



Royal Conservatoire
of Scotland

Master of Music / Master of Arts in Music

Programme Handbook

September 2025

Programme specification

Summary details

Programme title

Master of Music (MMus)

Master of Arts in Music (MA)

Duration and modes of study

MMus – two years full time or one year full time plus two years part time or four years part time (six terms full-time equivalent)

MA – one year full time (four terms)

Awards by level

The MA comprises twelve different strands leading to the following named awards:

- Master of Arts (Chamber Music)
- Master of Arts (Collaborative Piano)
- Master of Arts (Composition)
- Master of Arts (Conducting)
- Master of Arts (Jazz)
- Master of Arts (Joint Principal Study)
- Master of Arts (Performance)
- Master of Arts (Performance and Musicology)
- Master of Arts (Performance and Pedagogy)
- Master of Arts (Piano for Dance)

- Master of Arts (Repetiteurship)
- Master of Arts (Traditional Music)

The MMus has eleven different strands leading to the following named awards:

- Master of Music (Chamber Music)
- Master of Music (Collaborative Piano)
- Master of Music (Composition)
- Master of Music (Conducting)
- Master of Music (Jazz)
- Master of Music (Joint Principal Study)
- Master of Music (Performance)
- Master of Music (Performance and Musicology)
- Master of Music (Performance and Pedagogy)
- Master of Music (Piano for Dance)
- Master of Music (Repetiteurship)
- Master of Music (Traditional Music)

If you complete and pass Stage 1 of the programme (see 'Programme Structure' below) – through either the MMus or MA route – but decide not to complete Stage 2, then you will be eligible for the exit award of Postgraduate Diploma in Music.

If you fail to complete Stage 1 fully, but nevertheless pass both Principal Study 1 and Practice Research, then you will be eligible for the exit award of Postgraduate Certificate in Music.

All awards are at SCQF Level 11.

All postgraduate degrees at the Royal Conservatoire, including the MMus/MA, are unclassified: there is no award of 'Distinction' or 'Merit' associated with the degree. However, where modules carry grades – in particular the Principal Study – these grades

will appear on your transcript.

Credit framework

MMus – 240 credits with a minimum of 150 at level 11

MA – 180 credits with a minimum of 150 at level 11

PGDip – 120 credits with a minimum of 100 at level 11

Date of revalidation

June 2025

Start date

September 2025

Next review date

2030

Curriculum principles

The postgraduate curriculum:

1. Is co-created by educators, students and professionals who are shaping the future of artforms, artistry and arts education, recognising RCS, its audiences and collaborators as a community with a shared purpose;
2. Supports rigorous development of craft and creative artistry and the capacity to renew and adapt skills throughout a productive professional life;
3. Ensures relevant professional experience that protects the space to reflect on, experiment with, and evaluate personal milestones of success and learning;

4. Is designed and delivered with a commitment to continuous enhancement of inclusive practices, research and theory, ensuring that design nurtures authentic voices and experiences in the arts;
5. Will critically test assumptions, current discourses and self-appraisals in order to innovate practice.

Graduate attributes

The Conservatoire's Graduate Attributes are aligned to the values of the RCS community. These are:

- Compassion
- Creative courage
- Curiosity
- Craft, rigour and talent
- Community
- Constructive challenge

Graduates of the postgraduate programmes will:

1. Work with care for themselves and others
2. Seek constructive challenge, be prepared to change approach, rework ideas and advocate for their own perspective(s) in diverse contexts
3. Create impact and engagement within and beyond their discipline in a variety of settings
4. Test, re-evaluate and exceed their own expectations through bold creative decision-making and risk taking
5. Own a nuanced aesthetic and emotional intelligence, integrity and ethical practice with an ability to think analytically and critically
6. Draw on theories, research, practice and collaborative opportunities with confidence

and resourcefulness

7. Communicate with creativity, compassion and a deep appreciation of how their discipline connects with the world
8. Acquire, adapt, and apply new skills with a commitment to lifelong learning throughout their career, anticipating and responding to major developments in technologies, industry standards and complex global issues

Programme aims

The Master of Music (MMus) programme is designed to:

- Nurture and develop advanced mastery of the student's principal study, so that it is revealed in a distinct and resourceful musical personality
- Promote artistic and professional autonomy in the emerging artist and provide a structure within which they will bring together and synthesize a distinctive set of skills, knowledge and understanding in their practice
- Nurture the skills and attitudes that will allow students to become independent artists, able to collaborate dynamically either within their areas of specialism or in a wider artistic context
- Promote a critical and reflective approach to the student's artistic practice

The Master of Arts in Music (MA) programme is designed to:

- Nurture and develop mastery of the student's principal study, so that it is evidenced in a confident musical personality
- Promote artistic and professional confidence in the emerging artist and develop complementary skills, knowledge and understanding
- Nurture the skills and attitudes that will allow students to become independent artists, able to collaborate dynamically within a range of professional contexts
- Promote a critical and reflective approach to the student's artistic practice

- Enhance the student's ability to act autonomously in the creation of an independent project

Programme learning outcomes

On completion of the Master of Music (MMus), you are expected to be able to:

- **PL01** Demonstrate advanced technical and expressive mastery in your principal study, across a broad range of contexts and repertoire
- **PL02** Project a mature and individual musical personality in-and-through practice
- **PL03** Synthesise a range of theoretical, conceptual and experiential knowledge in-and-through practice
- **PL04** Demonstrate the ability to engage effectively and creatively with peers and non-specialists, whether as a leader or through team-working
- **PL05** Show creativity, curiosity and autonomy within self-determined areas of specialism
- **PL06** Critically evaluate current ideas, debates and issues within your chosen field
- **PL07** Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

On completion of the Master of Arts in Music (MA), you are expected to be able to:

- **PL01** Demonstrate advanced technical and expressive mastery in your principal study, across a range of contexts and repertoire
- **PL02** Project a mature musical personality in-and-through practice
- **PL03** Synthesis a range of theoretical, conceptual and experiential knowledge in-and-through practice
- **PL04** Demonstrate the ability to engage effectively with peers and non-specialists, whether as a leader or through team-working
- **PL05** Show creativity, curiosity and autonomy within self-determined areas of

specialism

- **PL06** Critically evaluate current ideas, debates and issues within your chosen field
- **PL07** Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

On completion of the Master of Music (MMus) Performance and Pedagogy, you are expected to be able to:

- **PL01** Demonstrate advanced technical and expressive mastery in your principal study, across a range of contexts and repertoire
- **PL02** Project a mature musical personality in-and-through practice
- **PL03** Draw together a range of theoretical, conceptual and experiential knowledge in-and-through practice
- **PL04** Demonstrate the ability to engage effectively with peers and non-specialists, whether as a leader or through team-working
- **PL05** Show creativity, curiosity and autonomy within self-determined areas of specialism
- **PL06** Articulate and apply an informed and critical understanding of a wide range of professional issues relevant to instrumental and vocal music instruction
- **PL07** Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

