THE UNIVERSITY *of* EDINBURGH
Edinburgh College of Art

MSc/Diploma in Acoustics and Music Technology

Programme Handbook

Programme Director
Dr Michael Newton

2013/2014

Disability Statement

A copy of this document can be made
available in alternative formats
(Braille, large print, electronic, audiotape),
on request from the Postgraduate Office.

Anyone requiring additional support relating to disability, i.e. note-taking, proof reading, etc., should make a first approach to their Programme Director and/or the Student Disability Service.

Contact the Student Disability Service:
Telephone 0131 650 6828
Email disability.service@ed.ac.uk

Further information can be found at
www.ed.ac.uk/student-disability-service

MSc/Diploma in Acoustics and Music Technology

PROGRAMME HANDBOOK 2013-2014

This handbook is intended to provide students with basic information on the programme content, aims and objectives, teaching and assessment, support and other issues. It indicates what is expected of you, and will help you to make the most of your time at this University. It should be read carefully and frequently, and used in conjunction with other material provided by the University and the Reid School of Music, especially the *Code of Practice for Taught Postgraduate Programmes:* http://www.docs.sasg.ed.ac.uk/AcademicServices/Codes/CoPTaughtPGProgrammes.pdf, and the Students' Association *Postgraduate Handbook.* Questions or problems should be addressed in the first instance to the Programme Director.

Note: This handbook is published by the Reid School of Music to give information to candidates about the MSc/Diploma programme. This programme handbook does not supersede the University regulations, and the formal requirements for the programme are as set out in the University's Degree Regulations and Postgraduate of Study (http://www.drps.ed.ac.uk/13-14/regulations/postgrad.php); a copy of the Degree Programme Table (DPT) for these programmes appears on page 9 of this document.

For A copy of the University of Edinburgh Taught Assessment regulations follow this link: http://www.docs.sasg.ed.ac.uk/AcademicServices/Regulations/TaughtAssessmentRegulations2013-14.PDF

Every effort has been made to ensure that the information in this handbook was correct at the time of going to press. However, details are subject to change during the course of the year, and will then be notified to students as appropriate.

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DIRECTORY

The Reid School of Music, Edinburgh College of Art - Alison House, 12 Nicolson Square, Edinburgh, EH8 9DF

Edinburgh Area Direct Dialling   Prefix the Extension number with "6"
National Direct Dialling   Prefix the Extension number with "0131 6"
International Direct Dialling   Prefix the Extension number with "44 131 6"

Academic Staff		Room	E-mail	Tel.
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Dr Matt Brennan	Chancellor's Fellow	210	m.t.brennan@ed.ac.uk	50 2803
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Prof Arnold Myers	Professor	Reid Hall	a.myers@ed.ac.uk	
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Dr Jenny Nex	Curator			
Dr Sean Williams	Leverhulme Fellow	307	sean.williams@ed.ac.uk	
Dr Benedict Taylor	Chancellor's Fellow	111	TBC	TBC
Dr Christopher Field	Honorary Fellow			
Prof David Kimbell	Professor Emeritus			
Prof Nigel Osborne	Professor Emeritus			

* = Staff based in James Clerk Maxwell Building, Kings Buildings
^ = Staff on Sabbatical in Semester 2

Administrative Support		Room	Email	Tel.
Brad Herbert	Undergraduate Administrative Assistant	212	brad.herbert@ed.ac.uk	50 2422
Lyndsay Hopes	Senior Secretary (Postgraduate Taught)	Evolution House	Lyndsay.hopes@ed.ac.uk	51 5735
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				2427
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Matt Collings	Studio Assistant	G13	TBC	51 4320
Reid Music Library, George Square				
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St Cecilia's Hall & Museum of Instruments				
Dr Darryl Martin	Principal Curator		darryl.martin@ed.ac.uk	50 2806
Prof Arnold Myers	Chairman		a.myers@ed.ac.uk	
Dr Jenny Nex	Curator			
John Raymond	Assistant Curator		j.raymond@ed.ac.uk	50 2805
Reid Concert Hall Museum of Instruments				
Dr Darryl Martin	Principal Curator		darryl.martin@ed.ac.uk	50 2806
Prof Arnold Myers	Chairman		a.myers@ed.ac.uk	
Dr Jenny Nex	Curator			

Associated Staff	Title		Email	
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Dr Darren Hendrie	Lecturer		d.a.hendrie@sms.ed.ac.uk	
Dr Daniel Watts	Lecturer		daniel.watts@ed.ac.uk	

THE PROGRAMME DIRECTOR

The Programme Director is responsible for the running of the Programme, including coordination of teaching and assessment, and programme evaluation. The Programme Director aims to facilitate your orientation and progression through the programme, from initial induction through to transition to the project/dissertation stage, and final completion; and is also available as the first line of pastoral support (see below).

PROGRAMME DIRECTOR FOR THE MSc IN ACOUSTICS AND MUSIC TECHNOLOGY (AMT MSc)

Dr Michael Newton
Edinburgh College of Art
James Clerk Maxwell Building
Room: 1604
P: (0131) 650 5865
E: michael.newton@ed.ac.uk

PERSONAL TUTORS

From Academic Session 2013-2014, The University of Edinburgh is introducing a Personal Tutor system for the benefit of all postgraduate taught students. All students will be allocated a Personal Tutor and further information will be made available.
http://www.ed.ac.uk/schools-departments/academic-services/personal-tutors

Attendance Monitoring of All Students

The Legislation passed recently by the UK Government relating to Points-Based Immigration requires all universities to monitor the attendance of their international students. In the College of Humanities and Social Science, we intend to meet this duty by monitoring the attendance of all our students, as this will give us a positive opportunity to identify and help all students who might be having problems of one kind or another, or who might need more support.

Any non-attendance of international students may affect your sponsorship status.

SUPPORT SERVICES

Academic Support. The University is well provided with specialist support services through the Main Library, Computing Services, etc. These may be approached directly or through the Programme Director. Study skills, English language tuition, and many other general forms of support for students' academic development are also available.

Pastoral Support. Students should feel free to bring problems of any kind (academic, medical, personal, religious, etc.) to the attention of the Programme Director. It is their responsibility to do so immediately where the problem may affect their academic performance. The Programme Director will discuss and, where relevant, suggest solutions for any problems with academic work, and may ask other members of staff to help where appropriate. For problems that are essentially non-academic the student can if necessary be referred to counselling or other specialist support. These and other services, such as *The Advice Place* (Bristo Square, phone: 0131 650 9225,

), may also be approached directly if preferred. See also sources of specialist support listed in Appendix III of the *Code of Practice for Taught Postgraduate Programmes*.

STUDENT REPRESENTATION AND PARTICIPATION

Students should elect one of the class as Class Representative, who will be invited to join the Reid School of Music Staff-Student Liaison meetings. Additionally, all students are invited to give full and free comments and opinions on all aspects of the programme, both to the Programme Director and to other members of staff, at any time. Note, however, that course organisers may not in all cases be able to provide immediate or written responses to comments.

UPDATING PERSONAL INFORMATION

Via Student Self Service Students can view and edit personal and study details within their MyEd Portal. The Student Personal Details channel allows students to review their contact details, address information & emergency contacts. It also provides the ability to edit certain personal details directly.
http://www.euclid.ed.ac.uk/student/Student_Self_Service.htm"

TEACHING QUALITY ASSURANCE

The quality of teaching on all University programmes is regularly monitored both externally and internally. Student feedback is an important part of this process. Even more importantly, student feedback and evaluation is a very highly valued input to curriculum and programme review. Students are asked to complete and submit assessment forms for each course; these are issued at the end of each semester. These forms augment, but do not replace, the less formal processes of raising issues or making comments directly to teaching staff. We strongly encourage all comments, it being assumed that students will be at all times constructive, even if sometimes critical, in their feedback. Students are also encouraged to complete the annual University questionnaire for taught postgraduate students, details of which will be made available in May/June.

COMPLAINTS PROCEDURES

- Complaints should be brought up in the first instance with the Programme Director or the Head of the Reid School of Music. Where necessary, other University procedures may apply. http://www.ed.ac.uk/schools-departments/student-academic-services/student-complaint-procedure/student-complaint-procedure

ADDITIONAL COSTS

Students should be aware that additional costs may arise in connection with any activities that involve travel, e.g. site visits, and possibly in relation to summer projects. Please take careful note of the additional sources of funding specified in Appendix E, as non-compulsory travel costs are not normally covered by the programme.

OTHER RELATED DOCUMENTS

University regulations and other important information for all students: http://www.drps.ed.ac.uk/13-14/regulations/postgrad.php

STATEMENT RE USE OF SOCIAL MEDIA

While there are many cautionary tales about the use of social media and the 'digital footprint', there are also many positives to engaging with it. There have been many examples recently of students and graduates using social media to network and, in some cases, find employment. Social media allows easy exchange of information and ideas and can provide a powerful platform for discussion - all of which is within the control of the account owner. Do not be afraid to engage with debate but do remember that what goes on the internet stays on the internet – you need to remember that a future employer may discover things about you that you would prefer to keep private. We expect you to be courteous in your postings and to not make personal or hurtful comments about other students or staff. You should ensure your comments are lawful, ie are consistent with legislatively protected areas of equality and diversity, and do not constitute a disciplinary offence under the University's code, which include offensive behaviour (in writing as well as actual) and bringing the University into disrepute.

KEEPING IN CONTACT

Email is now the formal means of communication by the University with its students.

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

If you already have a web-based e-mail account and think that you are unlikely to check your UoE e-mail account, it is your responsibility to set up a forward on the UoE account to ensure that all official University communications are received. There are on-screen instructions if you wish to do so – please see: http://www.ed.ac.uk/schools-departments/information-services/services/computing/comms-and-collab/email/webmail/forwarding

Notice Board: There is a designated postgraduate notice board in the foyer of Alison House. General notices and notices of prizes, scholarships and competitions are displayed on the ground floor.

