

Department of Music

Postgraduate Information

2011 - 12



The Graduate School
of Arts and Humanities

www.bris.ac.uk/arts/gradschool

Your primary source of **general** information on your subject of study is the departmental website. You will find staff profiles and contact details, information on resources and research seminars, and much more.

www.bris.ac.uk/music

For specific programme information on each MA, please see the course and unit pages on Blackboard.

This document is designed to give you specific information on the resources available to you in your Department. Used in conjunction with the Postgraduate Handbook, and with the Blackboard course pages for MA programmes, we hope that it will give you the information that you need as you progress through your studies here at Bristol.

Important note: The information within this document has been checked, but there may be errors. Please inform the Graduate School if you find any.

1. People

For MA students, your Personal Tutor is the first point of contact for pastoral matters:

MA in Composition of Music for Film and TV:

Dr Neal Farwell (TB1)

Neal.Farwell@bristol.ac.uk

0117 331 4061

Dr Michael Ellison (TB2)

Michael.Ellison@bristol.ac.uk

0117 331 4057

Composition pathway

Dr Micheal Ellison

Michael.Ellison@bristol.ac.uk

0117 331 4057

Medieval Music pathway, Musicology pathway:

Dr Emma Hornby

Emma.Hornby@bristol.ac.uk

0117 331 4048

Russian Music pathway

Dr Emma Hornby (TB1)

Dr Pauline Fairclough (TB2)

Pauline.Fairclough@bristol.ac.uk

0117 331 4038

Performance pathway, Practical Performance pathway, Music Theory Pathway:

Dr Glyn Jenkins

W.G.Jenkins@bristol.ac.uk

0117 331 4046

You may also contact the Programme Director about any academic concerns:

MA in Music (Pathways):

Dr Emma Hornby

MA in Composition of Music for Film and TV:

Dr Neal Farwell (TB1)

Dr Michael Ellison (TB2)

For research students, your first point of contact is your Supervisor. Overall responsibility for research students is held by the Head of Subject,

Professor John Pickard

John.Pickard@bristol.ac.uk

0117 331 4049

The administrator for Music is Alison Johnston. Alison is based in the Graduate School at 7 Woodland Road.

Alison.Johnston@bristol.ac.uk

0117 331 8442

Student Representation

Postgraduates are represented on the Departmental Student-Staff committee, which reports to the Departmental meeting with recommendations. Postgraduate representatives, MA students and Research students, will be elected in the Autumn Term.

2. Facilities & Resources

Victoria Rooms - opening times, security and safety issues

Mondays-Thursdays: 8.00am until 9:30 pm

Fridays: 8.00am until 5:30pm

You should leave the building promptly at these closing times to allow time for the porters to check the premises before setting the alarms. The building is open at weekends for occasional concerts, study-days and external bookings: any changes to the normal hours of opening will be advertised in the foyer. You should always enter and leave via the main door at the front.

For reasons of security, you need to be vigilant at all times. Please follow these simple guidelines:

- never leave valuables unattended anywhere in the building
- never use the emergency exits to leave the building - except in a genuine emergency; these cannot be locked after you, and if left open, they provide easy access for intruders
- always make sure that your locker is securely locked

Please report any suspicious behaviour to the Porters or to someone in authority.

Lockers and storage cages are used entirely at your own risk - the University cannot accept responsibility for any loss or damage to personal possessions. Do therefore take out appropriate insurance cover for your instrument(s) and other personal valuables.

Make sure that you are familiar with emergency exits and evacuations routes from various parts of the building. On hearing the fire alarms, you should evacuate the building as quickly and as calmly as possible and congregate by the fountains in front of the building. Take only personal valuables and easily portable instruments that are immediately to hand. Do not attempt to fetch belongings from cages, lockers or from any other rooms. If you are the last person to leave a room, close the door behind you.

A 'no smoking' rule applies to the entire Department.

Any accidents in the Department should be immediately reported to the Porters, the Department Office, or the Health and Safety Office: Telephone number: 88780 (internal) 0117 928 8780 (external).