On completion of the Master of Music (MMus) Performance and Musicology, you are expected to be able to:

- **PL01** Demonstrate technical and expressive mastery in your principal study, across a range of contexts and repertoire
- **PL02** Project a mature musical personality in-and-through practice
- **PL03** Draw together a range of theoretical, conceptual and experiential knowledge in-and-through practice
- **PL04** Demonstrate the ability to engage effectively with peers and non-specialists,

whether as a leader or through team-working

- **PL05** Show creativity, curiosity and autonomy within self-determined areas of specialism
- **PL06** Articulate and apply an informed and critical understanding of current ideas, debates and issues in musicology
- **PL07** Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

Admission criteria

Academic entry requirements

Candidates for both the MMus and MA are normally expected to hold a good honours (at least 2:2) degree, or its overseas equivalent, in a subject area relevant to the demands of the programme.

Language of study

The language of study is English. Applicants whose first language is not English will be required to provide evidence of proficiency in English. We accept the International English Language Testing System (IELTS). Level 6.0 (with a minimum score of 5.5 in each component) is required of applicants to the School of Music.

Target numbers

The minimum and maximum numbers for the MMus/MA programme are given below. These targets represent the total cohort in any particular year, including the one-year MA students and the two-year MMus.

Minimum cohort	Maximum cohort
16	205

The low minimum reflects the fact that the MMus/MA is not delivered in isolation, but as part of a wider offering by the School of Music as a whole.

Programme structure

The programme is divided into two 'stages', with Stage 1 of the MMus and the MA being identical.

Standard pattern

For all strands except Traditional Music, Musicology and Pedagogy, the structure is as follows:

Stage 1 – MMus/MA (120 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
Principal Study 1	11	80	80	80
Graduate Studies 1	11	30	20	10
Practice Research	11	10	10	10
Options	7-11	0	10	20

Module	Level	Credits	Credits	Credits
Total		120	120	120

Stage 2 – MA (180 SCQF Credits) – Term 4

Module	Level	Credits
(From Stage 1)	7-11	120
Negotiated Study	11	60
Total		180

Stage 2 – MMus (240 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
(From Stage 1)	7-11	120	120	120
Principal Study 2	11	90	90	90
Graduate Studies 2	11	30	20	10
Options	7-11	0	10	20
Total		240	240	240

Traditional Music

Stage 1 – MMus Traditional Music (120 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits
Principal Study Traditional Music 1	11	60
Practice Research	11	10
Graduate Studies 1	11	20
Options	7-11	30
Total		120

Stage 2 – MMus Traditional Music (240 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits
(From Stage 1)	7-11	120
Principal Study Traditional Music 2	11	60
Graduate Studies 1	11	30
Options	7-11	30
Total		240

Stage 2 – MA Traditional Music (180 SCQF Credits) – Term 4

Module	Level	Credits
(From Stage 1)	7-11	120
Negotiated Study	11	60
Total		180

Performance and Musicology

Stage 1 – MMus Performance and Musicology (120 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
Principal Study Performance 1 60 credits	11	60	60	60
Musicology	11	20	20	20
Practice Research	11	10	10	10
Graduate Studies 1	11	30	20	10
Options	7-11	0	10	20
Total		120	120	120

Stage 2 – MMus Performance and Musicology (240 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
(From Stage 1)	7-11	120	120	120
Principal Study Performance 2 60 credits	11	60	60	60
Masters Dissertation	11	60	60	60
Total		240	240	240

Stage 2 Musicology students do not take Graduate Studies 2 or Options, but may audit relevant classes where appropriate.

Stage 2 – MA Performance and Musicology (180 SCQF Credits) – Term 4

Module	Level	Credits
(From Stage 1)	7-11	120
Masters Dissertation	11	60
Total		180

Performance and Pedagogy

Stage 1 – MMus Performance and Pedagogy (120 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
Principal Study Performance 1 60 credits	11	60	60	60
Instrumental and Vocal Pedagogy 1	10	30	30	30
Graduate Studies Performance 1	11	30	20	10
Options	7-11	0	10	20
Total		120	120	120

Stage 2 – MMus Performance and Pedagogy (240 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
(From Stage 1, minimum 90 credits at level 11)	7-11	120	120	120
Principal Study Performance 2	11	60	60	60
Instrumental and Vocal Pedagogy 2	11	30	30	30
Graduate Studies Performance 2	11	30	20	10

Module	Level	Credits	Credits	Credits
Options	7-11	0	10	20
Total		240	240	240

The MA in Performance and Pedagogy only is available to internally progressing Conservatoire students in the following categories:

- BMus graduates who have attained the Instrumental and Vocal Pedagogy 1 during the course of their programme
- BEd graduates
- PGDE graduates

Under these circumstances, the structure of the programme is as follows:

Stage 1 – MA Performance and Pedagogy (120 SCQF Credits) – Terms 1, 2 and 3

Module	Level	Credits	Credits	Credits
Principal Study Performance 1 60	11	60	60	60
Instrumental and Vocal Pedagogy 2	11	30	30	30
Graduate Studies 1	11	30	20	10
Options	7-11	0	10	20
Total		120	120	120

Stage 2 – MA Performance and Pedagogy (180 SCQF Credits) – Term 4

Module	Level	Credits
(From Stage 1, minimum 100 credits at level 11)	7-11	120
Negotiated Study	11	60
Total		180

Part-time study

The following strands of the programme can be taken part-time either across three or four years:

- MMus Chamber Music
- MMus Composition
- MMus Jazz
- MMus Performance
- MMus Collaborative Piano
- MMus Traditional Music

The possible patterns are:

- Stage 1 full time, Stage 2 part time over two years (three years total)
- Stage 1 part time over two years, Stage 2 full time (three years total)
- Stage 1 part time over two years, Stage 2 part time over two years (four years total)

Part-time study on the following strands is highly exceptional, and will be considered on a

case-by-case basis:

- MMus Performance and Musicology
- MMus Performance and Pedagogy
- MMus Piano for Dance
- MMus Conducting
- MMus Repetiteurship

No MA programme may be taken part-time.

International students on Student visas are not permitted to undertake any of the part-time routes.

INFO

Your part-time programme will be negotiated individually, but will typically involve spreading your Principal Study tuition over two years, with B assessment/s in the first part-time year and the A assessment as the culmination of the second. Graduate Studies activities will be distributed across the two years, while any Options chosen will occupy a single part-time year.

