are administered so that you may assess your experience of studying Music and Music Technology. Modules are regularly evaluated by anonymous questionnaires at the end of each semester. The results of the evaluation are presented to the Staff-Student Liaison Committee (SSLC). They are then discussed at the Programme Review which monitors and oversees the maintenance and enhancement of teaching quality. Student feedback on our courses has been helpful in our teaching evaluation and we hope that you will take this matter as seriously as we do.

STAFF STUDENT LIAISON COMMITTEE

The SSLC is made up of student representatives for each programme and level of study along with the Programmes Director. The committee meets regularly, and is chaired by one of the student representatives. Students are elected at the beginning of each year. Keele Students’ Union has more information on the STARS webpage. It is an important role, which is recognised by being HEAR-recordable. There are even StARS awards each year to celebrate the achievements of those who have gone above and beyond the standard duties of a StAR. The committee provides a forum where formal discussion of matters of mutual concern can take place.

The SSLC is the best place to bring suggestions for improvement, discuss concerns, and give compliments. We in turn can discuss with you changes that we have in mind, and any concerns we may have. At the end of the year the SSLC receives copies of our student module evaluations summaries, for comment and discussion.
The SSLC has played a positive part in the shaping of the Music and Music Technology programmes, and we expect that it will continue to be so in the future. If you are not a representative it is still important to know your representative so that your concerns can be brought to the meetings and discussed. Representatives and their contact details are posted on the SSLC noticeboard in the Clockhouse and on the KLE noticeboard.

GUIDELINES AND MARKING CRITERIA

ACCESSING INFORMATION

In order to ascertain the viability and scope of your chosen topic, you need to find out how much research has already been carried out. The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan, 2001) is a useful starting point. A full print set of Grove is available in the Reference Section of the Library. We also have electronic access to The New Grove Dictionary through Oxford Music Online. This may be more up to date than the paper version, although you should use both.

What follows is a list of resources and databases with which you should be familiar:

- Firstly, try Keele library for books, scores, periodicals and CDs.
- Consult the Library Electronic resources list by subject: Music and Music Technology.
- A useful place to start is RILM, which you can access via EBSCO. Just click on EBSCO on the Library web pages ‘quick links’ or on the Electronic resources pages. The abstracts are useful in determining whether or not a particular article is worth ordering on Inter Library Loan or finding in JSTOR. Back issues of RILM also exist in bound volumes in the periodical section under classmark ML.
- JSTOR gives full texts of articles over three years old. It is invaluable. Find it from library ‘quick links’ or Electronic resources page.
- Online access to Grove is available through Oxford Music Online.
- Golden Pages is a terrific set of web links for musicians and musicologists: http://goldenpages.jpehs.co.uk/
- British Library Catalogue: http://catalogue.bl.uk
- The Catalogue of Printed Music at the British Library is located in the Music Section of the Keele Library. It is a good way of finding information on published scores not in our Library. Once you have the reference, fill in an Inter-Library Loan form.
- Check the Library Home Page for new and alternatives sources of information. Don’t forget to browse through recent periodicals pertinent to your topic, eg. Popular Music, Music and Letters, Contemporary Music Review, Early Music. Once you have got hold of a recent article (or book), follow up all the relevant references.
- Access to Naxos Music Library is available and guidelines for access are on the Keele Library subject webpages.

Be Aware: Do NOT use Wikipedia as the information is often un-cited and unreliable.
ESSAYS

GUIDELINES

GENERAL

Several major assignments throughout your course will be essays. It is important to develop a writing style that enables you to express yourself as clearly and articulately as possible in accurate English. The following guidelines are designed to help you achieve this skill and to establish high standards of presentation. A useful source on writing and the programmes’ recommended reading for all students is Fowler’s modern English Usage (classmark PE1628.F6)

APPROACHING THE ESSAY

OVERALL IMPRESSION

A good essay must aim to interest the reader and express a focused point of view, which can only come from wide reading, score studying, listening to music and careful thought. Studying around the subject in this way is vital to a full understanding of its complexities and differing aspects.

A good essay should not only be focused clearly and elegantly written but should also demonstrate personal involvement with the argument. Do this without resorting to ‘I think that …’; greater sophistication and authority will be gained by adopting a detached position.

TITLE AND PLAN

Think carefully about the exact implications of the title; refer back to it frequently while writing to make sure you do not wander away from it.

Plan the essay thoroughly before starting to write; it may help to remember:

- To ensure you have a good, firm opening paragraph to set the scene, prepare the ground for your discussion and make an impact.
- To let your argument follow on, varying the style in which you develop it and using quotations sparingly but tellingly.
- To finish the essay with a concluding paragraph which should round it off by drawing together the main points in order to push your argument home memorably, but be careful to avoid repetition.
- Ensure clarity of sequence of ideas and argument, trying to make points rather than reciting facts; facts should be used to support an argument and not simply listed.