Change of Address: Students must notify Lyndsay Hopes in the ECA Graduate Office and Registry immediately of any change of either home or term-time.

INNOVATIVE LEARNING WEEK

During the academic session 2013-14 the University Innovative Learning Week will take place from 17-21 February 2014. Normal teaching will be suspended during this week, replaced by a range of activities for students at all levels. All postgraduate students will be expected to attend and/or participate in activities in ECA.

DEGREE AIMS AND OUTCOMES

The aim of the Acoustics and Music Technology (AMT) MSc/Diploma programme is to develop skills in the interdisciplinary area of music, acoustics and audio technology. The emphasis is on science, computers, and technology in the context of musical and multimedia applications. Graduates

should have a thorough understanding of the scientific foundations of the appropriate technologies, as well as an understanding of their role in a wider creative arts environment.

AMT MSc PROGRAMME OVERVIEW [PART I]: CREDIT REQUIREMENTS

Students taking the Programme can study for either a Master of Science (MSc) degree or a Postgraduate Diploma in Acoustics and Music Technology. The University's teaching year[1] is divided into two Semesters, Semester 1 running from mid-September to mid-December and Semester 2 from early January to late March. The Diploma Programme comprises taught courses across both Semesters, while the MSc supplements that with a Final Project assessed by dissertation, to complete a full year of study.

The University has adopted the Scottish Credit and Qualification Framework (SCQF[2]), which places educational courses in Scotland on a common scale. In the SCQF each course is worth a certain number of *Credit Points* at a particular *Level*. All courses on the taught component of the Programme, whether compulsory or elective, are worth either 10 or 20 credit points each, depending on the course. Only courses at level 10 or 11 are relevant to the programme (most courses are worth 20 credits at level 11).

The University has defined models for Taught Postgraduate Masters Degrees such as the Acoustics and Music Technology MSc Programme. The requirements are summarised in Table 1.

Table 1: Credit requirements for the award of an MSc/Diploma in Acoustics and Music Technology.

1) <u>REQUIREMENTS FOR THE AWARD OF MSc</u>
- To qualify for the award of MSc, the student must obtain 180 credits at an appropriate level and grade. The overall mark for each taught component course must be at Master's grade (50% and above), with the exception listed below. The final project must also be passed at or above a grade of 50%.
- I. The taught component comprises 120 credits. These credits must be taken at a mixture of levels 10 and 11.

    i. At least 90 of the taught component credits must be taken at level 11.
    ii. Up to 30 taught component credits may be taken at level 10.

- II. A maximum of one taught component course may be passed by a student at a grade between 40-50%, as long as the overall taught component average remains above 50%
- III. The final project component comprises 60 credits at level 11, and this takes place during the University's summer block (approximately May until mid-August). Progression to the final project can only take place if the student successfully completes the taught component of the MSc by the end of Semester 2.

2 <u>REQUIREMENTS FOR THE AWARD OF DIPLOMA</u>

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[1] Academic Year and Semester Times: http://www.ed.ac.uk/news/semester-dates/
[2] Scottish Credit and Qualification Framework: http://www.scqf.org.uk

- To qualify for the award of diploma, the student must obtain 120 credits at an appropriate level and grade. The overall mark for each taught component course must be at diploma grade only (40% and above), with the exception listed below, No final project is undertaken.
  - I. The taught component comprises 120 credits. These credits may be taken at a mixture of levels 10 and 11.
  - i. At least 90 of the taught component credits must be taken at level 11.
  - ii. Up to 30 taught component credits may be taken at level 10.
  - II. A maximum of one taught component course may be passed by a student at a grade between 30-40%, as long as the overall taught component average remains above 40%.

Note that for the award of an MSc there is an allowance for up to 30 credits to be taken at level 10. Such credits may arise when certain elective taught courses are taken, as listed in the Degree Programme Table (DPT; see next section and or Appendix A).

Note also that Final students are expected to be in Edinburgh throughout the final project period. Some further details of progression procedures are given in Section 4.5 below.

AMT MSc PROGRAMME OVERVIEW [PART II]: COMPULSORY AND ELECTIVE COURSE REQUIREMENTS

The taught component of the AMT MSc/Diploma comprises 120 credits at Level 10 or 11. As outlined in Table 1, at least 90 of these credits must be taken at Level 11 (see previous section).

The 120 taught component credits are normally spread equally across Semester's 1 and 2 (i.e. 60 credits per Semester), though there may be flexibility in this requirement at the discretion of the Program Director. Of the120 taught component credits, 60 credits (at Level 11) come from the three core compulsory courses, listed below, with the remaining 60 credits chosen by students as appropriate from the Degree Programme Table (elective courses).

TAUGHT COMPONENT OF THE MSc

Compulsory courses

Three compulsory courses form the core of the taught component of the AMT Programme. These are worth 60 credits in total, with each of the courses worth 20 credits at Level 11. These core courses are:

Code	Course Name	Period	Credits
MUSI11034	Postgraduate Musical Applications of Fourier Theory and Digital Signal Processing	Semester 1	20
MUSI11047	Acoustics	Semester 1	20
MUSI11048	Physics-based Modelling of Musical Instruments	Semester 2	20

In order to make up the remaining 60 credits of taught courses over the academic year, so that a total of 120 credits are obtained as per the MSc/Diploma requirements, elective courses must be chosen during each Semester. These elective options are described below, but attention is drawn to the fact that due to timetabling issues not all theoretically viable combinations of these courses are possible in practice. The fluid nature of University timetabling means that students are expected to discuss and decide upon their elective courses with the Programme Director at the start of the Programme.

The core courses must be taken by all students, unless you have taken a very similar course at this or another institution. In such cases you may, at the discretion of the Programme Director, be granted

an exemption; you will then take an additional option in place of the exempted core course. Please note that Appendix A also lists these course requirements and options.

It may be possible for students to take other courses offered by the University that are not on the DPT if they are appropriate and timetable suitably. This is at the discretion of the Programme Director. *Please also note that the total number of elective courses taken at Level 10, spread over both Semesters, must not exceed 30 credits.*

Elective taught component courses in Semester 1
The occurrence of two core courses in Semester 1 means that a student must usually choose a further 20 credits worth of taught courses, in order to make up the 60 credits normally expected for Semester 1. These 20 credits may be chosen from the following available courses:

Code	Course Name	Period	Credits
ARCH11008	Sound Design Media	Semester 1	20
ARCH11009	Sonic Structures	Semester 1	20
LASC11065	Speech Processing	Semester 1	10
MUSI11049	Special Project: Musical Acoustics and Audio Signal Processing	Semester 1	20

Elective taught component courses in Semester 2
The occurrence of a single core course in Semester 2 means that a student must usually choose a further 40 credits worth of taught courses, in order to make up the 60 credits normally expected for Semester 2. These 40 credits may be chosen from the following available courses:

Code	Course Name	Period	Credits
MUSI11020	Electroacoustic Composition and Performance	Semester 2	20
LASC11062	Speech Synthesis	Semester 2	10
INFR11033	Automatic Speech Recognition	Semester 2	10
INFR11079	Music Informatics	Semester 2	10
ARCH11006	Digital Media Studio Project	Semester 2	20
ARCH11010	Interactive Sound Environments	Semester 2	20
ARCH11011	Sound and Fixed Media	Semester 2	20
MUSI11049	Special Project: Musical Acoustics and Audio Signal Processing	Semester 2	20

FINAL PROJECT COMPONENT OF THE MSc

In addition to the 120 taught component credits obtained in Semesters 1 and 2, the award of an MSc requires the undertaking of a Final Project during the University's summer period. This component is compulsory and is worth 60 credits at Level 11. It is assessed by written dissertation and oral presentation. Details of the component are:

Code	Course Name	Period	Credits
MUSI11035	Acoustics and Music Technology: Final Project	Block 5 (includes Sem 2) and beyond	60

The University-wide deadline for submission of Final Projects for Taught Postgraduate Degree Programmes is Friday 15th August 2014. The oral component of the dissertation examination usually

takes place one to two weeks in advance of this date, with the specific time to be announced around the start of the Final Project period.

COURSE SELECTION AND REGISTRATION

You will meet with the Programme Director early in the academic year to discuss the courses you will take. Arrangements for these meetings will be decided upon when you arrive, but the registration procedure should be complete within the first two weeks of Semester 1. It is thus extremely useful for you to think carefully about your course selection as soon as you receive this handbook and in advance of the commencement of the Programme.

Students may take the MSc/Diploma in Acoustics and Music Technology on a part-time basis, over two years. Flexibility as regards the setting of assessment deadlines will be offered to part-time students where possible, but written examinations can only be offered once during each year. Any students wishing to take the MSc/Diploma in Acoustics and Music Technology on a part-time basis should contact the Programme Director to discuss how a programme of study can be designed to fit their individual constraints.

UNIVERSITY CONTEXT

The MSc Programmes are run by the Reid School of Music (http://www.music.ed.ac.uk), which is a 'subject area' within the Edinburgh College of Art (www.ed.ac.uk/schools-departments/edinburgh-college-art). The School contains the subject areas of Music, Architecture, Landscape Architecture, History of Art, Design and Art. The School is in turn part of the College of Humanities and Social Sciences (http://www.hss.ed.ac.uk).

ORGANISATION OF TEACHING

The first semester and first half of semester two (September to March) are based around small group teaching, workshops, seminars, lectures, tutorials, and supervised projects. However, much of the responsibility for study will be the students' own and you will be encouraged to form study groups, work together and share expertise. Teaching staff are available for feedback and discussion throughout the year.

ASSESSMENT

Assessment is by means of essays, performance, and a dissertation/or portfolio. Teaching staff are available for feedback and discussion throughout the year.