Transferring between degrees

As Stage 1 of the MMus and MA degrees is the same, it is possible to transfer between them in either direction. However, in order for us to be able to plan effectively, strict deadlines are placed on when this choice must be made. Students wishing to transfer from the two-year MMus to the one-year MA must formally notify their decision by the end of term 2; students wishing to transfer in the other direction, from the one-year MA to the two-year MMus, have until the end of term 3 to decide. Transfers in either direction are subject to the approval of the relevant Head of Department, the Head of MMus/MA, and the Director of Music.

WARNING

The progression route for those on a Student visa moving from the one-year MA to the two-year MMus programme is complicated by regulations imposed by UK Visas and Immigration. At the time of writing, it is necessary for students making this transfer to return to their home country to make a visa application. If you are an international student contemplating extending your stay, you should make contact with international@rcs.ac.uk at the earliest possible opportunity to get the latest guidance.

Exit Awards

If you complete Stage 1 of the programme – through either the MMus or MA route – but decide not to complete Stage 2, then you will be eligible for the exit award of Postgraduate Diploma in Music.

If you fail to complete Stage 1 fully, but nevertheless pass both Principal Study 1 and Practice Research, then you will be eligible for the exit award of Postgraduate Certificate in Music.

Learning outcomes by module

Master of Music (MMus)

Module	PL01	PL02	PL03	PL04	PL05	PL06	PL07
Principal Study 1	.	.	.				
Graduate Studies 1		

Module	PL01	PL02	PL03	PL04	PL05	PL06	PL07
Practice Research					.	.	.
Principal Study 2	.	.	.				
Graduate Studies 2		
Options				.	.		

Master of Arts in Music (MA)

Module	PL01	PL02	PL03	PL04	PL05	PL06	PL07	PL08
Principal Study 1	.	.	.					
Graduate Studies 1			
Practice Research					.	.	.	
Negotiated Study
Options				.	.			

Master of Music (MMus) Performance and Musicology

Module	PL01	PL02	PL03	PL04	PL05	PL06	PL07	PL08
Principal Study Musicology 1	•	•	•					
Musicology			•		•	•	•	•
Graduate Studies 1	•	•	•	•	•			
Practice Research					•	•	•	
Principal Study Musicology 2	•	•	•					
Masters Dissertation			•		•	•	•	•

Master of Music (MMus) Performance and Pedagogy

Module	PL01	PL02	PL03	PL04	PL05	PL06	PL07	PL08
Principal	•	•	•					

Module	PL01	PL02	PL03	PL04	PL05	PL06	PL07	PL08
Study Pedagogy 1								
Instrumental and Vocal Pedagogy 1		
Graduate Studies 1			
Practice Research					.	.	.	
Principal Study Pedagogy 2	.	.	.					
Instrumental and Vocal Pedagogy 2		
Graduate Studies 2			
Options				.	.			

Benchmarks

The learning outcomes of your programme are aligned with a number of local, national

and international standards. The *UK Quality Code for Higher Education* (UKQCHQ, QAA 2024) lays out a series of 'sector-agreed principles', among them that 'the academic standards of awards are consistent with the relevant Qualifications Framework'. In Scotland, these comprise the *Scottish Credit and Qualifications Framework* (SCQF 2019) and *The Framework for Qualifications of Higher Education Institutions in Scotland* (FQHEIS, QAA 2024).

The programme and module learning outcomes have been benchmarked against the *SCQF Level Descriptors* (SCQF 2019), while the programme as a whole meets the requirements of the *Descriptor for a higher education qualification at Level 7 on the FHEQ and SCQF Level 11 on the FQHEIS* (QAA 2024).

Unlike undergraduate degrees which progress through SCQF Levels 7-10 each year, postgraduate degrees sit within level 11 whatever their duration. It follows that there are no distinct 'Level Learning Outcomes' for the two years of the MMus. The programme design does however include a progression between the learning outcomes of the Stage 1 and Stage 2 modules, that are reflected in the heightened demands of the Assessment Specifications of the Principal Study 2 modules.

In addition to these standards, the programme aims and learning outcomes also take account of:

- the relevant sections of the Conservatoire's Postgraduate Academic Framework, that are themselves based upon FQHEIS
- The Framework of Qualifications for the European Higher Education Area (EHAA 2018)
- the Polifonia/Dublin Descriptors for second cycle awards in higher music education (AEC 2007)
- the AEC Learning Outcomes (AEC 2017)
- The Vienna Declaration on Artistic Research (AEC 2020)

Learning and teaching

Areas of study

The MMus/MA is structured into twelve strands, each of which leads to a different named award:

- Performance
- Chamber Music
- Collaborative Piano
- Composition
- Conducting
- Jazz
- Joint Principal Study
- Performance and Musicology
- Performance and Pedagogy
- Piano for Dance
- Repetiteurship
- Traditional Music

Each strand is distinguished by its own Principal Study module: the Practice Research and Graduate Studies modules are common to all strands.

INFO

The Performance strand includes all string, woodwind and brass instruments, guitar, harp, timpani and percussion, piano, accordion, organ, harpsichord and voice

Principal Study and Graduate Studies

The Principal Study and Graduate Studies modules are co-requisites. Taken together, they encompass many of the distinctive features of musical study in a Conservatoire environment at masters level. There are however distinct differences between these two core modules in both their learning and teaching methods, and in modes of assessment.

The **Principal Study** is the primary focus of your learning experience, supported by regular individualised learning in your discipline. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning.

The **Graduate Studies** module comprises a wide range of individually tailored activities designed to meet the needs of each individual student. This may include: performance classes; seminars, workshops and masterclasses; attendance at concerts; rehearsals; performances, solo or group, where not assessed as part of the principal study; additional study of a related instrument or instruments; and taught classes specific to the discipline/department. The module integrates teaching on sustainable arts practices, including practical skills for developing a diverse portfolio career and exploring the role of music in addressing environmental and societal challenges.

What all of these learning opportunities have in common is that they look beyond your individual development as a musician. The Graduate Studies module will ask you to work collaboratively in a widening circle of peers, potentially encompassing your colleagues within your own discipline, other musicians within the School of Music, fellow students from the Undergraduate and Research cohorts, staff and students from other Schools within the Conservatoire, and professionals from a range of disciplines both close to and far from the discipline of music.

The Principal Study and Graduate Studies modules are further differentiated by their modes of assessment. The **Principal Study** represents the primary locus of your

development as a musician, and therefore offers two or three individually negotiated assessments in each year of the programme. These are not 'examinations', but will in every case represent proto-professional opportunities to demonstrate your musical skills, whether through playing, singing, conducting, composing or research; either solo or, in many cases, in a collaborative setting.

The **Graduate Studies** module is assessed on the basis of a profile of indicative grades and feedback across all of the activities undertaken. The indicative grade for a particular activity may be recorded as pass/fail, or there may be an alphanumeric grade, as appropriate: the final module grade is a pass or fail. It should be noted that, in cases where a particular activity is shared with Undergraduate students, you will still be assessed according to SCQF Level 11 (Masters) Learning Outcomes. This flexible approach to assessment allows us to reliably assess that the module outcomes have been achieved, while offering maximum flexibility in tailoring both the activities and the feedback to your individual musical goals.