LENGTH

The length required is carefully specified; 10% plus/minus word-length will be tolerated but a deficit of more than 10%, i.e. its length or duration is below 90% or if a submission is excessively over-length (anything over 110%) shall be subject to a penalty. Credit is given for clarity and conciseness.

ORIGINALITY

It is not easy to be original! Always use your own words - do not plunder textbooks or websites; sources can always be paraphrased and must be acknowledged. In this way understanding can be developed and demonstrated.
FURTHER GENERAL OBSERVATIONS

- Listen to the works you are discussing as well as to additional background repertoire. An essay which is not based on direct knowledge and experience is usually unconvincing.

- In addition to using texts directly related to the topic, read around the subject and show some knowledge of background issues. One of the best ways to find relevant material on a subject area is to follow up bibliographical references cited in a text (including journals); The New Grove Dictionary provides comprehensive bibliographies for most entries.

- When using a text, bear in mind that the line of thought being pursued may be tangential to your own interest. Take what you need and acknowledge it; avoid what you do not need.

- Even when dealing with a general topic, such as, ‘The Symphonies of Mozart,’ do not hesitate to be specific. Instead of ploughing through each piece – make some observations about general features and stylistic changes, as found in individual movements or even isolated passages, and so demonstrate detailed knowledge of how the music is constructed and how it communicates.

- An analytical project may relate very specifically to particular pieces. Even here, evidence of background knowledge will help. In this type of project, diagrams and graphs may be more incisive than prose, but some explanatory material will be helpful.

- Although it is necessary to prove awareness of received critical opinion, have confidence in your own views and intuitions and be prepared to demonstrate them.

ENGLISH AND GRAMMAR

Always try to use correct English, writing in complete sentences and taking care with punctuation and spelling, remembering particularly:

PARAGRAPHING

Each paragraph (not less than three or four sentences) should contain a basic idea or theme which should flow naturally on to the next paragraph. Avoid strings of separately indented sentences and beginning successive paragraphs with the same word.

SENTENCES

Think before writing! Form a complete sentence structure in your mind before committing it to paper in a half-formed, possibly ungrammatical state.

Vary the length of sentences in order to retain the reader’s interest. Avoid strings of short sentences and ones which are long and complicated.

Take care over the use of the comma, colon and semi-colon; a dash may be used occasionally as an emphatic carry-over. Two dashes may be used instead of parentheses which should also be used sparingly.

Take care to distinguish clearly between its (possessive) and it’s (it is - an abbreviation).

SPELLING

Poor spelling creates a bad impression and should never be accepted as inevitable. When in doubt, consult a dictionary, and always spell-check word-processed documents.

ABBREVIATIONS

Avoid abbreviations such as etc. and ‘&’ as well as colloquial contractions like don’t, can’t and isn’t. Itemised lists should be expressed in continuous prose.

TITLES

Underline, or italicise specific titles, for example, *The Magic Flute*. Generic titles, such as Symphony No 39, should simply be given capital initial letters.
QUOTATIONS

Use short quotations to reinforce your argument but always:

- Ensure they are relevant and necessary.
- Make sure you comment on them and do not leave them to speak for themselves.
- Use single quotation marks for brief quotations in your text.
- Indent, without quotations marks, for more substantial quotations, and keep to the line of indentation.
- Do NOT put the quotations into italics.
- Acknowledge and give a source for all quotations in a footnote, using the standard bibliographical layout below, but adding the exact page number/s. Paraphrased material must be acknowledged in the same way at the end of the relevant sentence.
- If you refer to a book or article several times, give full bibliographic details the first time [Author, Title (place: publisher, date) page] and thereafter use a shortened form consisting of: author, short title, page. This should also go into a footnote.

REFERENCES, BIBLIOGRAPHY AND DISCOGRAPHY

Give a bibliography - and discography, where appropriate – at the end of your essay, listing all books used and music to which you have referred.

For single-authored books and for music use the standard format: e.g. Rosen, C. The Classical Style (London: Faber, 1991)

If you refer to a piece of music in the text or list music in the bibliography, give details of the edition or (if in an anthology) of the source.

For a journal article set them out as follows:


Do not forget to reference all web sources, giving the full http address and the date when the page/site was consulted.

MUSIC EXAMPLES

Music examples can save a lot of words if properly used, but they must be appropriate, demonstrate clearly the point you are making, be fully relevant and integrated into the text. Avoid pasting in musical examples from books or articles. If you do, always acknowledge the source. Rather take your musical examples directly from the score.

FINALLY

On completing your essay read it through carefully and critically, checking it for sense, legibility and possible howlers. If in doubt, read it aloud and/or show it to a friend.
MARKING CRITERIA

These notes are intended as guidelines only and will not necessarily meet the specific needs of all subjects. The University expects that examiners will use the whole of the marking scale interpreting these criteria in the context of their subject.

CLASS I

90-100% An outstanding answer showing an excellent understanding of the issues and methodologies; original, independent thinking informs an answer based upon rigorous argument accurately supported by evidence derived from a wide range of source material; could not be bettered at undergraduate level in the time available.