You are not permitted to bring your own mains electrical equipment into the Department. Under the terms of institutional insurance, such apparatus has to be checked for safety. Nor should you attempt to move any pianos or other heavy equipment. The University cannot accept responsibility for personal damage or accident caused by such activities. If in doubt, check with the Porters or the Department Office.

First Aid boxes are located in the Department Office, in the Porter's Lodge, and in the Studio.

Music Sub-Office

Normal opening times during term: 9.30 – 1.00, 2.00 – 4.00 on Monday, Tuesday, Thursday and Friday. 9.30 – 12.15 on Wednesdays.

Study and Resource Centre (SARC)

Normal opening times during term: 9.30 – 4.00 on Monday, Tuesday, Thursday and Friday. 9.30 – 12.15 on Wednesdays.

Borrowed scores must be signed for in the appropriate book and may be retained for a fortnight only; fines become payable for overdue items. The number of scores you can take out is restricted to three at a time. Please do not exceed this limit, because by doing so you reduce the value of the collection for others. Try to return any borrowed scores sooner than a fortnight if possible. Reference books, of course, may not be taken out at all. Records, CDs and tapes may only be played in the Listening Room - they must not be taken out of the Department. Videos and DVDs (opera especially) are catalogued in the Resource Centre and may be viewed in the Listening Room. Your main source for scores and books on music is the Arts and Social Sciences Library (see Library Resources, below).

Computer room (S1)

The main computer centre is Room S1. It will be available for you most of the time that the Victoria Rooms are open, but occasionally it has to be used for class demonstration purposes.

Postgraduate Work Room

The Music Postgraduate Work Room (G7) is primarily intended to provide a dedicated space for postgraduates to work (including networked computing facilities). There are also limited tea and coffee making facilities and some seating space allowing for social activities. This is a good way of meeting fellow postgraduates.

Access is by keypad entry. By signing for the keypad code, you will agree to the following conditions of use:

- you must not disclose the keypad entry code to third parties
- you must not allow unauthorised students to use the room or its facilities which are for the use of registered PG students within the Music Department ONLY
- you must not interfere with the computers or their software (problems should be referred to Jonathan Scott)
- you must not introduce any electrical equipment of your own without first having it tested for safety (please refer to Jonathan Scott)
- you must adhere to general departmental Health and Safety guidelines when using the room
- you must not abuse the facilities which are principally for academic use (there have, for instance, been cases reported of people sleeping in the room overnight; that MUST NOT happen)
- if your fellow students are working in the PG common room, for instance at the computers, please save social business for later or find another place to talk
- you must not smoke in the PG common room
- please keep the room tidy and in a clean and healthy state; it is not intended as a store room for personal belongings, for which the university can accept no insurance liability whatsoever
- please report any actual or potential security or safety issues either to the Porters or someone in authority

Practice Rooms

When the building is open, you may freely use the practice rooms in the basement. You should note, however, that their use is restricted from time to time as, for example, when concerts are taking place in the Auditorium or when they are being used for instrument tuition.

In addition, the following rooms can be booked for practice by music students by booking a time on the lists that go up every week outside the Music Department Office: Auditorium, Recital Room, Victoria's Room, G12, Harley Room. The Steinway in the Auditorium is not available for general practice and can only be used for concerts and by final year and MA recitalists shortly before their recitals.

Vocal and instrumental lessons

If you are registered for the performance route within our MA, the Department will pay for up to 16 lessons on your main instrument or voice over the course of the year.

If you have a legitimate reason for being unable to attend a lesson that has been scheduled, you **MUST** let your teacher know by phone or email by 4.00 p.m. at the very latest on the previous day. If you fail to do this, the lesson will be paid for in the normal way; your teacher will inform the Department of your failure to give adequate notice and, as a consequence, you will be required to reimburse the full cost of £40 to the University. An invoice will be issued directly to you and this must be paid promptly. You are reminded that you are not permitted to graduate at the end of your final year until all outstanding debts to the University have been paid.

Teachers will provide the Department with full details of the dates of all lessons given, including those missed without the required notice.

If you have not heard from your teacher (or, in some cases, from the Department) by the end of week 1, please contact Sarah Greenaway in the Graduate School. You should ideally receive your first lesson in the first teaching week of term, and certainly not later than the second week.