Practice Research

This module challenges you to examine critically an aspect of your arts practice by means of an individually-negotiated portfolio of research, reflection and/or documentation. Over the course of your studies, with the support of a supervisor, you will assemble a portfolio of documentation and reflective writing that interrogates a self-chosen research focus and communicates your findings.

INFO

There are two negotiable deadlines for the Practice Research module, one in February and one in May. The majority of students will submit for the February deadline.

Instrumental and Vocal Pedagogy

The MMus Performance and Pedagogy strand offers the opportunity to develop the knowledge, understanding and skills related to learning, teaching and assessment in music education as an instrumental (or vocal) teacher. The programme emphasises the value of learning and teaching as a professional activity; supports the development of your identity as an instrumental teacher and explores teaching as a key component of your continuing growth as a performing artist.

Core to the Performance and Pedagogy strand are the two 30-credit Instrumental and Vocal Pedagogy modules. Module 1 is studied in the first year – unless it has been completed as part of your BMus 4 education at the Conservatoire. The second module, Instrumental and Vocal Pedagogy 2, forms part of the studies in the second year of the MMus. This second module, together with Module 1, forms the core components of the professional pedagogical education required of instrumental teachers.

Musicology

This module offers a series of seminars that will introduce you to the intellectual and scholarly fields in musicology that inform and support performance practice. You will have the opportunity to explore different approaches to the study of music and gain a critical understanding of past and current trends. The knowledge and understanding gained through the seminars will be demonstrated in a scholarly presentation.

Negotiated Study

The Negotiated Study module, distinctive to the MA programme, invites you to synthesise a range of skills and experiences into a largely independent and self-defined project.

Learning outcomes and assessments are negotiated individually between you and your supervisor, drawing on a range of suggested projects. The potential scope of the module is broad: you might choose to undertake a performance project, initiate a creative collaboration, or research and produce a conventional dissertation. The flexibility offered allows you to demonstrate a high level of independence in pursuit of self-defined artistic and professional goals.

Masters Dissertation

This module represents the culmination of the Performance and Musicology strand. It comprises a 10,000 word dissertation based on an issue, source or repertory related to the your principal study, chosen in consultation with an individual supervisor. It should show a thorough assimilation of the existing work in the field, the historical sources, and issues in contemporary debate.

Options

Options give space within the curriculum for you to engage in studies which enhance professional versatility, by pursuing areas of interest either close to or far away from your core discipline. The choice includes modules drawn from the undergraduate programmes in the School of Music as well as Interdisciplinary and Extended Practice (IXP) modules that are collaborative with other programmes within the Conservatoire.

The design of the programme puts no restrictions on the level of the options chosen. There is a significant amount of choice available in the amount of credit taken in this way: you are free to choose strands which place greater weight on Graduate Studies.

INFO

Deadlines for option modules will be notified to you by the relevant Module

Coordinator, and usually also noted in your Asimut calendar.

Additional Performance

The instrumental combinations that are normally allowed for additional performance are noted below. Any other combination of principal study disciplines is exceptional and offered only by agreement of both the Head of Department and Head of Programme:

Principal instrument	Additional instrument
Flute	Piccolo
Clarinet	Eb Clarinet or Bass Clarinet
Oboe	Cor Anglais
Bassoon	Contrabassoon
Saxophone	Clarinet or Flute
French Horn	Wagner Tuba
Trumpet	Piccolo Trumpet
Trombone	Alto Trombone or Bass Trumpet or Euphonium
Bass Trombone	Contrabass Trombone
Tuba	Cimbasso or Ophicleide or CC Tuba or F Tuba or BBb Tuba

Principal instrument	Additional instrument
Classical Guitar	Contemporary Guitar
Piano	Organ or Harpsichord
Violin	Viola
Viola	Violin

The following may also be available:

- Baroque and other period instruments
- Additional study in a cross-disciplinary area (classical performance, traditional music and jazz)
- An additional study area for students on the Traditional Music strand

INFO

Assessment of the additional performance will normally be incorporated as part of Principal Study Performance A and/or B: if this is not appropriate, it may be assessed within the Graduate Studies profile.

Assessment

Assessment is an integral part of teaching and learning, forming part of the cycle of performance, evaluation, and reflection that underpins your artistic development. It is also the mechanism which allows for a judgement as to whether you have completed the requirements of the programme, and, in the case of modules which carry a grade, to what standard. Assessment involves gathering, measuring and judging information about your progress.

Each module in the programme states learning outcomes, describing the knowledge, skills and understanding that must be demonstrated in order to pass the module.

The assessment criteria for each module indicate the factors which examiners will look for in order to determine whether the learning outcomes have been met. Depending on the specific context and type of assessment, assessors use their academic judgement to determine which of the assessment criteria are relevant and applicable.

The module descriptor states the assessment modes that will be used and, in the case of a graded module, their weighting. In the case of the principal study modules where there is a choice of assessment options, their scope is defined in the [assessment specifications](#) particular to the module, discipline, and type of assessment.

The quality of the work is judged against an assessment [rubric](#), which, in conjunction with the academic judgement of the assessor, is used to determine whether the work is a pass or a fail and, in the case of assessments that carry a grade, to calibrate the level of the achievement according to the common assessment scale.

WARNING

All learning outcomes must be met in order to pass a module, and all summative assessments must be passed in order to pass a module.

Assessment modes

Module	Mode of Assessment	Outcome
Principal Study	Performance	Graded
Graduate Studies	Observation of Working Practice	Pass/ Fail
Practice Research	Portfolio	Pass/ Fail
Instrumental and Vocal Pedagogy	Essay, Observation of Working Practice	Graded
Negotiated Study	Negotiated (eg Performance, Portfolio, Dissertation)	Graded
Dissertation	Dissertation	Graded
Options	Variable	Variable

Submissions of written work through moodle are marked anonymously: however, there is nothing to prevent you from putting your name on the work should you wish.

With certain exceptions, Principal Study live in-person A assessments are externally assessed with a public audience. B assessments are usually internally assessed and non-public but may exceptionally be made public by prior agreement with the Head of Department.

! INFO

Under exceptional circumstances, bespoke alternative assessments may be replace those given in the assessment specifications. Alternative assessments must be clearly negotiated between the Head of Department, Head of Programme and the student, and should also be approved by the Director of Music. The replacement assessment must demonstrably meet the learning outcomes of the module and be commensurate in terms of the volume and level of challenge. The requirements of the assessment should be clearly noted on Student Outcomes, including agreement as appropriate around aspects such as the length, repertoire, scheduling, timing and/or format of the alternative submission/performance.