80-89% An answer demonstrating an excellent level of understanding of the issues and methodologies; the answer displays independent thought, and strong and well organised argument, using a wide range of sources.

70-79% A first class answer showing most but not necessarily all of the above.

CLASS II:1

65-69% An answer demonstrating very good understanding of the issues, with good and well organised argument accurately supported by a standard range of sources.

60-64% As above with some shortcomings but no fundamental errors.

CLASS II:2

55-59% An answer which shows a satisfactory grasp of the main issues, familiarity with the basic reading, some minor errors and omissions of essential material. Faithful reproduction of material without any significant critical judgement.

50-54% As above with a larger number of errors and/or the inclusion of some irrelevant material.

CLASS III

45-49% An answer which shows minimal understanding of some of the issues raised by the question, but with substantial omissions or irrelevant material, and limited use of relevant material.

40-44% An answer showing barely adequate and limited grasp of some of the issues, poorly conceived and poorly directed to the question set.

FAIL

35-38% Unsatisfactory, but will show skeletal grasp of some relevant issues and necessary material and/or skills.

Marks of 39 must be raised to 40.

FAIL

30-34% Shows some evidence of grasp of material and/or skills, but is not applied appropriately or where relevant; there may be gross misconceptions which nevertheless show some evidence of an elementary grasp of issues.

20-29% An attempt to answer the questions, but without any significant grasp of material or appropriate skills.

10-19% Shows some evidence of having benefited from the course.

0-9% No answer offered; or an answer which is totally irrelevant, fundamentally wrong, or plagiarised.
CHOICE OF TOPIC
The dissertation is an opportunity for more detailed work in an area of personal special interest. The subject may arise from your course or relate to your other principal subject. It may also be an opportunity to pursue a topic not covered in your course.

When choosing a topic consider the following:

- How much has already been done on the subject?
- Are you really interested in it?
- How much information (resources) is there in the library?
- What is available in electronic format, eg. from specialist databases such as JSTOR, electronic journals or e-books?
- Consider how easy it would be to get Inter-Library Loans.
- Attempt to find a new angle on a subject, rather than reiterating secondary sources.

Consider your approach: analytical, historical, aesthetic, sociological, anthropological etc. It is advisable to mix some of these elements; consider your strengths, without forgetting that the focus must remain musical. You may consider tackling a transcription or reconstruction. It is also a good idea to make full use of any other skills you have, such as the ability to read in foreign languages, or any expertise from your other principal subject.

CHOOSING A TITLE
The choice of title is vitally important. Ensure that the dissertation contains what the title promises; a vague relation between the two is not adequate. An apt subtitle can be helpful in defining the scope of the dissertation, for example, John Smith: an investigation of his late chamber music from manuscript sources. All titles must be approved by the module tutor, see the module description for deadlines.

LENGTH
The word length for Music and Music Technology Dissertation 1 is 4,000 words. The word limit for Dissertation 2 is 8,000 words. A margin of 10% above or 10% below the word count is acceptable. Your bibliography is not included in the word count; everything else, including footnotes or endnotes, is considered part of the word count.

PRESENTATION
This is most important as the dissertation is also an exercise in your ability to present your investigations in a lucid manner and a measure of you aptitude for more advanced work. The dissertation should be typed on A4 paper, single-sided and double spaced leaving on A4 paper printed SINGLE-sided with DOUBLE spacing, leaving a wide left-hand margin for binding (approx. 30 mm) and reasonable other margins (approx. 20 mm). Quotations over c.25 words should be indented on both sides without quotation marks and may be single spaced. Shorter quotations should be integrated into the text in quotation marks. The source of all quoted or paraphrased material should be initially footnoted and thereafter acknowledged at the end of the sentence. The footnote should contain full bibliographical information including author, title, place, publisher, date and page. The dissertation must include a full bibliography of all sources consulted. See Essay Guidelines above for details about how to set out footnotes, references and bibliographies.
LAYOUT OF DISSERTATION
Dissertations must be handed in securely-bound with either a comb or spiral binding (slide-on plastic clamps or other loose-leaf bindings are not acceptable). This can be done in the Students’ Union.

THE BASIC LAYOUT OF YOUR DISSERTATION SHOULD BE AS FOLLOWS:

- Cover Page
- Title page
- Abstract
- Table of contents
- Acknowledgements
- Preface and/or introduction (and literature review)
- Chapter 1
- Chapter 2 etc.
- Bibliography
- Appendix (if appropriate)
- See the module description and the module KLE pages for deadlines.

COVER DETAILS

- Title of Dissertation
- Student ID Number (first 8 digits on Keele card)
- Dissertation I
- MUS-30031 or MUT-30007
- Year (eg 2013)

OR

- Title of Dissertation
- Student ID Number (first 8 digits on Keele card)
- Dissertation II
- MUS-30032 or MUT-30008
- Year (eg 2013)

TITLE PAGE

- Repeat the cover details above
- Wordcount

MARKING CRITERIA

For details please see the marking criteria section for essays.