Criteria for assessment are further elaborated in each course description and in the marking scheme. In this programme, there are no traditional written examination sessions. Note that, in accordance with Appendix 1 of the Code of Practice for Taught Postgraduate Programmes, any form of plagiarism will be treated as a very serious disciplinary issue; see also the University regulations at http://www.docs.sasg.ed.ac.uk/AcademicServices/Codes/CoPTaughtPGProgrammes.pdf

All submissions will be given a mark which remains provisional until ratified by the Board of Examiners, which meets in May/June to decide on progression to the project and dissertation stage, and again for final assessment in September/October. The Board of Examiners includes an External Examiner, whose role is to assure standards of assessment and to provide a further source of advice on the Programme. The external examiner for this programme is Dr Damian Murphy of the University of York.

The University has a procedure for academic appeals, which can be found in section 10.3 of the Code of Practice for Taught Postgraduate Programmes:
www.docs.sasg.ed.ac.uk/AcademicServices/Codes/CoPTaughtPGProgrammes.pdf

Assessment of Dissertation/Portfolio of Compositions etc.

There is no provision for a viva voce examination on the MSc Final Project.

The procedures regarding extensions and penalties for taught courses apply to dissertations/portfolios etc. i.e. work submitted after the specified (or re-negotiated) date will be deemed to be a late submission and will be subject to a deduction of **FIVE MARKS PER DAY** overdue. After five working days a mark of 0% will be recorded. Note that **late submission** of the final MSc dissertation/portfolio etc. is particularly serious and could result in failure of the dissertation component, implying failure of the MSc degree.

Binding of Dissertation/Portfolio of Compositions etc.

There are no formal university requirements for binding of Masters Dissertations or Portfolios; it is for the student and their advisor to decide on a suitable format for presentation. There are however certain pieces of information that all submissions should carry on their cover(s):

- Student's name
- Matriculation number
- MMus/MSc programme
- Dissertation title

As a general rule, it would be advisable in textual submissions to use a 12pt font and 1.5x or 2x line spacing. A dissertation should be bound using a simple plastic ring binder or similar device (i.e. not simply stapled or held together using a paper clip). Compositions should be similarly and individually bound (i.e. one binding per work), printed on both sides of the paper, as in a normal score, and submitted as a collection in a suitable plastic folder or something similar that will prevent the individual components from being separated.

For submissions with non-paper components (e.g. CD, video etc.) it is essential that each of these is clearly labelled as for the dissertation plus a further identifying tag (e.g. "CD 1" or "Video 3"). To accompany these there should be a printed table of contents for each, listing the media type (CD-Audio, CD-ROM etc.), the titles, durations, and authors etc. of each item. Further, any technical issues/expectations for proper realisation/playback of the work/media should be clearly stated e.g. speaker placement for multichannel sound.

Such material should be thoroughly checked in advance for correct operation on departmental machines, validity of links between files, and other things that may differ after copying from one medium to another. Computer disks should work on both Macintosh and PC platforms unless there is a good and documented reason why this is not possible.

In all cases please submit two copies of all components to the Course Organiser.

REPORT & ESSAY WRITING GUIDELINES

These guidelines are **very important**. Failure to adhere to them may result in the disciplinary offence of Plagiarism, which is very serious and can lead to your immediately failing the degree, or even summary expulsion from the University. Pay special heed to the warning about plagiarism in the University's policy statements and guidelines (http://www.ed.ac.uk/schools-departments/academic-services/staff/discipline/plagiarism): read these very carefully and make sure that nothing in your work can possibly be construed as plagiarism. Remember that plagiarism can arise if you present the distinctive thoughts or ideas of another person as your own, even if you have changed all of the original words. You must always properly acknowledge the source of anything in your work that is not entirely original.

Follow either the reference and footnote conventions of the *Chicago Manual of Style*, that used by the *New Grove Dictionary of Music and Musicians* or another standard system of referencing.   It is essential that you are consistent in your citation of others' work and apply the same conventions throughout your work.   Reference all material used from other sources, especially direct quotes. Include the page number of the source of the quote in your reference. If you are following the structure of someone else's argument and not your own then you need to reference this fact (e.g. *following Vidler's (1992) argument on the uncanny we see first that …*). Also indicate where you are following someone else's use of a reference to a text you have not read. For example if Vidler makes an interesting reference to Freud, and you have not read the Freud text, then reference Vidler as the source, not Freud (e.g. *According to Vidler (1992), Freud uses the uncanny to …*). Provide references for illustrations if you have any. You may also find the classic *Elements of Style* (Strunk, 1916) useful, if not quaint. Use the UK spelling checker on your word processor.

The grammar checker can also be useful. Pay special heed to the warning about *plagiarism* in the University's assessment regulations and make sure that nothing you write can be construed as plagiarism. Diagrams and images must also be attributed, even when digitally manipulated.

Use of the WWW is encouraged, but it is inappropriate to copy and paste text from the web without indicating its status as a quotation and without full attribution to author and URL, since this would count as plagiarism. Note that inappropriate use of web material can sometimes be detected by the examiners undertaking spot checks on key words and phrases using web search engines and other tools. Note that superficial changes to copied material to disguise its origins also constitute plagiarism and is not allowed. Give the URL address of any website consulted, and/or quoted from, in your bibliography, including the date on which it was accessed.

References

The Chicago manual of style, 15th ed. (Chicago, London: University of Chicago Press, 1993). A summary of referencing guidelines from the Chicago Manual can be found on line at http://www.chicagomanualofstyle.org/tools.html
Strunk, William (1918). *Elements of Style*, Geneva, N.Y.: Press of W.P. Humphrey.
[Available online at http://www.bartleby.com/141/index.html.]

Coursework Submission

Essays should be submitted in typewritten or word-processed form. Text should be double-spaced, pages should be numbered and have reasonable margins. For all work submitted during the taught modules, i.e. semester one and two, you are asked to print single sided with one staple in the top left hand corner. The exception to this being submission of compositional scores which should be similarly and individually bound (i.e. one binding per work), printed on both sides of the paper, as in

a normal score, and submitted as a collection in a suitable plastic folder or something similar that will prevent the individual components from being separated.

Two copies of each essay/composition/piece of work must be submitted. It is essential that one cover sheet be attached to each copy. These are specific to your programme so please ensure you are using the correct one. In addition a 'declaration of own work' must be paper clipped to one of your copies for each coursework submission.

These can be found in the pigeon holes next to the Music coursework submission box, inside the ECA Postgraduate office.

These submissions are due by 4pm on the date stated. Any extensions organised or new dates given for submission must be communicated to Lyndsay Hopes in the ECA Postgraduate office.

Late Submission

It is your responsibility to ensure that your work is submitted on time. If there is a *legitimate* reason for not being able to meet the specified deadline, approach your course organiser for an extension. Do this *as soon as you become aware that you might have a problem*. University policy is **that work submitted after the specified (**or re-negotiated**) date will be deemed to be a late submission and will be subject to a deduction of FIVE MARKS PER DAY overdue. After five working days a mark of 0% will be recorded. (This policy applies throughout the University).** Note that late submission of the final MSc dissertation (final project) is particularly serious and could result in failure of the dissertation component, implying failure of the MSc degree. Application of penalties for lateness is at the discretion of the Board of Examiners. Legitimate reasons for lateness must generally be supported by medical certification or other appropriate documentary evidence. Your scheduling of all your work must take into account the vagaries of software and hardware: no kind of equipment failure, lost material, theft of laptops, etc. will normally be taken as a legitimate reason for lateness or non-submission.

Return of Marked Submissions

Final course submissions will be marked and returned within two months of the submission date. Interim submissions may be marked more quickly, with feedback and discussion during tutorial meetings. (Notes given as feedback are not necessarily complete and do not generally reference all of the assessment criteria.)

Coursework submissions should be submitted as per the course organisers' instructions.

For information on student feedback deadlines, please visit:

http://www.docs.sasg.ed.ac.uk/AcademicServices/Regulations/TaughtAssessmentRegulations2013-14.PDF   (Regulation 15)

MSc AND DIPLOMA AWARD REQUIREMENTS

1.   All courses and projects will be marked on the University of Edinburgh's common postgraduate marking scheme, as laid out in the *Code of Practice*, interpreted as below.

2. Students must achieve an average of at least 50% over their final course marks for the first two semesters' work before being eligible to proceed to the Final Project. Normally at most one course may have a mark below 50%. At least 50% must also be achieved in the Final Project to qualify for the award of MSc.

3. Students who pass courses at diploma level only (40%), or pass at MSc level but do not wish to proceed to the Final Project, are eligible for the award of the Diploma.

Please see Table 1 for further details regarding the various MSc/Diploma credit requirements.

Award of MSc with Distinction (Regulation 52)

Taught postgraduate degrees may be awarded with distinction. To achieve a distinction, a student must be awarded at least 70% on the University's Postgraduate Common Marking Scheme for the dissertation, if the programme has a dissertation element, and must pass all other courses with an average of at least 70%. Borderlines, for both the dissertation and course average elements, are considered for distinctions.

University guidance on this regulation says:
52.4   Borderline marks are defined as marks from two percentage points below boundary up to the boundary itself, e.g. 68.00% to 69.99% for the dissertation and for the average of other courses…

52.5   The average for the courses is calculated on the basis of credit weighting. Courses where credit has been obtained by recognition of prior learning are excluded from the average. All courses must be passed for the award of distinction.

In addition to this, Boards of Examiners in ECA will take into account the following:
Where a student does not qualify for a distinction as of right, they may be considered for the award of distinction if (a) their dissertation mark and (b) their credit-weighted average mark across all taught courses are both 68.00% or higher. The decision whether or not to award a distinction in such cases is at the discretion of the Board of Examiners.

In exercising its discretion, the Board will take into account the following factors: (a) the student's credit-weighted average across the degree as a whole; (b) the number of courses (including the dissertation) in which the student received a grade of A, and the credit weighting of those courses; (c) any special circumstances, such as illness or other adverse personal circumstances, which have been brought to the Board's attention.