The times of your lessons must not conflict with any of your academic or practical activities in the Department; you are required to attend all your academic classes and all rehearsals for any ensembles in which you are involved.

If you are not happy with the teaching arrangements that have been made for you, you should contact the Performance pathway tutor, Dr Glyn Jenkins, at the earliest opportunity. After week 4 in the Autumn term, a change of teacher cannot be permitted.

Alexander Technique

Do you suffer from postural problems when you are performing or carrying out any other academic activities? If so, Alexander Technique may provide the solution. Classes take place in the Department on Tuesdays; numbers, however, are limited and you should attend the first session without fail. Look out for details on the noticeboard in the Octagon.

Library Resources

Most materials for music students are found on the second floor of the Arts and Social Sciences Library, but you may also use, and borrow from, any of the University Libraries. You will find full information on library resources and how to access them, in Section 1.10 of the Postgraduate Handbook. Training is a part of the Research Skills for Musicians unit (mandatory for MA in Music students) but you can contact the Music Librarian, Meg Cox for personal advice and help at any time. Her email address is: Megan.Cox@bristol.ac.uk

In addition to timetabled training in library resources, Information Services offer a range of training in IT and other transferable skills. Do check here to see what's available, and take advantage of the help that is offered:

www.bris.ac.uk/is/learning

Bristol Central Library

The Arts and Social Sciences Library has copies of most of the books and scores that will be recommended to you. But these are in great demand, and there will be times when you may not be able to access the sources that you need. It is well worth bearing in mind, therefore, that there is also a very substantial collection of CDs, scores and books in the Bristol Central Library on College Green, next to the Cathedral. For membership details, see:

www.bristol.gov.uk/ccm/content/Leisure-Culture/Libraries/how-to-join-the-library.en

Before collecting your library card, you will need to show proof of your name and Bristol address. NUS cards are not accepted.

Bristol Music Shops

Providence Music, Bristol, offers a wide selection of CDs, DVDs and printed music at very competitive prices. They are an independent business specialising in classical and educational music staffed by friendly and knowledgeable music graduates. They can supply anything from books,

single CDs to sets of vocal scores or orchestral parts for your next concert. All University students with a BUMS card receive a 10% discount on printed music and accessories (e.g. manuscript, reeds and batons). You will find them at 1, St. George's Road, down at the bottom of Park Street, near the Cathedral. Their telephone number is (0117) 927 6536, and you can email them on: shop@providencemusic.co.uk

Victoria Rooms car park

You are not be permitted to leave your cars in the Victoria Rooms car park between between 8.00 a.m. and 5.00 p.m. on weekdays. Illegally parked cars are liable to be clamped. Access for the delivery/collection of large instruments will be allowed but the reception staff must first be consulted.

Awards and prizes available to postgraduates

J. H. Britton Fund for Music: grants are available from this fund to help students attend summer schools of masterclasses. Apply in writing to the Head of Education, Dr Glyn Jenkins
W.G.Jenkins@bristol.ac.uk

Ladyman Bequest: this is to enable members of the Music Department to attend a chamber music course, normally in a vacation. If you are involved in an ensemble and would like to attend such a course, you may be eligible. Apply in writing to the Head of Education, Dr Glyn Jenkins.

Choral and Organ Scholarships: the University offers organ scholarships at St. Mary Redcliffe, Bristol Cathedral and St Paul's Church, Clifton. Choral scholarships are also available at Redcliffe and the Cathedral. For advice on these scholarships, speak to Dr Glyn Jenkins.

Raymond Warren Prize in Composition: this was endowed on the retirement of Professor Warren in July 1994 in recognition of his unique contribution to the teaching of composition at the University of Bristol and his own distinguished work as a composer. The prize will be awarded to a final year student or a postgraduate on the basis of outstanding achievement or potential in musical composition. Potential candidates should discuss the matter with their composition tutors before making a written submission to the Head of Education. This should contain a record of their achievements in the field of composition, together with a proposal for the use of the prize money. Normally the prize will be awarded for use in the next academic year in such a way as to enrich the

development of experience of the prizewinner(s) and, through that, the study of composition in the Department of Music.