PROCESS FOR INVESTIGATING ALLEGED ETHICS OFFENCES AT SCHOOL LEVEL

Point 11.5 of Regulation 8 Section 11 states 'Student projects which involve the participation of human subjects must not be undertaken without the prior approval of a School Student Project Ethics Committee (or another Ethics Committee recognised for this purpose by the relevant School)'. The implications for students who do not obtain ethical approval are as follows:

- Any offence that is deemed to be major will be automatically referred to the Appeals, Complaints and Conduct Manager to be dealt with via Academic Misconduct Panel and the appropriate penalty imposed.
- Any offence that is deemed to be minor will be dealt with via the School Student Project Ethics Committee and an appropriate penalty imposed at School level.
The process for investigating alleged offences at School level can be accessed via http://www.keele.ac.uk/researchsupport/researchethics/ (section 4.1)
COMPOSITION

GUIDELINES

PRESENTATION
Scores should be copied in black ink or typed using a software application such as Sibelius or Finale and printed out on good quality manuscript paper, in the first instance, and must be fully edited for performance.

You are strongly recommended to submit clear copies rather than original manuscripts. Pencil-copied originals are not acceptable.

Full Scores should be bound. eg: spiral bound, comb bound, glue bound, with front and back covers. Where binding is inappropriate to layout or impractical for performance a folder or cover of some description should contain the materials (eg: Stockhausen Klavierstück XI, Berio Sequenza III).

Some form of consistent rehearsal-reference system must be used. In some cases bar numbers will be inappropriate for layout reasons (eg: open-form works, works superposing divergent tempi or materials). Where rehearsal numbers are used, these should appear frequently at suitable points (eg: change of tempo, change of texture, new structural division).

There is no 'regulation' score size or format. Scores come in all shapes and sizes and clarity must be ensured at all times (there is no point in reducing a complex 40-stave system drawn on A2 down to A4 if the result is unreadable).

THE BASIC LAYOUT OF YOUR SCORES SHOULD INCLUDE:

- Title page
- Instrumentation (where appropriate)
- Notes for performance (where appropriate)
- Other information (eg: texts, translations, acknowledgements)
- Duration
- Date of composition - usually just the year

PAPER AND TRANSPARENCY
Good quality MS paper should be used at all times. MS books serve for sketching but are unsuitable for final autograph scores or parts. However, the A3 landscape-pad design (Panopus, Banks) is useful for sketching and drawing autograph scores.

COMPUTERS
There are a number of commercial computer aided music publishing packages currently available (eg: SCORE, FINALE, SIBELIUS). You may wish to invest in one.

LAYOUT

GENERAL
Scores and parts must be processed as double-sided copies. Wherever possible, always copy scores and parts respecting recto and verso conventions: odd numbered pages on the right, even-numbered pages on the left. With parts, it will often be necessary to make the first page of music 'page 2'; (on the left) in order to overcome a page-turn problem.

Some types of score or performing materials are better presented as single sided pages (eg: Stockhausen Klavierstück X or Globokar Dedoublement where the logistics of a clarinettist operating two pedal timps, respecting notated choreography and playing the clarinet are best solved by allowing the player to slide the pages across the music stand).
The following comments apply mainly to part-copying:

- Parts are best processed on (approx) B4 format materials (for spacing and layout reasons). Most photocopy machines will take B-format paper.
- Use 10 or 12 stave material for parts to allow for spacing of notes, and a clear visual image for the player to read.
- Write the instrument name as the header for each page, except the first page of music.
- On the first written page, the music should start on the second stave down, indented to allow for the instrument name to be written. The first stave should allow space for the title and composer. Indicate desired transposition (how the part is transposed) where an ambiguity is possible eg: clarinet in A, trumpet in C, but alto flute, oboe d’amore, contrabassoon.
- Respect proportion in spacing values: visually, a quarter note should occupy less space than a half note, a sixteenth note less than an eighth note, etc.
- Noteheads should be large and visible, not small and discreet. Stems, barlines and brackets should be thin, while cross-beams, thick.
- Plan copying in order to avoid awkward page turns. Mark out the full score in advance of copying each part with indications for stave and page changes.
- The denser the information the less bars per system or stave (maximum six for simple music in 2/4 time, sometimes 2 or even 1 for more complex music).
- Never split a bar between systems or staves. Plan (measure or approximate) copying so that music occupies the entire length of a stave. Planning also solves the problem, by anticipating it, where, say, the first bar of a system consisting of quarter notes occupies 2-inches while the last, consisting of thirty-second notes occupies 1-inch.
- Group bars’ rests into meaningful larger units respecting rehearsal number changes, and musical, structural changes.

**CLEFS AND TRANSPOSITION**

Use standard clefs for the instruments concerned. If in doubt always ask a competent player.