The Board considers all cases anonymously. Any special circumstances will be presented to the Board in an anonymised form.

MARKING SCHEME
The marking scale is in accordance with the University's Extended Common Marking Scheme.

Extended Common Marking Scheme		
Grade	**Mark**	**Interpretation of grade**
A1	90-100	An excellent performance, satisfactory for a distinction.
A2	80-89	An excellent performance, satisfactory for a distinction.

A3	70-79	An excellent performance, satisfactory for a distinction.
B	60-69	A very good performance
C	50-59	A good performance, satisfactory for a Master's degree.
D	40-49*	A satisfactory performance for the diploma, but inadequate for a master's degree.
E	30-39	Marginal fail **
F	20-29	Clear fail **
G	10-19	Bad fail **
H	0-9	Bad fail **

**Assessment of the dissertation component: In those programmes where a diploma may be awarded for the taught component only, a failed dissertation may be put aside and the diploma awarded.

The standard of work required to achieve these grades is as laid out on the following pages.

A1 90-100 %	KNOWLEDGE	Range [breadth/depth]	Comprehensive, fully assimilated and with strong evidence of independent reading
		Command of material	Imaginative, independent, with original insight, subtle and nuanced response producing an 'authentic' piece of work.
		Awareness of Scholarship	Fully conversant with relevant literature and major issues surrounding a topic. Demonstrates strong awareness of related material beyond the confines of the topic itself and an ability to incorporate this convincingly.
	ARGUMENT & ANALYSIS	Focus on Question	Sharply focussed on clear line of argument whilst showing awareness of the complexities and wider ramifications of the issues raised.
		Clarity of Structure	Fully coherent structure, fluently developed
		Analytical Skills	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion. Will demonstrate an ability to analyse convincingly things from a number of points of view.
		Evaluation of Evidence	Compelling use of evidence in support of argument, this is created with real flair and/or originality.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Lucid and precise
		Grammar & Syntax	Sophisticated syntax and correct grammar
		Spelling	Accurate
		Fluency of Writing	Fluent, sophisticated and mature
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate, consistent, well-judged and appropriate throughout.
		Accuracy & consistency of bibliography	Complete, accurate, consistent and logically organised
		Appropriateness in use of tables/illustrations	Appropriate, well-integrated with text and accurately labelled and referenced

A2 80-89%	KNOWLEDGE	Range [breadth/depth]	Comprehensive, very well assimilated and with strong evidence of independent reading
		Command of material	Imaginative, independent, with original insight, sophisticated response producing an 'authentic' piece of work.
		Awareness of Scholarship	Fully conversant with relevant literature and major issues surrounding a topic. Demonstrates strong awareness of related material beyond the confines of the topic itself and an ability to incorporate this convincingly.
	ARGUMENT & ANALYSIS	Focus on Question	Sharply focussed on clear line of argument whilst showing awareness of the complexities and wider ramifications of the issues raised.
		Clarity of Structure	Fully coherent structure, fluently developed
		Analytical Skills	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion. Will demonstrate an ability to analyse convincingly things from a number of points of view.
		Evaluation of Evidence	Compelling use of evidence in support of argument.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Lucid and precise
		Grammar & Syntax	Sophisticated syntax and correct grammar
		Spelling	Accurate
		Fluency of Writing	Fluent, sophisticated and mature
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate, consistent, well-judged and appropriate throughout.
		Accuracy & consistency of bibliography	Complete, accurate, consistent and logically organised
		Appropriateness in use of tables/illustrations	Appropriate, well-integrated with text and accurately labelled and referenced
A3 70-79%	KNOWLEDGE	Range [breadth/depth]	Very extensive, very well assimilated and with strong evidence of independent reading
		Command of material	Independent, with some original insight, sophisticated response producing an 'authentic' piece of work.
		Awareness of Scholarship	Fully conversant with relevant literature and major issues surrounding a topic. Some awareness of related material beyond the confines of the topic and shows some ability to incorporate this successfully.
	ARGUMENT & ANALYSIS	Focus on Question	Sharply focussed on clear line of argument
		Clarity of Structure	Fully coherent structure, clearly developed
		Analytical Skills	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion.

Grade	Category	Criterion	Description
		Evaluation of Evidence	Critically acute, perceptive and sophisticated. Sustained throughout work and contributing to an independent conclusion.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Lucid and precise
		Grammar & Syntax	Sophisticated syntax and correct grammar
		Spelling	Accurate
		Fluency of Writing	Fluent, sophisticated and mature
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate, consistent, well-judged and appropriate throughout.
		Accuracy & consistency of bibliography	Complete, accurate, consistent and logically organised
		Appropriateness in use of tables/illustrations	Appropriate, well-integrated with text and accurately labelled and referenced
B 60-69%	KNOWLEDGE	Range [breadth/depth]	Extensive and detailed but perhaps slightly uneven, well assimilated, clear evidence of independent reading
		Command of material	Precise, some original insight and evidence of independent thought
		Awareness of Scholarship	Conversant with relevant literature and major issues surrounding topic
	ARGUMENT & ANALYSIS	Focus on Question	Focus is relevant to question throughout
		Clarity of Structure	Coherent and developed
		Analytical Skills	Critically sound, serious in attempt to engage with question in analytical rather than descriptive way, clear evidence of perceptive response to material.
		Evaluation of Evidence	Persuasive use of evidence in support of argument
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Clear and generally precise
		Grammar & Syntax	Varied syntax and correct grammar
		Spelling	Accurate
		Fluency of Writing	Fluent
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Accurate and consistent and mainly well-judged and appropriate, but possibly with some over-elaboration and some misjudgement in where a reference is used
		Accuracy & consistency of bibliography	Complete, accurate, perhaps some weakness in consistency and organisation
		Appropriateness in use of tables/illustrations	Appropriate, reasonably well-integrated with text, accurately labelled, possible weakness in referencing
C 50-59%	KNOWLEDGE	Range [breadth/depth]	Sound, lacking important detail and with some inaccuracies, adequately assimilated, some evidence of independent reading

		Command of material	Accurate but predictable and lacking in original insight and independent thought
		Awareness of Scholarship	Good awareness of relevant literature and major issues surrounding topic
	ARGUMENT & ANALYSIS	Focus on Question	Mainly relevant but with some unevenness
		Clarity of Structure	Coherent and logically developed but with some areas of weakness in terms of ambiguity and/or repetition
		Analytical Skills	Attempt to engage critically with the evidence/question, not wholly successful; some analysis but tendency towards descriptive narrative.
		Evaluation of Evidence	Satisfactory deployment of evidence in support of argument.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Generally clear and fairly precise, but patchy
		Grammar & Syntax	Fairly varied syntax and grammar that may contain a few errors
		Spelling	Mainly accurate
		Fluency of Writing	Reasonably fluent but with some clumsiness
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Mainly accurate and consistent but with idiosyncrasies and misjudgements about when a reference is appropriate
		Accuracy & consistency of bibliography	Largely reliable, but with some weaknesses in some or all areas
		Appropriateness in use of tables/illustrations	Useful, but questionable judgement over when to illustrate (too little or too much) and not very well integrated with text.
D 40-49%	KNOWLEDGE	Range [breadth/depth]	Adequate but superficial but probably patchy and with omissions and inaccuracies, little evidence of independent reading
		Command of material	Unspecific, very predictable use of material, lacking in insight, very dependent on reading
		Awareness of Scholarship	Weak grasp of relevant literature and major issues surrounding a topic
	ARGUMENT & ANALYSIS	Focus on Question	Lacking focus but with some relevance
		Clarity of Structure	Discernible but lacking coherence
		Analytical Skills	Little evidence of critical awareness or insight; descriptive rather than analytical.
		Evaluation of Evidence	Poor deployment of evidence in support of argument.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Lacking clarity and precision in most of work
		Grammar & Syntax	Simple syntax and some errors in grammar
		Spelling	Mainly accurate
		Fluency of Writing	Lacking fluency and clumsy

		Accuracy & consistency of referencing	Inconsistent and idiosyncratic in formulation of references and in decisions about when a reference is appropriate
	SCHOLARLY APPARATUS	Accuracy & consistency of bibliography	Clear weaknesses in some or all areas
		Appropriateness in use of tables/illustrations	Poorly chosen, poorly integrated, used as more or less useful backdrop to text.
E 30-39%	KNOWLEDGE	Range [breadth/depth]	Inadequate, with serious omissions and inaccuracies, no evidence of independent reading
		Command of material	Vague, possibly with originality and insight, which is accidental and irrelevant, otherwise, pedestrian response to inadequate reading
		Awareness of Scholarship	Very poor grasp of relevant literature and major issues surrounding a topic
	ARGUMENT & ANALYSIS	Focus on Question	Largely irrelevant
		Clarity of Structure	Largely incoherent and/or lacking logical development
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, some of dubious relevance, rather than analysis.
		Evaluation of Evidence	Little evidence adduced and that poorly deployed and/or serious misinterpretation of evidence.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Unclear and imprecise in most of work
		Grammar & Syntax	Weak syntax and errors in grammar
		Spelling	Mainly accurate
		Fluency of Writing	Poorly written and lacking coherence
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	Very poorly referenced, with clear failing in accuracy, consistency and judgement
		Accuracy & consistency of bibliography	Very weak in all areas
		Appropriateness in use of tables/illustrations	Poorly chosen, lacking key material, little relation to text
F 20-29%	KNOWLEDGE	Range [breadth/depth]	Seriously inadequate, with major omissions or even complete absence, as well as serious inaccuracies in what is presented.
		Command of material	Serious inadequacies in knowledge base will fatally compromise response to material
		Awareness of Scholarship	Little or no awareness of relevant literature and major issues surrounding a topic
	ARGUMENT & ANALYSIS	Focus on Question	Wholly irrelevant
		Clarity of	wholly incoherent and/or lacking logical development