Feedback on assessment

Feedback is central to learning: its nature and purpose is related to the two main types of assessment, formative and summative:

- **Formative** assessment is concerned with your development during the course of learning: it *informs* you about your progress. In the MMus/MA, particular emphasis is placed on written formative assessment within the Graduate Studies module.
- **Summative** assessment usually takes place at the end of a programme of work and, in the MMus/MA, often takes the form of a performance, portfolio, or other culmination of learning. It *sums up* your achievement, providing a clear statement of success or failure in meeting the learning outcomes of the module.

Feedback is inherent to both types of assessment. It may take many forms:

- **Verbal**, on an instantaneous basis, such as the formative feedback you receive every week in the Principal Study lesson or in a tutorial with your Head of Department.
- **Written**, as a comment on a performance, portfolio submission, or other summative outcome: you can expect detailed written feedback on all major summative

assessments.

- **Mutually Constructed**, where feedback is written collaboratively by you and the tutor: this is used in many departments as an element of Graduate Studies.
- **Grades** are also a form of feedback, including the formative process grades given for Graduate Studies and the summative grades offered in the Principal Study.

For practical reasons, summative written feedback on assessments may be returned to students either through Student Outcomes, through moodle or by email. Final ratified grades do not appear on Student Outcomes until after the relevant exam board.

Assessment scale

Assessment is recorded using the Conservatoire's Common Assessment Scale. The outcome of a module may either be noted as Pass/Fail, or graded alphanumerically:

Common Assessment Scale	Descriptor
A1	Excellent
A2	Excellent
A3	Excellent
A4	Excellent
A5	Excellent
B1	Very Good
B2	Very Good

Common Assessment Scale	Descriptor
B3	Very Good
C1	Good
C2	Good
C3	Good
D1	Satisfactory
D2	Satisfactory
D3	Adequate
PASS	
FAIL	
E1	Inadequate/Fail
E2	Inadequate/Fail
F	Serious fail
NS	Non-submission/Non-appearance

Assessment regulations

Please read this section in conjunction with the Conservatoire Regulations, Codes of Procedures and General Rules.

You are required to attend all lessons, classes, rehearsals and performances as specified in this handbook or negotiated and recorded on Student Outcomes. Unauthorised absence is not permitted.

Normally you may progress on the programme of study provided that:

- You have attended classes in accordance with the requirements of programme regulations and have completed all of the work of the programme of study;
- You have met the appropriate assessment requirements to the satisfaction of the appropriate Progress Committee or Board of Examiners.

To obtain a pass in a module you must normally complete all prescribed assessments to the satisfaction of the Board of Examiners. Where a module has a final assessment, you shall be permitted to take that assessment only if there is evidence that you have attended classes in accordance with the requirements of the module and have completed the work of the module.

INFO

If you disagree with the outcome of an assessment, you should in the first instance discuss this with the Head of Programme. If you are still not satisfied then you should follow the Code of Procedure for Appeals that can be found in the Regulations, Codes of Procedures and General Rules.

Repetition of repertoire

Repertoire cannot normally be repeated across assessments unless there is a clear rationale negotiated and agreed with the Head of Department.

Plagiarism and academic misconduct

Academic misconduct includes cheating, collusion, and plagiarism. Essentially, all work submitted for assessment should be yours except in cases where group work is a specific requirement of an assignment.

Plagiarism and other forms of academic misconduct are serious disciplinary matters that will incur a £125 financial penalty. Further strictures may include:

- having to resit an assessment
- having to resit the module
- having to retake a year of study
- having to leave the Conservatoire

Further information, including the mechanism for appeal, may be found in the Conservatoire's *Regulations, Codes of Procedure and General Rules*.

Non-submission

Resits due to non-submission or non-attendance will be subject to a fee of £125 per component per resit within a module. Resits due to cheating or plagiarism shall also be subject to a fee of £125 per component per resit within a module.

Penalties for over- and under-running recitals

In order to ensure that recital schedules run to time, and in fairness to all concerned,

grading penalties are applied for recitals which over- or under-run their allotted time:

- Recitals that over-run by 10% will lose 1 increment on the Common Assessment Scale and be stopped in order to try and keep to the published schedule
- Recitals that under-run by 10-19% will lose 1 increment to a minimum of D3
- Recitals that under-run by 20% or more will fail with a grade of F.

The assessment specifications give length of the complete recital, including, where appropriate, entrances and exits, spoken introductions, and resetting of the stage between pieces.

Graduation costs

There is no fee to graduate and attend the Graduation Ceremony. However, there is a fee to hire a gown which is compulsory. A fee of approximately £50 is payable to an external gown supplier and you will be advised of how to do this as part of the graduation registration process.

Learning environment

Student support

The main hub of student support is the Academic Administration and Support (AAS) team, managed by the Academic Registrar. The Registrar also administers the Appeals and Complaints procedures and can be contacted for advice in either of these areas. If you have a complaint about the service or information provided by the Royal Conservatoire you should consult the Complaints Handling Procedure, which is included in the Royal Conservatoire's Regulations, Codes of Procedure and General Rules.

You can access a wide range of support services via the Portal:

- [Academic Administration and Support \(AAS\)](#) – lots of useful documents here from the AAS department
- [Accommodation](#)
- [Audiovisual Support](#) – the AV Store will lend out things like recorders, mics and cameras, as well as musical instruments
- [CEDO](#) – the Creative Enterprise Development Office offers advice, guidance, funding opportunities and development programmes to students and graduates
- [Counselling](#)
- [Copyright](#) – see also portal.rcs.ac.uk/copyright
- [Disability Support](#)
- [Equality, Diversity and Inclusion](#)
- [Erasmus and International Exchange](#) – vital information for overseas students: visas, immigration, the graduate route, brexit, employment, bank accounts etc
- [Ethics Committee](#) – see also [this moodle page](#)
- [Funding and Finance](#)
- [Guitar and Harp](#) – the Guitar and Harp department

- [Health and Safety](#)
- [Health Services](#) – support for your physical and mental health (see also [Counselling](#))
- [International Students](#)
- [IT](#) – Information Technology: Email, Eduroam wifi, Microsoft Teams, OneDrive for Business, Office365, Zoom
- [Key Documents](#) – handbooks, rules and regulations
- [Learning Technology](#) – how to submit an assignment on moodle, how to use WordPress
- [Library](#) – also, here's a direct link to the [library catalog](#) and also to [Oxford Music Online](#)
- [Student Union](#)
- [Opportunities](#) – very useful indeed: jobs, courses, funding opportunities, competitions...
- [Programme Committees](#) – including the PG Music Programme Committee, which meets three times a year
- [Space Planning](#) – some information about rooming, risk assessments, using asimut
- [Strings](#) the String Department
- [Student Support](#)
- [UniDesk](#) – self-service help portal for information technology questions and problems, network and library technical issues, estates and more (also available at www.rcs.ac.uk/help/)

Improving the programme

We value your opinions, and have put in place a number of systems that allow us to both gather feedback and ensure that it is acted on appropriately.