If a change of system or stave is accompanied by a change on clef then cue the change (in addition to writing it in at the start of the new stave) at the end of the previous system.

Respect **modern** conventions for notating certain instruments, eg:

- Bass clarinet in B-flat - treble clef, major ninth above sounding pitch (some countries use bass-clef and a major second transposition).
- Cello in treble clef - sounds as written (not an octave above as in some scores and parts).
- Horn in bass clef - perfect fifth above sounding pitch, **not** perfect fourth below sounding pitch.

A judicious use of clefs can avoid the use of leger lines in some instances. A frequent change of clefs can lead to confusion.

The octave transposition indications (eg: 8Va,8Vb) are extremely useful.

Change of instrument should be cued in well in time.

Employ a consistent system for indicating accidentals. At present, two main systems operate (for music without key-signatures):

Accidental for every note, (natural, as well as flat and sharp). Examples of this are scores of the Second Viennese School, and Boulez.

An accidental (sharp or flat) applies only to the note which it precedes (eg: an F-sharp will not carry through the bar). A natural sign is used as a cautionary indication or to cancel out the same note name before it (eg: F-sharp followed by F-natural). Where notes with an accidental are immediately repeated the accidental appears at the first note only, and applies to all the others.

Chords containing cluster formations or adjacent tones should be notated left-right of the stem bottom to top of chord.

Indicate grace notes using a diagonal line through the corner of the group, intersecting the initial stem and crossbeams.
TIME SIGNATURES
Indicate these by the standard numerical format (not the number above drawn note-value format).

If a change of system or stave is accompanied by a change of time signature then the change must be cued in (prepared) at the end of the previous system (in addition to writing the change at the beginning of the new system).

If the music requires a series of cues or gestures (rather than a beat) organise the gestures into meaningful groups of larger units for ease of performance and co-ordination eg: group a series of seven gestures into two bars, one of 4 the other of 3. Indicate the number of gestures by a single value at the beginning of the bar and number each gesture as it occurs (this is one possible solution).

OTHER INFORMATION
Notated musical information is generally organised on different levels.

At the centre, on the five line stave, is the frequency and durational information (notes).

Information governing volume (dynamics) appears at the level beneath the stave (a dynamic should be placed beneath and just before the note to which it applies).

Other information (eg: mode of attack, pizzicato, change of tempo, indication of manner of playing, etc) generally appears on the level above the stave.

Often, for visual reasons, accents will follow the notehead (ie: on the opposite side to the stem).

Irrationals are placed either above the centre of the crossbeam(s) grouping the notes or (clearer) by means of a bracket which takes in the group with the value or values at the centre of the bracket.

Ties and phrase-slurs are generally positioned opposite cross-beams and stems, though frequently this is not possible.

In complex music, the density of information may require some of the above points to be rethought.

If in doubt, use common sense.

FINAL PROCESSING
Check the parts, carefully, several times. Ideally, someone else should edit them.

Avoid presenting original MS parts for players’ use. Always use copies (eg: clear photocopies) which are far easier to read than originals (you will also need the originals to replace missing parts).

Use covers front and back (or a blank paper) to ensure an opaque part.

Bind parts using a suitable form of binding which allows the pages to open flat (spiral, comb, etc) In some cases judicious use of ‘Magic Tape’ will help solve this problem.

Get the score and parts to the executants on time.

FURTHER READING
Gardner Read, Modern Rhythmic Notation, Gollancz, New York, 1978
MARKING CRITERIA

In general, the University marking criteria given in the marking criteria section for essays applies to all types of Music submission. However, the following notes are intended to clarify how these criteria are interpreted for Composition.

Assessment Credit will be given for:

- Technical competence in handling of musical materials.
- Musical imagination and invention.
- Originality and coherence of musical language and handling of musical forms and structure.
- Clarity and quality of notation and presentation of scores and materials.

CLASS I 90-100%

An outstanding musical composition at the appropriate standard necessary for professional performance and publication, demonstrating a secure and versatile technique, a high standard of musical imagination and invention, originality of musical style, language and treatment of materials.

80-89%

Compositions in this category will demonstrate an excellent standard of compositional technique and musical invention. The composition will show most of the qualities expected of submissions in the highest category, but at a slightly lower level of attainment.

70-79%

Compositions in this category will be of a first-class standard. Works will demonstrate many of the qualities associated with the highest category but not necessarily all of them.

CLASS II:1 60-69%

A good composition, approaching the quality of I at the top end of the scale but falling short of the highest standards in one or more respects. This may, for example, be a technically secure work lacking something in imagination; or a strongly musical work showing some slight technical weaknesses. Further down the scale the limitations will increase somewhat in size and/or number.

CLASS II:2 50-59%

A competent composition having some noteworthy qualities but lacking consistency and falling significantly below the highest standards in some respects. The work will have greater limitations than that of a III, and may show marked weaknesses in one or more areas but with some compensating strengths. Increasing technical weaknesses and limitations of musical imagination and invention will be evident as the mark falls.