		Structure	
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, much of dubious relevance, rather than analysis
		Evaluation of Evidence	Marks at these levels will have major omissions in the evidence and/or misinterpretations of it.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Unclear and imprecise throughout
		Grammar & Syntax	Serious weaknesses in syntax and grammar
		Spelling	Mainly Accurate
		Fluency of Writing	Incoherent and/or compromised by lack of content
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	As E, but with even greater failings, including near or complete absence
		Accuracy & consistency of bibliography	As E, but with even greater failings, including near or complete absence
		Appropriateness in use of tables/illustrations	As E but with serious omissions, misunderstanding of material or even complete absence
G 10-19%	KNOWLEDGE	Range [breadth/depth]	Seriously inadequate, with major omissions or even complete absence, as well as serious inaccuracies in what is presented.
		Command of material	Serious inadequacies in knowledge base will fatally compromise response to material
		Awareness of Scholarship	Little or no awareness of relevant literature and major issues surrounding a topic
	ARGUMENT & ANALYSIS	Focus on Question	Wholly irrelevant
		Clarity of Structure	wholly incoherent and/or lacking logical development
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, much of dubious relevance, rather than analysis
		Evaluation of Evidence	Marks at these levels will have major omissions in the evidence and/or misinterpretations of it.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Very unclear, even garbled
		Grammar & Syntax	Very weak syntax and many errors in grammar
		Spelling	Errors in spelling
		Fluency of Writing	Incoherent and/or compromised by lack of content
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	As E, but with even greater failings, including near or complete absence
		Accuracy & consistency of bibliography	As E, but with even greater failings, including near or complete absence

		Appropriateness in use of tables/illustrations	As E but with serious omissions, misunderstanding of material or even complete absence
H 0-9%	KNOWLEDGE	Range [breadth/depth]	Seriously inadequate, with major omissions or even complete absence, as well as serious inaccuracies in what is presented.
		Command of material	Serious inadequacies in knowledge base will fatally compromise response to material
		Awareness of Scholarship	Little or no awareness of relevant literature and major issues surrounding a topic
	ARGUMENT & ANALYSIS	Focus on Question	Wholly irrelevant
		Clarity of Structure	wholly incoherent and/or lacking logical development
		Analytical Skills	No evidence of critical awareness or insight; tendency to descriptive narrative, much of dubious relevance, rather than analysis
		Evaluation of Evidence	Marks at these levels will have major omissions in the evidence and/or misinterpretations of it.
	LANGUAGE & EXPRESSION	Clarity & Accuracy	Very unclear, even garbled
		Grammar & Syntax	Very weak syntax and many errors in grammar
		Spelling	Errors in spelling
		Fluency of Writing	Incoherent and/or compromised by lack of content
	SCHOLARLY APPARATUS	Accuracy & consistency of referencing	As E, but with even greater failings, including near or complete absence
		Accuracy & consistency of bibliography	As E, but with even greater failings, including near or complete absence
		Appropriateness in use of tables/illustrations	As E but with serious omissions, misunderstanding of material or even complete absence

Please Note: You may be used to a different marking system in your previous institution, especially if this was overseas. Here we expect to use the full range of marks, and marks in the 70% to 100% range are not as common here as in some systems. Standards are checked by the external examination process, and staff is involved in external examining in programmes in other universities, which ensures parity with other UK institutions.

STAFF

The following staff contributes to the programme:

Dr Michael Newton	Programme Director	Room 1604 (JCMB) P: 0131 6(505865) E: michael.newton@ed.ac.uk
Dr Stefan Bilbao	Senior Lecturer	Room 1602(JCMB) P: 0131 6(51 7043) E: Stefan.bilbao@.ed.ac.uk
Professor Murray Campbell	Professor	Room 7306 (JCMB) P: 0131 5(50 5262) E: d.m.campbell@ed.ac.uk
Professor Clive Greated	Professor	Room 7306 A (JCMB) P: 0131 5(50 5232) E: c.a.greated@ed.ac.uk
Lyndsay Hopes	Postgraduate Secretary	ECA PostGraduate Office 3rd Floor, Evolution House P: 0131 6(515 735) E: lyndsay.hopes@ed.ac.uk

Other staff may participate in specialised teaching and supervising as appropriate.

SUPPORT AND GUIDANCE FOR STUDENTS

Support and guidance within the Acoustics and Music Technology MSc/Diploma programme

Support and guidance for MSc and Diploma students is primarily provided by the Programme Director and Postgraduate Secretary for the Reid School of Music. Their contact details are given at the beginning of this handbook and their respective roles are as follows:

- **Programme Director**. The Programme Director is responsible for the overall direction and organisation of the programme, and is the primary contact for MSc/Diploma students for any academic issues and for pastoral care. The Programme Director is Dr Michael Newton. He will operate regular Office Hours in JCMB Room 1604 and, if necessary, appointments to meet with him can be made at other times.
- **ECA Postgraduate School Secretary**. Lyndsay Hopes is the Postgraduate Secretary for postgraduate taught Music programmes. She is the primary contact for administrative matters.

Additional support and guidance is provided as necessary within the Reid School of Music, the Music Postgraduate Director. They may be consulted whenever a matter cannot be settled by the Programme Director, and should be contacted by any student who has a problem which they do not wish to discuss with the Programme Director.

Attendance Monitoring of All Students

The Legislation passed recently by the UK Government relating to Points-Based Immigration requires all universities to monitor the attendance of their international students. In the College of Humanities and Social Science, we intend to meet this duty by monitoring the attendance of all our students, as this will give us a positive opportunity to identify and help all students who might be having problems of one kind or another, or who might need more support.

Any non-attendance of international students may affect your sponsorship status.

Details of the University's Student Complaints Procedure are available online[3] and should be consulted if a problem cannot be resolved through discussion with the Programme Director.

Other sources of support and guidance

The University and the Students' Association provide a wide range of services[4] for students, some of which are listed below.

- **Edinburgh University Student Association** (EUSA). All students in the University - undergraduate and postgraduate, full-time and part-time – are members of EUSA, which provides a range of services and facilities for its members. Further details are given on the EUSA WWW site www.eusa.ed.ac.uk. Of particular note is **The Advice Place** www.eusa.ed.ac.uk/advice/ , which is EUSA's drop-in centre service, offering advice on a wide range of issues. The Advice Place runs from three locations, including one in KB House, King's Buildings.

  - **International Student Centre** (ISC). This is run by the University's International Office, and provides international students with advice about living and studying in Scotland, as well as a way of meeting other students from overseas. The ISC's WWW site is www.international.ed.ac.uk

  - The **Accommodation Service** www.accom.ed.ac.uk can provide information about accommodation within Edinburgh, owned both by the University and by private landlords.

  - The **Careers Service** www.careers.ed.ac.uk provides careers advice, covering both employment and further study/training.

  - The **University Chaplaincy** www.chaplaincy.ed.ac.uk offers connections to a number of faith communities, as well as providing a general source of advice and support.

  - Confidential short-term counselling is available to all matriculated students through the **Student Counselling Service** www.student-counselling.ed.ac.uk. Anonymous and confidential counselling and information between 8pm and 8am on any night in term-time is provided by EUSA's **Nightline** service (Tel: 0131-557-4444).

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[3] Student Complaints Procedure: http://www.acaffairs.ed.ac.uk/Administration/Procedures/ComplaintsStudent/Index.htm

[4] Student services: http://www.ed.ac.uk/staff-students/students/student-services

- The **Student Disability Service** (www.ed.ac.uk/student-disability-service) offers a broad spectrum of services to support students with disabilities.

- The **University Health Centre** (www.health-service.ed.ac.uk) is a National Health Service partnership offering a full general practitioner service to patients living within the practice area who choose to register with it. Health advice and support is also available 24 hours a day via the NHS24 service (www.nhs24.com or Tel: 08454 242424).

- The **Scholarships and Student Finance Office** (www.scholarships.ed.ac.uk) can provide guidance on issues relating to student finance, such as information on hardship funds.

REPRESENTATION AND FEEDBACK

Representation

During Semester 1, you will be invited to participate in the selection of a Class Representative, who can raise issues on behalf of Acoustics and Music Technology MSc/Diploma students, either individually or collectively, and who will participate in staff/student meetings during the course of the year. S/he will be encouraged to contact the Edinburgh University Students' Association for guidance on undertaking this role.

Student feedback

Feedback is encouraged on *all* aspects of the Acoustics and Music Technology MSc/Diploma programme: your comments will be invaluable. Evaluation forms will be provided at the end of each course, while informal comments can be given to the Programme Director at any time; anonymous comments may be sent in writing via the University's internal mail service, addressed to Stefan Bilbao, School of Physics, JCMB.

FACILITIES AND OTHER INFORMATION

KINGS BUILDINGS FACILITIES

Academic Facilities. The Noreen and Kenneth Murray Library, a branch of the University Library (www.lib.ed.ac.uk) is located in Kings Buildings, and holds material in the fields of Computer Science, Mathematics, Meteorology, Physics (including Acoustics) Signal Processing, and Statistics. Books and journals in the fields of Music and Music Technology are held in the Music section of the Main Library in George Square.

Journal Access.
The University of Edinburgh subscribes to various academic journals, many of which are available online via the information Services website (http://www.ed.ac.uk/schools (http://www.ed.ac.uk/schools-departments/information-services/library-museum-gallery). Of particular interest to the Programme are active subscriptions to the Journal of the Acoustical Society of America, Acta Acustica United with Acustica, the Journal of the Audio Engineering Society, IEEE Transactions on Audio, Speech and Language Processing, and various other related journals.

Laboratory Space. Students on the Programme will have the opportunity to gain access to a full anechoic chamber, which includes a suspended floor, and a custom-built reverberation chamber (the reverb time is in excess of 8s). There is also a large acoustics research laboratory space which plays host to a range of experimental projects and equipment that can be undertaken and used by students.