Each year at least two student representatives are elected as members of the Postgraduate Music Programmes Committee, which is responsible for monitoring,

evaluation and reviewing how the Programme is being delivered. The Committee meets three times a year, with the third meeting being an Open Forum to which all students on the programme are invited.

- portal.rcs.ac.uk/prog-comms

Feedback on the programme can be made via the online [Postgraduate Music Student Suggestion Box](#).



Beyond the programme itself, all of the Departments within the School of Music have their own feedback mechanisms, and there are also Conservatoire-wide mechanisms, such as the Student Experience Forum co-chaired by the Student Union President and the Assistant Principal.

Internationalisation

As musicians we are fortunate to inhabit a discipline that has the potential to transcend linguistic and cultural barriers while at the same time representing our various identities at the deepest level. The postgraduate programmes in the School of Music attract a diverse population of international students from many different countries across the world: in a typical year, roughly one third of the total cohort may be from outside the UK. The programme also offers a range of opportunities for students to take part in international exchange programmes.

As an institution, the Conservatoire is strongly committed to maintaining an international outlook. More information can be found on the portal sites noted below, or you can contact international@rcs.ac.uk.

- portal.rcs.ac.uk/international-students/

- portal.rcs.ac.uk/erasmus-and-international-exchange/

Work-based learning

The programme has practice at its core and is delivered in a proto-professional environment. In a very real sense, therefore, all learning will be predicated upon (near) professional experience. Nevertheless, and in that context, external placements may also provide a valuable learning experience.

Placements connected with your core discipline will typically be available on a competitive basis through audition. Such placements may on occasion offer opportunities for assessment.

Health and safety, safe space

The Royal Conservatoire of Scotland is fully committed to creating an environment where all staff and students treat each other fairly and with mutual respect, and to providing an environment where all students and staff are free from discrimination and intimidation.

The following **Safe Space Statement** applies to all activity happening within the Conservatoire, from early years classes to our Masters programmes.



SAFE SPACE STATEMENT

Everyone working and learning together in this room is entitled to do so in a safe space: a space free of bullying and harassment of any kind. We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other. We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment we will speak out knowing that our voices will be heard and

we will be taken seriously. We will actively promote a positive, optimistic and mutually supportive approach to work and study. Together we can create a Safe Space.

The policies and procedures governing the health, safety and wellbeing of staff and students are comprehensive and thorough:

- portal.rcs.ac.uk/health-safety/

Within the School of Music we take particular care over the risks to hearing. All students are given free personal protection equipment in the form of high-quality earplugs suitable for musical use, as well as specific teaching and learning in this area as part of the programme of study.

School of Music Health, Safety and Wellbeing Action Group is convened by Alistair MacDonald, who will be happy to listen to any concerns raised by students.

A.MacDonald@rcs.ac.uk

Equality and diversity

We welcome a diverse population of staff and students. Further, we are committed to promoting equality in all of our activities and we aim to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of gender (actual or perceived), sexual orientation, disability, race, colour, nationality, national or ethnic origin, marital status, age and actual or perceived religious or similar belief.

The Conservatoire fosters a learning, teaching, research and working culture which not only supports diversity, inclusion and equity but indeed requires those principles. We are thoroughly committed to the promotion of equal opportunities across all of our functions and practices including those of learning and teaching, employment, representation,

decision making, and procurement and partnerships.

The Conservatoire is committed to ensuring that those from all backgrounds feel able to apply to study with us. Applicants who have been looked after at home, in residential care, foster care or kinship care can access support via the International and Student Experience team at welfare@rcs.ac.uk. Provisions are also made for Estranged Students and Student Carers.



TIP

More information about the work of the School and the Conservatoire in these areas may be found on both the main RCS website and the Portal:

- www.rcs.ac.uk/why-rcs/vision-and-governance/equalityanddiversity/
- portal.rcs.ac.uk/equality-diversity/

Learning resources

The School of Music has access to a large number of purpose-built practice rooms and other rehearsal spaces that are available to students on the programme. You will have a personal quota of practice time that you can book through the Asimut timetable: larger rehearsal rooms may be booked through your Department.

There are three recording studios: studio A is staffed by a professional recording engineer, while studios B and C may be booked for student use following a short induction.

The Whitaker Library offers a comprehensive collection of material in support of the studying musician, including books, scores, audio and video recordings, and a wide range of online study resources. The School of Music is supported by a dedicated music librarian, who will be able to assist with scores and parts for a wide range of works. Students are particularly encouraged to make use of an extensive collection of works by

under-represented composers, that may be accessed through a series of [curated lists](#) within the library catalog.

The AV store has a wide range of equipment available for students to borrow, including audio and video cameras, sound reinforcement equipment, and similar items.

Each of the instrumental Departments within the School of Music also maintains a stock of instruments of professional quality that may be borrowed and used by students.

Digital technology is not something that is bolted on to learning and teaching, but rather a part of the contemporary landscape that we all inhabit. During the first weeks of the programme you will be introduced to a number of online tools that are in daily use at the Conservatoire for communication, collaboration, and the sharing of information. These include:

- your conservatoire email
- the password self-service facility
- OneDrive for Business
- the Asimut timetabling system
- moodle
- Student Outcomes
- the Portal
- eduroam wifi
- your ePortfolio
- the library catalogue



Of particular interest to music students are the state-of-the-art camera systems that have been installed in the Stevenson Hall and Ledger Recital room. These can be used by students after a short period of training that can be organised on request.

Staff

Heads of Department

The principal responsibility for creating an individual learning journey through the programme rests with you the student, working closely with your Head of Department. They will negotiate with you your one-to-one tuition, your choice of assessments, and the range of activities to be undertaken.

As well as taking a close interest in your musical and professional development, your Head of Department will be at hand to offer support on any difficulties that may arise during the course of the programme, either directly, by offering information and advice themselves, or by referring you on to one of the support mechanisms offered by the Conservatoire as a whole. In some large Departments there is an Associate Head and/or a Coordinator, who will also work to support you through the programme. You will also be in regular contact with your department's Programme Support Administrator who will, among other duties, manage your Asimut timetable.

Principal Study Tutors

Your individual lessons with your Principal Study tutor are of course at the heart of your programme. Your Head of Department will discuss and agree with you the best person for you to study with: in some cases, this may involve dividing your time between a number of tutors.