3. Events

Research Seminars

Research Seminars take place on Tuesday afternoons in term time, at 4.30pm in the Victoria Rooms. Postgraduate students are strongly encouraged to attend.

Participation in University and Department Music

It is hoped that you will all participate in our various orchestras and choirs and join us for our lunchtime concerts on Wednesdays.

Details of all music events are given on the website: www.bris.ac.uk/music/events

4. Guidelines for the Presentation of Written Work

Illustrations

All illustrations (musical or otherwise) should be numbered for reference and, preferably, inserted in the text at the appropriate points. However, long musical extracts, work-lists and large diagrams may be appended to the main literary text. Musical illustrations should be clearly identified with full details of the work, movement, bar numbers and instrumentation as applicable.

You should avoid reproducing musical examples from the books that you read. It is far better that you should either find your own extracts from scores, or make your own copies of the relevant bars (either by hand or on computer).

Titles

In your essay writing, you should always italicise the titles of books and journals, and also the real (as opposed to generic) titles of pieces of music, e.g.:

We learn from *Berlioz's Grand Traité d'Instrumentation* that.....

Many volumes have been written about Beethoven's *Missa Solemnis*.....

Use single quotation marks for journal articles, chapter titles or song titles (but italics for titles of song cycles or musicals):

The first song of Schumann's *Dichterliebe*, 'Im Wunderschönen Monat Mai', is.....

Names of ensembles and generic work titles simply need capital letters, e.g. The Rolling Stones, the BBC Philharmonic, Piano Concerto no. 1.

There is no need to capitalise genres, i.e. jazz, opera, musical theatre, folk song, etc.

Bibliography

It is essential that all sources to which you have referred are included in the Bibliography that appears at the end of your essay or dissertation. Referencing conventions vary slightly, and you will encounter several systems in your background reading. The most important thing is to adopt a clear method, and to apply it consistently. The most commonly encountered procedures for ordering entries in the Bibliography (recommended by this Department) are listed below:

a) for books, provide the following information:

- the surname of the author, followed by other names or initials as they appear in the publication
- the full title ***in italics***
- the place of publication, the name of the publisher and the date of publication **in round brackets**. (These details normally appear on the internal title page and the page which gives such information as the ISBN number, i.e. the International Standard Book Number.)
- if you refer to a reprint of an earlier publication, this should be shown.
- if no publication date is given, simply insert: n.d.

Examples:

Jackson, Timothy L., *Tchaikovsky: Symphony No. 6, 'Pathétique'* (Cambridge: Cambridge University Press, 1999).

You must make it clear if the book has been translated or compiled by an editor:

Dahlhaus, C., trans. W. Austin, *Aesthetics of Music* (Cambridge: Cambridge University Press, 1982).

Kearney, Leslie, ed., *Tchaikowsky and His World* (Princeton: Princeton University Press, 1988).

Herbert, Trevor, *Music in Words: A Guide to Researching and Writing About Music* (London: The Associated Board of the Royal Schools of Music, 2001, repr. 2003).

b) for articles from a journal or a chapter from an edited book, provide the following information:

- the surname of the author, followed by other names or initials as they appear in the publication
- the title of the article or chapter in normal print in single inverted commas
- the title of the journal or edited book ***in italics***
- for articles, the volume number, the year of publication (**in brackets**) and the precise page numbers
- for chapters from edited books, the name of the editor, the full title of the book ***in italics***, the place of publication, the name of the publisher and the date of publication **in round brackets**, and the precise page numbers

Examples:

Poznansky, Alexander, 'Tchaikowsky's Suicide: Myth and Reality', *19th Century Music*, 11.ii (1988), 199-220.

Butt, John, 'Choral Music', in Jim Samson (ed.), *The Cambridge History of Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2002), 213-36.

c) for material from the internet, provide the following information:

- name of author
- title of article/chapter
- full web site URL address
- date on which the site was accessed

Example:

Pickett, Philip, 'J. S. Bach: the Brandenburg Concertos – a new interpretation', <www.recorderhomepage.net/brandenburgs.html> accessed 8/8/2007

You should note that items that are found through JSTOR should not be listed in this way; they are cited as journal articles in the standard way as shown in (b) above.