Acoustics and Music Technology Equipment. There is a wide range of high quality laboratory and field equipment relevant for project and other work undertaken by students on the Programme. This includes professional-grade sound level meters, high quality measurement-grade Bruel and Kjaer microphones and preamplifiers, the Bruel and Kjaer PULSE measurement platform, Labiew software and hardware, various measurement-grade loudspeakers. There is also the potential for access to a laser vibrometer and high-speed camera through interdepartmental loan (arranged via the Programme Director). Examples of the use of many of these items can be seen through the example final projects provided on the AMT MSc website (http://www.acoustics.ed.ac.uk/amt_msc/).

Computing at Kings Buildings. PCs with Matlab, Protools and CSOUND are available in the Musical Acoustics Workroom, JCMB Room 2214. Additional PCs with Matlab are available in JCMB Room 2213. Access to MACs with various packages including MaxMSP is provided in the Music Graduate School, Alison House.

Acceptable use of all University computing facilities is defined by the University Computing Regulations[5]. An increasingly large number of University computing services are available through the MyEd portal www.myed.ed.ac.uk , including, notably the WebCT e-learning environment.

Sound Recording Equipment and Facilities. Two small studios are available in Room 1304 JCMB. To book the studios, or to borrow microphones, sound recording equipment, etc., consult the Programme Director. Recording equipment and studios are also available in Alison House; consult the studio manager (email studiomanager@music.ed.ac.uk).

Acoustics and Music Technology MSc Workroom. Room 2214 in JCMB has been provided as a workroom space for exclusive use by students in the Acoustics and Music Technology MSc/Dip Programme.

ALISON HOUSE FACILITIES

Alison House Opening Hours

During Term time:
- Monday to Friday   0900 - 2055
- Saturday   0900 - 1655

During Vacations:
- Monday to Friday   0900 – 1655

ECA Postgraduate Office

Monday to Friday

Mornings	10.00 – 12.30
Afternoons	14.30 – 16.30

Reid Music Library

The Reid Library, situated in the Main Library is an exceptionally fine general music library of some 85,000 volumes (20,000 books, 65,000 scores and over 8,500 sound recordings) containing many rarities and valuable first editions. There are also important collections in the National Library of Scotland. Archives of material relating to Scots culture, including all types of traditional Scottish

music, are housed in the research centre of Celtic and Scottish Studies in the School of Languages and Cultures Arts, which also houses the John Levy Archive of mainly religious and court music from South Asia and the Far East.

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

Other music material, such as the main collection of CDs, scores and collected editions, is located in the south east corner of the Second Floor. This material is on open access, and may be used at nearby study desks, or on the listening facilities located in this area, or may be borrowed and returned, as appropriate, from the Enquiry Desk. There are also two electronic keyboards with earphones which are on open access for use in this area. LPs. tapes, and orchestral sets are kept on closed access and must be requested through the Enquiry Desk, by electronic form through the Library website, in person, or by telephone (Tel. 0131 650 8379).

The booklet *starting to use the Main Library* will help you find your way around, and explain more about Library services. Floor plans of every floor are available on the Library website. A Music Helpdesk is available on the Ground Floor of the Main Library, George Square, between 9.00am and 4.00pm (except on Wednesdays when the hours are 1.00pm - 4.00pm)during the semester, and
Can be contacted by e-mail at music.library@ed.ac.uk Non-Music-specific library enquiries should be sent to IS.Helpdesk@ed.ac.uk

Edinburgh University Collection of Historic Musical Instruments

The University's historic instrument collection is housed in two locations:

St Cecilia's Hall Museum of Instruments

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

Instrument types include the harp, lute, guitar, cittern, harpsichord, spinet, virginal, clavichord, organ and fortepiano.

Reid Concert Hall Museum of Instruments

The Reid Concert Hall Museum of Instruments houses a very extensive collection of wind, bowed string and percussion instruments in support of teaching and research. The emphasis is on orchestral, band and ensemble instruments, with a representative sample of world music instruments. The `Sound Laboratory' provides interactive computer technology to explore the sounds of various instruments. Nearly 1000 items dating back to the sixteenth century are on display in the galleries, and further instruments which are in storage are also available for research.

St Cecilia's Hall

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

The Reid Concert Hall

The Reid Concert Hall was built by the University as its `Music Classroom' in 1859 and continues in use as a lecture theatre. Now it is the main University Concert Hall where it is used for teaching and research by the Reid School of Music. The instrumental history of the Orchestra, the Wind Band, Theatre, Dance, Popular Music, Parlour Music, Brass Bands, etc. is exemplified by the instruments on display, which include many beautiful examples of the instrument-maker's art over the past 400 years. The Sound Laboratory, also housed within the collection, allows you to use the latest interactive computer technology to explore the sounds of various instruments.

Electroacoustic Music Studios

Music has excellent resources for sound recording and digital music production. These include five single-user studios, with a recording studio, equipped for audio, MIDI and video post-production. There is also a multi-user audio lab and a wide range of microphones and other equipment which may be booked and used on location. All studios are networked, and a central server provides users with backed-up disc allocation. A full-time Studio Manager is on hand to assist users with technical issues. All studios are based around Apple Macintosh™ computers, running industry-standard music software such as Digidesign Pro-Tools™, Logic Audio™, MAX-MSP and Macromedia Director.

Enquiries concerning the studios should be made by e-mail to the Studio Manager, Kevin Hay. studiomanager@music.ed.ac.uk

Items on Sale in the Reid School of Music Office

The Reid School of Music Office (Room G: 01 in Alison House) sells the following materials at a reasonable cost:
- Manuscript Paper (12, 18 and 24 stave)
- Log Books
- Floppy Disks
- DVDs, DAT and DTRS tapes
- Recordable and Re-Writable CDs

Scottish Studies Archives

Archives of material relating to Scots culture, including all types of traditional Scottish music, are housed in the research centre of the School of Scottish Studies, which also houses the John Levy Archive of mainly religious and court music from South Asia and the Far East.

Study Facilities

The Edinburgh College of Art operates within Alison House , including study facilities for all Masters and PhD students. Limited study facilities are also available on the Fifth Floor of the Main Library, George Square.

Printing/Photocopying Facilities

Students receive a printing credit of £10 for their year of study. Printing facilities for postgraduate Music students are available from the Postgraduate Computer Lab to the rear of the Microlab on the 1st floor of Alison House. Given that the printing credit comes from your bench fees, you are encouraged to make the most of this resource.

Photocopying facilities are available in the Main Library and in the basement of David Hume Tower. (Colour photocopying facilities are available locally from Printing and Procurement, 13 Infirmary Street).

Computing Facilities

The Atrium is well provided with a number of computers and other equipment, including advanced software, and is normally reserved for MSc use. However, at peak times (especially when a submission is due) demand may well exceed availability. It is very much in students' interests to even out the load by working flexibly. Note also that some software will be available on only one or a small number of machines, so cooperation and negotiation are essential. While strenuous efforts are made to maintain all the equipment in excellent order, students also need to appreciate that advanced computing machinery and complex leading-edge software are often by their nature unreliable, and our computing support staff are a finite resource. Systems will sometimes crash, usually at the most unfortunate moment. Any problems that arise should be notified to the computing staff *immediately*. It is important to follow good practice in saving and backing-up all work. Responsibility for any lost material rests ultimately with the student. Where possible, we seek also to accommodate students' use of their own laptops etc., including connection to the studio network (where appropriate by wireless). Note that all such use, along with use of any University equipment, carries responsibilities in terms of sensible and legal use of software and networks. Infringement of the **University Computing Regulations**, which are signed up to by all students at matriculation and which cover any machine attached to the University network even for a short time, is a potentially very serious disciplinary and legal matter. These regulations may also be supplemented from time to time by the Edinburgh College of Art. In addition to School computing provision, a wide range of University facilities are available to students, including the Postgraduate Computer Lab to the rear of the Microlab on the 1st floor of Alison House, the Main Library and Appleton Tower; these offer mainly standard office applications, but there are also a number of more specialised facilities. The University Computing Service also offers a number of training courses in the use of various applications.   http://www.ed.ac.uk/schools-departments/information-services/about/policies-and-regulations/computing-regulations

Practice Facilities

17 Practice Studios with pianos are available to all students in the Reid School of Music requiring facilities for instrumental/vocal practice. All students **MUST** use a permit in order to make use of

the practice studios – please speak to Caroline Charlton to request a permit. Access is provided by swipe card access but a permit should be hung on the key board when you have taken a key.

The following regulations apply when using the Practice Studios:

- Practice room permits can only be used by the person named on the permit, and are not transferable;
- Once a key for a practice room has been checked out, the room should not be left unoccupied for more than a few minutes, otherwise keys should be returned for the use of other staff and students;
- Practice room keys should never be removed from Alison House.

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

Practice facilities are also offered, on a limited basis, to all students, staff and graduates of The University of Edinburgh. Permit application forms are available from the Reid College of Music Office. The fee for a Practice Room Permit is £30 per annum. Special practice facilities are available for percussionists, small ensembles, bagpipe players and amplified instruments. Please check the Reid School of Music website (www.music.ed.ac.uk) for further details.

Instrument Rooms

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

Sport

The **Edinburgh University Sports Union** (EUSU) organises both intra-mural and representative sport within the University, and all students become members of EUSU on matriculation. Further information can be found on their WWW site (www.eusu.ed.ac.uk). The University's sport facilities are run by the **Centre for Sport and Exercise** (CSE), and their WWW site (www.sport.ed.ac.uk) provides information about the cost of using them.

Transport

The Transport Office provides a range of information about transport within the city, as well as the timetable for the **free shuttle bus** that runs between George Square and King's Buildings during term-time, http://www.ed.ac.uk/staff-students/students/shuttlebus . The current timetable is overleaf.