CLASS III 40-49%

An acceptable composition showing evidence of musical imagination and technical achievements but limited by weaknesses in both areas, increasingly so as it approaches the lower end of the scale.

FAIL 35-38%

A barely acceptable composition with major deficiencies in all aspects under consideration.

FAIL 0-34%

A composition demonstrating inadequate work with severe technical and/or aesthetic weaknesses.
RECITAL AND PERFORMANCE

GUIDELINES
Final-year recitals should be of the standard required of a diploma-level candidate; this is an extremely demanding module, the outcome of which depends on the merits of the performance of a 35-40-minute, well-balanced, programme. However, it should also be viewed as the culmination of a number of solo performances which students should aim to present throughout the year.

Recitalists are responsible for making their own arrangements regarding accompanists for the recital itself. Indeed, it is essential that all recitalists find an accompanist early in the year in order to establish a close working relationship. (N.B. the term 'accompanist' may be interpreted in the widest sense to include continuo groups or other small instrumental ensembles where appropriate.) Where practicable, accompanists should join recitalists in their instrumental or vocal lessons.

Proposed programmes should be discussed with the module leader during the first three weeks of the autumn semester. This is to give students the benefit of comment as to the suitability of their choice. When submitting the final programme, you should include complete details of movements and timings of all works.

The aim of the recital tutorials is to help students to construct programmes, to discuss aspects of performance and, most of all, to provide a forum in which recitalists can perform and receive feedback. All students should expect to perform publicly at least three times during the academic year preceding the recital in addition to class performances.

Recitals will take place the week before the Easter vacation and the venues will be Lindsay Studio Theatre and the Chapel, depending on timetabling and on the nature of the programme. They will be advertised to attract a public audience.

Students are responsible for submitting their own programme notes using the departmental template provided on the KLE. They are required to submit a final complete copy of their scores for use by the examiners. Please note that the responsibility for paying for any professional instrumentalists involved in a student’s performance rests with the individual student and not with Music.

MARKING CRITERIA
In general, the University marking criteria given in the marking criteria section for essays applies to all types of Music submission. However, the following notes are intended to clarify how these criteria are interpreted for Performance.

AIMS AND SCOPE
An important aim for performers is to demonstrate their ability to produce a balanced programme in terms of styles which also reflects their musical understanding, technical versatility and knowledge of repertoire. It should include, as far as possible, only complete, original works and should constitute a coherent whole. Performers should avoid devoting too large a part of the programme to a single work.

The performance should demonstrate stylistic sensitivity and understanding, including an awareness of historical performance styles. Performers should use good, reliable editions, preferably Urtext. Concerto reductions should be avoided. The examiners must be provided with a copy of each piece in the same edition.

Programmes should be planned in consultation with the instrumental tutor and module tutor (where appropriate).
**PROGRAMME NOTES**
Performers for Solo Performance (MUS-20041) and Recital (MUS-30042) will be expected to provide programme notes, guidance will be given as part of the module content on the KLE. Notes should be well informed and well-presented and at a level appropriate to the audience.

**PERFORMANCE ETIQUETTE**
A professional standard of presentation is required for all performers, for example in dress, entrance and exit, deportment and acknowledgement of applause. Intending recitalists will be encouraged to gain as much experience of live performance as possible.

**PERFORMANCE**
The examination is primarily a test of the student’s ability to give a performance at whatever technical standard. Performers must communicate with their audience, avoiding self-communing and unprojected playing. It may help in this respect if some items are performed from memory, but there is no obligation to do so.

**ASSESSMENT**
Credit will be given for:
- Choice of programme - balance, appropriateness, variety, length.
- Performance - accuracy, presentation, projection, musicality.
- Stylistic sensitivity and understanding - awareness of stylistic considerations, ability to differentiate between different styles, choice of edition, phrasing and articulation, ornamentation, etc.

**SUMMARY - THE EIGHT PERFORMANCE CRITERIA**
- Security and versatility of technique.
- Standard of musicianship and musical understanding.
- Sense of style.
- Suitability of programme.
- Balance/shape of programme/variety.
- Choice of editions.
- Presentation - etiquette, notes, deportment etc.
- Communication with audience - projection.

**SELECTED BIBLIOGRAPHY**
Performers are recommended to read *Musical Form and Musical Performance* by Edward T Cone (Norton, 1968), pp 98, which articulates the need for an analytical approach to musical performance.
CLASS I 90-100% An outstanding performance at the appropriate standard necessary for solo performance in public, demonstrating a secure and versatile technique, a high standard of musicianship and understanding, a sure sense of style and good choice of programme and editions. It is expected that recitals in this category will be of an exceptional quality, given entirely from memory and will demonstrate the highest possible level of attainment in accord with nationally recognised standards of performance at undergraduate level.

80-89% Recitals in this category will demonstrate an excellent standard of performance. The majority of the programme will be given from memory and will show most of the qualities expected of performances in the highest category, but at a slightly lower level of attainment.