- d) for an article from a dictionary or encyclopedia, adopt similar procedures to (b) above:

Example:

Buelow, George J., 'Rhetoric and Music §1 Up to 1750' in *The New Grove Dictionary of Music and Musicians, Second Edition* (London: Macmillan, 2001), 21, 262-70.

- e) for an unpublished dissertation, show the following information:

Oleskiewicz, Mary A., 'Quantz and the Flute at Dresden: His Instruments, his Repertory and their Significance for the *Versuch* and the Bach Circle' (PhD diss., Duke University, 1998).

The overall bibliography should be arranged alphabetically by author. If there are several works by the same author, you should list them in the order of publication, starting with the earliest.

The use of capital letters can be a little problematic. As a rule, only important words take a capital, not conjunctions, prepositions or (in)definite articles

Footnotes

Footnotes can be used for two purposes. First, and most importantly, they record the sources of the information that is given in your essay. Secondly, they can be used to expand on a point made in the text, but as a general rule, this is something to be avoided. If a point is worth making, include it in your main text!

You are expected to provide appropriate citations for all quotations and references in your work. That said, there is no need to provide a reference for every routine fact; you do so only for those sections that either quote or paraphrase sections from the sources that you have used. There are various ways of doing this, but our recommendation is that you should provide clear references at the bottom of the page. (Just occasionally, references do appear in a single section at the end of the document).

At the end of the quotation, or at the end of the sentence in which the reference occurs, insert a superscript numerical footnote indicator (most word-processing packages will do this for you

automatically if you choose 'Footnote'; they also keep your footnotes in the correct numerical sequence).

On the first occasion that you refer to a book or article, you should provide the full information as it appears in the bibliography, though here, the first names or initials normally appear before the surname. Whatever the kind of source, you should show clearly the page numbers for the section or sections involved:

¹ Timothy L. Jackson, *Tchaikovsky: Symphony No. 6, 'Pathétique'* (Cambridge: Cambridge University Press, 1999), 45-7.

If the following footnote refers to the same source, you may use the abbreviation *ibid.*, plus the precise page numbers:

¹ Timothy L. Jackson, *Tchaikovsky: Symphony No. 6, 'Pathétique'* (Cambridge: Cambridge University Press, 1999), 45-7.

² *ibid.* 49-51.

If this same source is referred to rather later in your essay or dissertation, there are two methods available; first, you can abbreviate the details given earlier so that only the surname of the author appears along with a shortened title and page number(s):

¹ Timothy L. Jackson, *Tchaikovsky: Symphony No. 6, 'Pathétique'* (Cambridge: Cambridge University Press, 1999), 45-7.

(later footnote)

²⁸ Jackson, Tchaikovsky, 65-8.

When abbreviating a title, it is customary to drop an initial definite or indefinite articles and to show only the words up to and including the first noun, e.g. *The Thematic Process in Music* would simply become *Thematic Process*.

In an essay, footnotes should be numbered consecutively from the start of the essay through to the end. In a dissertation, however, they are numbered consecutively only within chapters; at the start of a new chapter, you will go back to a figure '1'.

The Harvard System

You will often encounter the Harvard system of referencing in the books and articles that you will be reading. Here, the date of publication appears immediately after the name of the author:

Jackson, Timothy L. (1999), *Tchaikovsky: Symphony No. 6, 'Pathétique'*, Cambridge: Cambridge University Press.

References in the footnotes then become:

¹ Jackson, 1999, 45-7.

Alternatively, the reference can be incorporated into the main body of the text, e.g:

Leopold Mozart's interests also extended to a collection of microscopes (Till, 1992, 10).....

The Harvard system is simple and clear, but it tends to make the footnotes look somewhat stark; furthermore, many readers find frequent in-text citations extremely irritating and disruptive.

With regard to footnotes and bibliography, the most important point to bear in mind is this: whichever system you adopt in your work, it is essential that you should be **absolutely consistent** in every detail.