The pickup points are as follows:

- **Central Area:** The bus stop in front of Assembly on Potterrow (this bus stop also serves Lothian Bus Service 41 and 42).
- **Summerhall (Royal (Dick) Veterinary School):** from the bus stop next to the steps at the front entrance. NB: this is to the King's Buildings only.
- **King's Buildings:** the roundabout at the Roger Land Building

The drop off points is as follows:

- **Central Area:** The bus stop at Buccleuch Street opposite the Pear Tree Pub (this bus stop also serves Lothian Bus Service 41 and 42).
- **King's Buildings:** the roundabout at the Roger Land Building

Shuttle Bus Departure Times (term-time only)
The first 10 seats of all buses must be left free for priority permit holders until departure. Priority permits can be obtained through your Director of Studies or Head of School.

http://www.ed.ac.uk/staff-students/students/shuttlebus

APPENDIX A: COURSE DETAILS

A1 the Degree Programme Table
The Acoustics and Music Technology MSc is formally defined by a Degree Programme Table (DPT), which reads[6]:

COMPULSORY COURSES
The following courses are compulsory for this DPT:

Course	Course Name	Period	Credits
MUSI11034	Postgraduate Musical Applications of Fourier Theory and Digital Signal Processing	Semester 1	20
MUSI11035	Acoustics and Music Technology: Final Project	Block 5 (Sem 2) and beyond	60
MUSI11047	Acoustics	Semester 1	20
MUSI11048	Physics-based Modelling of Musical Instruments	Semester 2	20

COURSE OPTIONS
Option courses to be selected for this DPT using the following rules:

Select exactly 20 credits from the following list of courses for the Programme Collection: 'Courses from A-Q Acoustics and Music Technology (MSc) SEM1-Level 10/11' (ROU_A_PTMSCACMUT1F_11), during Semester 1

Course	Course Name	Credits
ARCH11008	Sound Design Media	20
ARCH11009	Sonic Structures	20
LASC11065	Speech Processing	10
MUSI11049	Special Project: Musical Acoustics and Audio Signal Processing	20

Notes: Course Options should be discussed and agreed with Programme Director before enrolling on chosen courses. Documentation giving details, as well as restrictions on choice of courses, will be available for students entering the year to facilitate advance planning.
Note that the course "Special Project: Musical Acoustics and Audio Signal Processing" 20 CREDITS runs in both semesters but should only be taken in one semester (either semester 1 or 2)
MSC STUDENTS ARE PERMITTED TO UNDERTAKE A MAXIMUM OF 30 CREDITS AT LEVEL 10 WITHIN THE TAUGHT COMPONENT OF THEIR PROGRAMME

AND

Select exactly 40 credits from the following list of courses for the Programme Collection: 'Courses from School(s) A-Q - Acoustics and Music Technology (MSc) (Full-time) SEM2 - Level(s) 10-11' (ROU_A-Q_PTMSCACMUT1F1_10-11), during Semester 2

Course	Course Name	Credits
MUSI11020	Electroacoustic Composition and Performance	20
LASC11062	Speech Synthesis	10
INFR11033	Automatic Speech Recognition	10

INFR11079	Music Informatics	10
ARCH11006	Digital Media Studio Project	20
ARCH11010	Interactive Sound Environments	20
ARCH11011	Sound and Fixed Media	20
MUSI11049	Special Project: Musical Acoustics and Audio Signal Processing	20

Notes: Course Options should be discussed and agreed with Programme Director before enrolling on chosen courses. Documentation giving details, as well as restrictions on choice of courses, will be available for students entering the year to facilitate advance planning.
Note that the course "Special Project: Musical Acoustics and Audio Signal Processing" 20 CREDITS runs in both semesters but should only be taken in one semester (either semester 1 or 2)
MSC STUDENTS ARE PERMITTED TO UNDERTAKE A MAXIMUM OF 30 CREDITS AT LEVEL 10 WITHIN THE TAUGHT COMPONENT OF THEIR PROGRAMME

APPENDIX B: PLAGIARISM

Student Guidance on the Avoidance of Plagiarism

General guidance

Plagiarism is academically fraudulent, and is viewed by the University as a serious disciplinary offence. It may be **intentional** or **unintentional**: the innocent misuse of material without formal and proper acknowledgement can still constitute plagiarism whether or not deliberate intent to cheat is involved.

Students can avoid plagiarism by ensuring that any sources used in submitted work (other than examination scripts) are adequately acknowledged and properly referenced, and that appropriate standards for academic practice in the relevant subject area are always adhered to. This will include:

1.   Providing full citation of all sources (books, articles, websites, newspapers, images, artefacts, lecture hand-outs, data sources etc.) used in the preparation of a piece of work.
2.   Properly referencing the sources of the arguments and ideas used in an assignment, using the recognised reference system for the subject area. Both quotations and paraphrased or summarised versions of arguments or ideas should be referenced in this way.
3.   Following other guidelines for preparing and presenting coursework as provided by the subject area.

The sites below offer guidance for both students and staff in preventing or avoiding plagiarism. They contain clear examples of what constitutes plagiarism, and the study skills that can help you avoid it:
http://www.education.indiana.edu/~frick/plagiarism/
http://www.library.ualberta.ca/guides/plagiarism/
http://www.hamilton.edu/academics/resource/wc/usingsources.html
http://ec.hku.hk/plagiarism/content_brief.htm
http://www.ukcosa.org.uk/pages/guidenote.htm

(This site will be of particular interest for international students – UKCOSA is the council for international education and provides information on a range of topics for prospective and current international students in the UK. Of particular relevance is their publication 'Guidance notes for students 15: Study methods used in the UK').

Please note: the above web addresses link to external sites. The information on these sites is not compiled or controlled by the University. The links are included here for reference, and because they contain examples which may help you to understand different instances of plagiarism. But please be aware that the University's regulations and procedures take precedence over any other source of information on plagiarism.

Subject Area Guidance

Referencing and citation practices will vary from one subject area to another. All students should ensure that they understand what practices relate to their subject area **before** submitting work for assessment. Students undertaking outside courses should therefore take particular care to ensure that they are familiar with the appropriate practices for the subject in question.

Students sometimes ask how they can make a piece of work their own if they are expected to support all of the arguments they make with appropriate references to the academic literature. What is often being sought in academic work is a student's own viewpoint on a particular topic, based on a thorough understanding of the underlying literature and argued as much as possible in the manner of an experienced practitioner of the subject area. Learning to work in this way is a skill that will develop gradually during a student's degree programme. Informal feedback during classes and formal feedback on students' work are important for developing these skills and students should pay careful attention to this guidance. Reflecting on the ways in which arguments are developed in lectures or made by the authors of key texts can also be very helpful.

Course Organisers and Programme Directors will provide guidance on this issue.

Some examples of subject-specific guidance issued by Schools are below:
http://www.aaps.ed.ac.uk/regulations/plagiarism/msclifesciguide.htm
http://www.inf.ed.ac.uk/admin/ITO/DivisionalGuidelinesPlagiarism.html

Group Work

Particular difficulties may also be encountered when undertaking assessed group-work, and guidance should be sought from the group-work supervisor on specific questions, such as when group members should stop working as a group and write up individually.
Remember that plagiarism is defined as **the act of copying or including in one's own work, without adequate acknowledgement, intentionally or unintentionally, the work of another, for one's own benefit.**
If you copy material from another student, for example, by collaborating on a piece of assessed work that should be completed and submitted individually, you are committing a plagiarism offence.

You can avoid this by making sure that you understand what you are being asked to do. Some group-work assignments may involve informal discussions in groups, followed by submitting a report individually. Other group-work may be longer term and involve completing a project together. It is perfectly appropriate to discuss ideas in groups if asked to do so by a lecturer or tutor. The point at which you need to be careful is in preparing work for assessment. Make sure that you know when the group work stops, and the individual work begins. Check with your group-work supervisor, Course Organiser or Programme Director if you are uncertain.

Common Knowledge

There is, in all subject areas, a certain body of long-established information that is described as "common knowledge" and does not need to be referenced. It can be difficult for a student to be sure what is and what is not common knowledge, but that understanding is a part of the essence of the subject area.

You should check with your Course Organiser or Programme Director for further guidance on this difficult area and how it applies to your programme of study.

Other Students

While discussing work and sharing ideas with other students is an important part of the learning experience in higher education, students need to take care when these discussions relate to assessed work. You should take particular care if you are sharing notes with other students. For example, if the use of another student's notes leads to similarities in your assessed work, this could lead to an accusation of plagiarism.

Copying work from another student is just as much a form of plagiarism as copying from an established author or source. Students assisting someone else in plagiarising (for example, by lending them an essay, lab report or other piece of work submitted for assessment) have committed a cheating offence.

APPENDIX C: SAFETY AND EMERGENCY INFORMATION:
Kings Buildings

As part of your welcome pack, you will have received several safety and emergency leaflets. Please read them carefully. What follows summarises some of the most important issues you should consider to ensure your safety, but reading this Appendix alone is not sufficient to familiarise you with all relevant information.

C1 University Safety Advice

General advice and policy statements can be found on the University's Health and Safety[7] and Security[8] websites. The following general emergency procedures are taken from the main University WWW site[9]:

In cases of emergency, University staff and students should notify University Security on 2222. This number is only available from the University internal telephone system.
An emergency line has been set up for those University personnel who do not have access to the 2222 number.
Staff/students in Residences or those calling from a mobile phone should dial (0131) 651 3999.

IF YOU DISCOVER A FIRE, operate the nearest fire alarm or, if no alarm is provided, shout "FIRE".

IF YOU HEAR THE FIRE ALARM, leave the building by the nearest available escape route and go to your assembly area. Lifts must not be used in the event of fire.