Head of Programme

The Head of Programme has overall responsibility for academic leadership across the MMus/MA, AdvPGDip and AdvArtDip programmes. They work in liaison with the Heads of Department to negotiate the structure and content of your programme and offer general

support and advice on your progress through the programme. You are encouraged to speak to the Head of Programme at any time, particularly if there is a matter that cannot be dealt with by your Head of Department. The Heads of Department and Head of Programme report to the Director of the School of Music, who will take up any issues that cannot be resolved by the Department or the Programme.

Copyright

The Regulations, Codes of Procedure and General Rules (Section F4) state:

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or licence holder. Publishers, editors, artists, photographers and arrangers also have rights over a work. Advice on copyright issues is available from the Head of Information Services and all policies and guidelines are available on the Portal Copyright pages.

Further details can be found under Section 10 of the Conservatoire's *Regulations, Codes of Procedure and General Rules*. Practical guidance for students may be found at portal.rcs.ac.uk/library/copyright and portal.rcs.ac.uk/copyright/.

Insurance

It is your responsibility to ensure that your musical instrument/s are fully insured against loss or damage whilst on the RCS premises. The Conservatoire is unable to recommend a

particular insurance provider. Check first whether your instrument/s are insured through a family home contents insurance policy, and compare premiums from multiple providers before arranging a new policy.

Student outcomes

The **Student Outcomes** tab of your online student record is a mechanism that allows you to plan your personal, educational and professional development. It is a dynamic tool to help you navigate through the programme and record the choices agreed with your Head of Department and other members of the programme team.

In specific terms Student Outcomes will:

- Detail module and option choices within the programme
- Detail, where appropriate, assessment modes, placements, and work based learning
- Detail performance opportunities and other commitments that may be undertaken as part of the programme

Student Outcomes will encourage you to:

- Review, plan and take responsibility for your own learning
- Articulate your personal goals and evaluate progress towards their achievement
- Articulate personal choice and context
- Gain an holistic overview of your learning and its relationship to extra-curricular pursuits and career development
- Improve study and career management skills



You can access Student Outcomes at <https://matric.rcs.ac.uk/> – you should familiarise yourself with this tool at the start of your programme, and make regular

reference to it throughout the period of your studies.

Negotiation

This programme handbook and module descriptors make reference to matters which are 'negotiated' or 'discussed and agreed'. In the context of this programme, these phrases have important implications. One of the underlying principles of the programme – and one of the defining characteristics of 'mastersness' – is that you should take responsibility for your own learning: the starting point for decisions around such matters as assessment strands and options is a consideration of your individual needs as a student.

This does not mean, of course, that you have a completely free choice as to how to structure your programme. Both students and teachers are constrained on the one hand by both the need on the one to meet the learning outcomes of the programme, and the practicalities of delivery on the other.

In practice, the choices available to you will be made on the basis of an open and two-way discussion between you and your Head of Department.

INFO

If you are unhappy with the outcome of a discussion of your options with your Head of Department or other member of staff, then you should discuss the matter with the Head of Programme. If you are still not satisfied, you can approach the Director of Music. In all cases, whatever has been negotiated should be recorded on Student Outcomes. It is the responsibility of the both the student and the Personal Supervisor to make sure that this is kept up to date.

Transitions

'Transitions' is a term used to represent two phases of your studies: firstly, when you move into your studies, also known as 'induction'; secondly, when you leave the programme and move into either further study or the wider world.

In the induction phase you will meet your Head of Department and Head of Programme, and begin to negotiate your individual programme of study through Student Outcomes.

As you approach the end of the programme, you will have the opportunity to meet with your Head of Department to discuss your future plans, either for moving into the profession or further study.

Communication

After face-to-face communication, the most widely used mode of communication is email, which is used for all official correspondence. While in other spheres you may be used to communicating via chat platforms, direct messaging, or social media, it is important that you recognise that, during your studies on the programme, all of your electronic communication with your tutors will come via your Conservatoire email address. Neither staff nor students should use their private email address for matters relating to Conservatoire business.

There are a number of useful email addresses that you might wish to be aware of:

- aas@rcs.ac.uk – Academic and Administrative Support
- academicappeal@rcs.ac.uk – Overseen by the Deputy Registrar (Student Experience) and the Assistant Registrar (Secretariat)
- artisticplanning@rcs.ac.uk

- AVSupport@rcs.ac.uk – AudioVisual Support (to borrow instruments, cameras etc)
- c.client1@rcs.ac.uk – Client Services
- complaint@rcs.ac.uk – overseen by the Deputy Registrar (Student Experience) and the Student Community Conduct Officer
- counselling@rcs.ac.uk
- covidsafe@rcs.ac.uk – anonymous email to report covid related concerns
- els@rcs.ac.uk – Effective Language Services, help with written assignments and English
- disabilityservice@rcs.ac.uk
- domesticservices@rcs.ac.uk
- ethics@rcs.ac.uk
- graduation@rcs.ac.uk
- healthandsafetydepartment@rcs.ac.uk
- international@rcs.ac.uk
- ithelpdesk@rcs.ac.uk
- venuesmain@rcs.ac.uk – raises a help ticket with the Venues department.
- library@rcs.ac.uk
- maintenance@rcs.ac.uk
- pianotuner@rcs.ac.uk
- printerquestions@rcs.ac.uk
- psa@rcs.ac.uk – generic email that goes to all of the Programme Support Administrators
- spaceplanning@rcs.ac.uk
- studentabsences@rcs.ac.uk
- studentfinance@rcs.ac.uk – enquiries about fees
- studentpractice@rcs.ac.uk
- susupport@rcs.ac.uk – Student Union
- welfare@rcs.ac.uk – help with financial issues

Calendar

The School of Music calendar can be viewed in a browser:

[School of Music Calendar – web view](#)

You can also subscribe to this calendar in another application such as your Microsoft 365 calendar, Apple calendar or Google calendar:

[School of Music Calendar – subscription link](#)

(There is a limitation, in that only the next 12 months are displayed: this limit is imposed by Microsoft and there is currently no workaround.)

A printable two-page .pdf version of the calendar is available here:

[SoM_calendar_25-26.pdf](#)

Notable weeks

Welcome and transitions week (w/b Mon 22 Sep 2025)

During this week new students will be involved in induction activities, with normal teaching beginning in week 2. Returning students start back this week.

Undergraduate reading Week (w/b Mon 03 Nov 2024)

For undergraduate students only, this is a week in which no classes or rehearsals are timetabled: it is also used as an auditions week by the School of Music. For this reason, some classes and many option modules will not run during this week. You should check your Asimut calendar for that week on to confirm your schedule. If you are still not sure, please check with your Head of Department, Head of Programme, or, in the case of an

option module, the Module Coordinator.

Performance week (w/b Mon 01 Dec 2024)

Priority given to performances; some classes and option modules may not run. You should check your Asimut calendar for that week to confirm your schedule. If you are still not sure, please check with your Head of Department, Head of Programme, or, in the case of an option module, the Module Coordinator.