70-79% Recitals in this category will be of a first-class standard, part of the programme may be performed from memory. Performances will demonstrate many of the qualities associated with the highest category but not necessarily all of them.

CLASS II:1 60-69% A good performance, approaching the quality of I at the top end of the scale but falling short of the highest standards in one or more respects. This may, for example, be a technically secure and sensitive performance lacking something in projections; or a strongly musical performance showing some slight technical weaknesses, or a technically strong and committed performance revealing some slight musical shortcomings. Further down the scale the limitations will increase somewhat in size and/or number.

CLASS II:2 50-59% A competent performance having some noteworthy qualities but lacking consistency and falling significantly below the highest standards in some respects. The performance will have greater limitations than that of a III, and may show marked weaknesses in one or more areas but with some compensating strengths. Increasing technical weaknesses and limitations of musical understanding will be evident as the mark falls.

CLASS III 40-49% An acceptable performance showing evidence of musicianship and technical achievements but limited by weaknesses in both areas, increasingly so as it approaches the lower end of the scale.

FAIL 35-38% A barely acceptable performance with major deficiencies in all aspects under consideration.

FAIL 30-34% A performance demonstrating inadequate preparation with severe technical and/or musical weaknesses.

20-29% This category may include, for example, performances which break down or are not completed through personal inability.

10-19% A performance which has all the deficiencies outlined in the above Fail categories but which, nevertheless, shows evidence of having benefited from the module.

0-9% A recital falling into this category will have all the deficiencies outlined in the above Fail categories but show no evidence whatever of having benefited from the module.
GUIDELINES

GENERAL
Most Music Technology modules will require the submission of audio and audio-video material on Audio-CD, Data-CD, or Video-DVD. These guidelines apply to all submissions in these formats unless defined otherwise by the course tutor. It is extremely important to adhere to these standards to ensure that your work is assessed correctly; there will usually be specific penalties for failing to conform to these guidelines. In all cases the disc should be clearly labelled. Details of submission requirements are posted on the KLE. Students should refer to those documents, which should also indicate whether or not the submission is anonymous.

SUBMISSIONS ON AUDIO-CD
The CD must be submitted in a flat paper sleeve. The audio tracks in all submitted CDs must be properly indexed in a comprehensive track list comprising no. of the track, track content, track duration in mm:ss. Audio-CDs for submissions must be thoroughly, comprehensibly and elegantly labelled. Student’s number, module title and the academic year must be written on the disk using an appropriate permanent marker. The CD sleeve should also contain the same information. The back must contain a complete track list. Failure to comply these requirements will result in the submission being marked down or failed.

SUBMISSIONS ON VIDEO-DVD
The DVD must be submitted in a flat paper sleeve. The DVD chapters must be properly indexed in a comprehensive track list comprising no. of the chapter, content, duration in mm:ss. Video-DVDs for submissions must be thoroughly, comprehensibly and elegantly labelled. Student’s number, module title and the academic year must be written on the disk using an appropriate permanent marker. The DVD sleeve should also contain the same information. The back must contain a complete chapter list. Failure to comply with these requirements will result in the submission being marked down or failed.

SUBMISSIONS ON DATA-DISC (CD-R OR DVD-R OR EQUIVALENT)
The media must be submitted in a flat paper sleeve. The content of the disc must be indicated on the sleeve. The media for submissions must be thoroughly, comprehensibly and elegantly labelled. Student’s number, module title and the academic year must be written on the disk using an appropriate permanent marker. The front of the sleeve must also contain the same information. The back cover must contain a list of files/folders. Failure to comply with these requirements will result in the submission being marked down or failed.

ASSESSMENT
Some module assessments will take the form of continual assessment (study diaries, studio tasks, quizzes) and others are composite assessment (portfolios, projects, reports). The equivalent workload will comply with the current University guidelines in terms of equivalent word-length of essays for the relevant level of study. The deadlines for the various components assessments will be advised by the tutor through the module information and descriptions contained on the KLE or by the Music and Music Technology office on the relevant noticeboards.
PROTECTION OF DATA

While the department endeavours to protect student work from unauthorised access and data corruption to the best possible standards of provision allowed by available technologies and resources, students are strongly advised to adhere to the following guidelines:

- Students should transfer onto a portable media (CD-R, DVD-R, USB stick, student’s own external hard drive) the data that they feel contain sensitive information in order to avoid accidental or malicious access and/or deletion of the files stored in their personal folders.
- Students should copy their data on a portable media regularly not only to protect the privacy of sensitive information but also to carry out regular data backup to protect their files from accidental cancellations or data loss due to hardware failure, file corruption and virus attacks.
- Students are reminded that our studios are equipped with hardware and software to copy data onto CD-R or DVD-R, and that all students are trained on backup procedures in Level 1.

COMPUTER STORAGE ALLOWANCE

Students may store their project work files on the Music Technology lab computers but there may be restrictions which will be indicated by the module leaders. Students are advised to purchase their own external mass storage device as the School is not in the position to guarantee storage for all students on all workstations. A student’s own storage can also serve as data transfer support and backup support.