EMERGENCY SERVICES - In the event of a FIRE or other SERIOUS ACCIDENT OR INCIDENT requiring the attendance of the FIRE BRIGADE or AMBULANCE SERVICE: Dial the University Emergency Number 2222 from extensions on the 650/651 exchange or (0131) 651 3999 if calling from out with the University's 650/651 exchange.
State your name, location and telephone number. Supply the University Emergency Service with any details of the location and the nature of the emergency which they may request. Wait for confirmation that your message has been understood. The University Emergency Service will call the Fire Brigade and/or Ambulance Service, as appropriate. If, after ten minutes, the appropriate Emergency Service has not arrived, repeat the emergency call on 2222. If possible, arrange for someone to be at the main entrance to the building, to show the Emergency Services the way to the incident.

CARE OF CASUALTIES - If you are not qualified in first aid yourself, send for the nearest available First Aider, who will take charge of the situation. If no qualified First Aiders are available, ensure that an ambulance is called. If you suspect that a casualty has been poisoned, alert Accident and Emergency, dial (9) 536 4000, so that A&E staff can get information from the Poisons Bureau.
Ensure that the UNIVERSITY HEALTH AND SAFETY DEPARTMENT is informed. In due course, a report of all FIRES, ACCIDENTS and other INCIDENTS must be sent to the Director of Health and Safety by means of the University Accident and Incident, etc, reporting system.

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[7] Health and Safety WWW site: http://www.safety.ed.ac.uk/
[8] Security WWW site: http://www.ed.ac.uk/schools-departments/estates-buildings/security
[9] Emergency Procedures: http://www.ed.ac.uk/emergency.html

C2 School Safety Information

Additional rules have been specified at the School level covering staff and student access to areas within JCMB at different times. Three different classes of time are defined:

- **Normal Working Period:** Monday to Friday 9.00 to 17.00 excluding University holidays. At these times there is normal building access (i.e. no need to sign in or out), there is local First Aid and Fire Steward Cover and servitors are on site.

- **Late Working Period:** Monday to Friday 17.00 to 22.00, Saturday, Sunday and University holidays 9.00 to 19.00, excluding Christmas holiday period. Building open with servitor cover, but no Fire Steward or First Aid cover. All building users must sign in and out using the book at the front door, and, where possible, lone working should be avoided.

- **Out-of-hours Period:** All other times. The building is locked (so MSc students may not enter during this period) and there is no servitor, First Aid or Fire Steward cover, so the Emergency Evacuation Procedures must be followed upon hearing a fire alarm: evacuate the building using Fire Exit routes, without using lifts and assemble outside the main entrance, awaiting instructions from Fire Officers or University Security. If you discover a fire in the out-of-hours period you should contact University Security (2222 or 0131-651-3999 from a non-University phone) and report the scale and location of the fire. When the Fire Service arrives, you should report this information to the Officer in Charge.

In general, consider tackling a fire only if it is small, localised and does not put you in danger: <u>if in any doubt, get out</u>.

For Health and Safety in Alison House, please refer to the ECA Health and Safety Handbook.

APPENDIX D: DISSERTATION FORMAT

The dissertation must start with a Cover Sheet of the following design:

University of Edinburgh

College of Humanities and Social Sciences

MSc in Acoustics and Music Technology

Final Research Project: Dissertation

Title

Student Name

(Matriculation Number)

The following Declaration must be paper clipped to your submissions:

Declaration of own work

This sheet must be filled in (each box ticked to show that the condition has been met), signed and dated, and included with all assessments - work will not be marked unless this is done

Name: ………………………………… **Number**…………………

Course/Programme:

Title of work:

I confirm that all this work is my own except where indicated, and that I have:

- Clearly referenced/listed all sources as appropriate ☐

- Referenced and put in inverted commas all quoted text of more than three words (from books, web, etc.) ☐

- Given the sources of all pictures, data etc. that are not my own ☐

- Not made any use of the essay(s) of any other student(s) either past or present ☐

- Not sought or used the help of any external professional agencies for the work ☐

- Acknowledged in appropriate places any help that I have received from others ☐

(E.g. fellow students, technicians, statisticians, external sources)

- Complied with any other plagiarism criteria specified in the course literature ☐

- I understand that any false claim for this work will be penalised in accordance with The University regulations ☐

Signature ………………………………….

Date ……………………………………..

Please note: If you need further guidance on plagiarism, you can
1. Consult your course literature, Programme Handbook or course WebCT page.
2. Speak to your course organiser or supervisor

JISC Anti-Plagiarism Software

The university subscribes to JISC plagiarism detection software. In cases of suspected plagiarism, you may be asked to supply an electronic version of your work for testing on this system. It is important, therefore, that you maintain an electronic file of your coursework

APPENDIX E: AWARDS FOR POSTGRADUATE STUDENTS

The value of some awards depends on the endowment income; the figures given below are approximate. Information and application forms for the following scholarships are available from the Reid School of Music's website: http://www.ed.ac.uk/schools-departments/edinburgh-college-art/music/postgraduate/funding

Bucher/Fraser Scholarship

Four Scholarships are available to Taught Masters applicants for entry in 2013/14, applying to study on a full time basis within the Department of Music. Value: The scholars will receive scholarship of £3000 Deadline: 5 April 2013

Jean Kennoway Howells Scholarship

Five scholarships are available to Taught Masters applicants for entry in 2013/14, applying to study on a full time basis within the Department of Music. Value: The scholars will receive scholarship of £1,000 Deadline: 5 April 2013

Hollins Organ Scholarship

Open for award annually to matriculated students in the Reid School of Music of Edinburgh University. Tenable for one year with possible re-application within the limit of tenure of three years. Preference will be given to an organist preparing for the diplomas of Associateship and Fellowship of the Royal College of Organists.

Dr. Birchard Coar Scholarship Fund

The income of this fund to be applied for the benefit of a needy student in the Reid School of Music.

The Robert Wilson and Isabel Evans Scholarship

The scholarship will be awarded annually from time to time to assist any student (either undergraduate or postgraduate) who is particularly gifted in pianoforte, to undertake advanced study with a view to pursuing a career as an Executant or a performing or recording musician.

The following scholarship is available only to graduates in Music of The University of Edinburgh:

Gwen Clutterbuck Scholarship:

Awarded for travel and study abroad in the summer vacation. Applicants must submit a programme, in some detail, of their proposed travel and study plans.

APPENDIX F: INSTITUTE FOR ACADEMIC DEVELOPMENT

Institute for Academic Development

The Institute for Academic Development (IAD) provides a number of workshops and resources for University of Edinburgh postgraduate taught students, to help you gain the skills, knowledge, and confidence needed for studying at postgraduate level.

The workshops are free of charge to students and are organised by the IAD or in conjunction with the Schools and College. Workshops can be booked via MyEd or the IAD website.

Workshops
Workshops may vary from the list below and Schools may offer additional workshops, arranged in conjunction with the IAD:
- Study Skills
- Dissertation Writing & Planning
- Presentation & Speaking Skills
- Exam Preparation
- Poster production
- Project Planning & Ethics
- Problem Solving

Resources
There are various resources available on the IAD website, including:
- Preparing for your studies
- Studying at postgraduate level
- Developing your English
- Literature searching
- Managing research workloads
- Writing a postgraduate level
- Assignments: planning and drafting
- Critical thinking
- Using digital media
- Guides and codes

Contact Details:

Institute for Academic for Academic Development
7 Bristo Square
Edinburgh EH8 9AL

Blog: http://iad4masters.wordpress.com/
Website: www.ed.ac.uk/iad/postgraduates
Email: iad.masters@ed.ac.uk

APPENDIX G: STUDENT SERVICES

The Advice Place

The Advice Place is the free advice and information centre for all students at the University of Edinburgh. The service is run by EUSA and offers independent and confidential advice. Our professional advisers are available throughout the year, including the summer vacation period.

Get in touch with us if you have questions about anything and everything related to university life, from finance and funding to accommodation and tenancy rights. We also have specialist Academic Advisers, who can offer guidance on issues affecting your studies.

How to contact us:

Drop in to our main office in Potterrow (9:30-5 weekdays, except Wed 10:30-5 and Tues, during semester time, when we offer late night opening until 7:00pm), or at King's Buildings House (11:00-2:00 weekdays, semester time only).

Email us: advice@eusa.ed.ac.uk ; academic.advice@eusa.ed.ac.uk

Phone us: 0131 650 9225 /0800 206 2341

Visit us online: www.eusa.ed.ac.uk/advice

Class Reps

Class Reps are the link between students and staff at course and departmental level. They play a crucial role in ensuring the University listens to, and learns from, students' academic experiences so that the quality of teaching can be continually monitored and improved.

In the first or second week of teaching, your course organiser will ask for volunteers to take on the role of class rep, giving details of the number of class rep positions available, and the way in which you can put your name forward.

Through various methods (such as face-to-face meetings, emails and staff-student liaison committees) Class Reps feed back to the teaching team any issues coming from their peers. Being a class rep should be a very rewarding experience for students, with plenty of scope to gain and develop a whole host of skills.

Further information about the class rep system, including a role description and details of training and support offered to class reps, can be found here:
http://www.eusa.ed.ac.uk/representation/classreps/

And by emailing class.reps@eusa.ed.ac.uk

Democracy

The University and the government make decisions which hugely impact on your life while you are a student, and it is important that you are represented so that those decisions are made in ways that benefit you.

You are automatically a member of Edinburgh University Students' Association (EUSA), and can vote – and stand - in the EUSA elections. EUSA campaigns to improve the student experience at the University of Edinburgh, to represent your views to the University and to make sure that the voice of University of Edinburgh students is heard by the University and the government.

EUSA has three Councils which work to improve your University and make sure you are heard:
The Academic Council campaigns to improve feedback ensure you get excellent teaching, resources and academic support.
The Welfare Council works to improve student welfare, campaigns for better support services and on student welfare issues such as mental health and exam stress.
The External Affairs Council campaigns on student fees, improving student-community relations and student transport and accommodation – things which may be external to the University but which have a huge impact on student life.

Any student can get involved with EUSA. Come along to any of the Councils and help with EUSA's campaigns – or propose your own campaign! You can find more information at www.eusa.ed.ac.uk/