MUSIC TECHNOLOGY RESOURCES ALLOWANCE

Restrictions may apply to technology resources and devices, especially closer to deadlines when they are in greater demand. This includes access to studios and workstations as well as the availability of bookable equipment (for example portable recorders, camcorders, etc.).

MARKING CRITERIA

The following list outlines the aspects that Music Technology examiners normally take into consideration when marking creative work submitted as part of assignments or project work. Students are encouraged to discuss the ways in which the aspects listed below apply to the particular project they are working on with their tutors.

LENGTH

The length of the submitted portfolio should meet the requirements; 10% plus/minus word-length will be tolerated but an excess of 10%, i.e. its length or duration is below 90% or if a submission is excessively over-length (anything over 110%) shall be subject to a penalty.

TECHNICAL QUALITY OF THE MATERIALS AND THE MIX

They must both conform to high audio standards.

RELEVANCE

How much a certain piece of work relates to the content of the module for which it was created will determine its relevance. This includes technical tools, strategies, and styles covered during the module or in previous modules.

EVIDENCE OF ENGAGEMENT WITH MODULE CONTENT

Engagement is determined by how much a certain piece of work provides evidence of a student having engaged with the material covered in the module and what level of breadth and depth, both in terms of technical accomplishment and in terms of aesthetic accomplishment within the genre the work is.
EVIDENCE OF EXPERIMENTATION
How much a certain piece provides evidence of a student having successfully experimented with the technical tools and with possible aesthetic avenues of a particular project will be assessed.

STRUCTURE (FOR PIECES OF SONIC ARTS)
There has to be some sense of organisation, not just a catalogue of (however beautiful) sounds. Your piece must demonstrate an ability to structure materials, passages, sections.

DISCOURSE
A piece’s discourse is described as the ability to create and structure expectations and then fulfil or even deny them.

DIRECTION
The piece has to progressively introduce new elements to proceed forward, but should also give reference to the listener as to what has happened before.

PACKAGING
It must compliant to the requirements set out by the Music and Music Technology Office.

EQUALITY AND DIVERSITY
As a leading example of an open and integrated community Keele University strives to be a place where learning, living and working is a positive experience for all. Equality and Diversity is a core value underpinning the University’s mission.

Our equality and diversity vision is for a University and community that strives for:

- Equality of educational opportunity;
- Valuing the rights, responsibilities and dignity of individuals through our commitment to equality and diversity;
- Valuing probity and ethical behaviour.

These values will underpin everything that we do, helping to ensure that equality and diversity is mainstreamed across the University and is evident in our day to day practice. Further details of our work on Equality & Diversity can be found on the University website [http://www.keele.ac.uk/hrss/equalitydiversity/](http://www.keele.ac.uk/hrss/equalitydiversity/)

DISTINCTIVE KEELE CURRICULUM (DKC)
The DKC is the name given to the package of additional opportunities offered to students alongside their academic programmes. It provides you with an opportunity to design your individual student experience, in order to develop your knowledge, skills, attitudes and values and enhance your talents so you can make a difference to your world.

The DKC is made up of the ‘Development Strand’ (opportunities for personal and professional development), the ‘Distinctive Academic Programmes’ which you find at Keele, the ‘Co-curriculum’ (activities that take place outside of the academic programme of study, such as sports and societies) and the ‘graduate attributes’ (a list of 10 qualities Keele graduates are expected to develop). You can find more information on the DKC here: [http://www.keele.ac.uk/distinctive/](http://www.keele.ac.uk/distinctive/)
# FULL LIST OF MUSIC AND MUSIC TECHNOLOGY MODULES IN 2014/15

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<td>MUS-10030</td>
<td>Ensemble Performance</td>
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<td>MUS-30038</td>
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<td>MUT-30002</td>
<td>Digital Arts Creative Portfolio 1</td>
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<tr>
<td>MUT-30010</td>
<td>Composing with interactive Computer Transformation</td>
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<td>MUT-30004</td>
<td>Music Programming</td>
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<td>MUS-20042</td>
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<td>MUS-20043</td>
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<td>MUS-30039</td>
<td>Contextual Studies 2 - ISP</td>
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<td>MUS-30040</td>
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<td>MUT-10004</td>
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<td>MUT-20002</td>
<td>Creative Sound Design</td>
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<tr>
<td>MUT-20007</td>
<td>Record Production in Theory and Practice</td>
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<td>MUT-20008</td>
<td>Introduction to DSP</td>
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<td>MUT-30001</td>
<td>Colloquia in Electroacoustic Music</td>
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<tr>
<td>MUT-30005</td>
<td>Digital Arts Creative Portfolio 2 – ISP</td>
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</tbody>
</table>
Once you have read the handbook please fill in your acknowledgement form by clicking on this link:

2014-15 Handbook Acknowledgement form