IXP Winter School (w/b Mon 08 Dec 2024)

Interdisciplinary and Extended Practice (IXP) modules run during this week: regular undergraduate teaching and performance ceases.

Mid-Session performance assessments (w/b Mon 2 Feb and w/b Mon 9 Feb 2025)

All undergraduate mid-session assessments take place during these two weeks, as will all masters B assessments that are in the nature of recitals. Where there is a clear rationale, B assessments that are not recitals may by negotiation take place at other points in the year, for instance: studio recordings; large ensemble performances; negotiated projects; composer collaborations; and external performances.

Many regular classes will not run during this week: please check your schedule.

IXP Spring School (w/b Mon 23 Mar 2025)

Interdisciplinary and Extended Practice (IXP) modules run during this week: regular undergraduate teaching and performance ceases.

Final performance assessments (w/b Mon 25 May - w/b Mon 8 Jun 2025)

The majority of A column recitals for both undergraduate and postgraduate programmes will take place during these weeks. This is a busy time of year: some assessments may also be scheduled in the previous and following weeks, and over weekends. In certain

cases, postgraduate students may take these examinations at another point in the year.

Bridge week (w/b Mon 15 Jun 2025)

In this final week of term 3 there is unlikely to be teaching or performance activity: some assessments may still be taking place, however. During this week, all students have the opportunity to pitch for self-directed collaborative projects, with successful pitches being resourced by the Conservatoire.

August performance assessments (w/b Mon 17 Aug 2025)

Postponed first-sit assessments, resit assessments, and resubmissions of failed modules typically take place during this week.

MA performance assessments (w/b Mon 7 Sep 2025)

Performance assessments for the MA programme typically take place during this week.

Independent learning, autonomy and resilience

Independent learning is at the heart of a musician's training. Whether it is the performer spending long hours in the practice room, the conductor studying and annotating scores, or the composer organising material for a new work, musicians at every level are well accustomed to taking individual responsibility for a large proportion of their musical development. Under the so-called 'apprenticeship' (or 'atelier') model, the regular principal study lesson is the engine which drives a continuous process of independent learning undertaken by the student.

This individual focus is counterbalanced by the musician's engagement with an art form which is by its nature highly collaborative. With the possible exception of the concert pianist or solo guitarist, very few musicians build an entire career playing on their own:

most are entirely dependent on collaboration with other musicians to pursue their art. At one end of the spectrum, even such a simple matter as a pianist performing with a violinist constitutes an intradisciplinary collaboration: at the other extreme, curious and creative musicians may find themselves drawn to collaborating across the full spectrum of the performing arts and beyond.

There are numerous opportunities within the programme for interdisciplinary work with other art forms. The Independent Project option that sits within Principal Study 2 and the Negotiated Study module which culminates the MA programme both offer a mechanism whereby substantial credit may be gained at the heart of the programme for student-led interdisciplinary work. Furthermore, the ability to take up to twenty credits per year of learning drawn from Option modules gives you substantial scope to pursue interests far from your core discipline, building bridges to peers and professionals working in other fields.

We have purposely designed the MMus/MA framework to be highly flexible, giving you a great deal of autonomy in the design and shape of your studies. With this flexibility comes challenge: we will expect you to take a great deal of responsibility for self-organisation, for setting your own goals and finding the means to achieve them. Our hope is that as well as enabling you to work towards artistic mastery in your chosen field, that you will also develop the resilience to deal with challenges as they arise, both during the course of the programme and after you graduate.

Attendance

WARNING

You are expected to attend all classes and rehearsals. Poor attendance and/or poor timekeeping will have a detrimental impact on your learning and the learning of other students. It can also lead to disciplinary action in line with the Conservatoire's Rules and Regulations.

Illness

Unforeseen absence due to illness should be logged on Asimut no later than 9:30am. You must not declare illness unless you are actually ill.

If you are involved in a large ensemble activity that day then you should:

- declare illness on Asimut and
- contact a member of the Ensembles team and
- inform your Head of Department

If you are absent from classes due to illness for five consecutive weekdays then on your return you must submit a medical certificate to the AAS Office.

If you are absent from an assessment or unable to submit coursework on time due to illness then you should email the relevant Programme or Departmental PSA. In addition, to avoid a penalty you should submit a PMC (Personal Mitigating Circumstances) form with a medical certificate. The PMC form can be found on the landing page when you sign in to Student Outcomes.

Absence Requests

Pre-arranged absence for attending external activities, for instance a scheduled medical appointment or external concert engagement, should be requested at least seven days in advance using the absence request form on Student Outcomes. You must use this system to request absence: it is not sufficient to speak informally to a member of staff about the request.

We strongly advise that you apply for authorised absence for all term-time external engagements, even if you have no Conservatoire activities listed in your Asimut timetable at the time of checking. Classes and rehearsals may change, and practical assessments may not be confirmed until three weeks before the exam. If your absence request has been approved, then we will not schedule any activities or assessments during that time.

It is your responsibility to list all affected classes, activities and assessments on the absence request form. Once the request is reviewed, your Head of Programme and Head of Department will make a decision on the outcome (approved, conditionally approved or rejected), which is then posted on Student Outcomes. Not all requests will be approved, especially if assessments would be affected by the absence. For this reason, you should not make any travel plans until you have received written notification that your request has been approved.

Unauthorised Absence

Continued unauthorised absence, including unexplained illness, will have a detrimental impact on your learning and may result in investigation and disciplinary action.

In line with the Conservatoire's Rules and Regulations, students who fail to meet attendance requirements and who fail to respond positively to written warnings on the matter may lose the right to present for examination. In this case you will not be permitted to submit work or attend the examination and the outcome will be recorded as a fail.

Extension Requests

It is expected that you will manage your time to ensure that all assessment deadlines are met. Work submitted late will not be accepted, resulting in the assessment being failed due to non-submission. You will also incur the associated financial penalty of £125 per assessment.

The following are examples of circumstances which the Conservatoire would expect you to manage:

- minor illness or ailment (unless they resulted in you being unable to perform);
- personal/domestic events that could have been planned for;
- choices in personal life (eg attending weddings, holidays etc);
- transport or travel problems (unless caused by a recorded local/national crisis or a natural disaster);
- failure or theft of your computer or other equipment being used to produce the work to be assessed, including work not being backed-up;
- programme demands or misunderstanding of deadlines/dates (including failure of others to submit group assignments).

If you know in advance that you will be unable to meet the submission deadline through good cause, you may apply for an extension to the deadline, using an Extension Request Form. Extensions should normally be requested a minimum of 48 hours in advance of the deadline. Extensions are usually only granted for 1 or 2 working days, exceptionally for a maximum of 7 calendar days.

Personal Mitigating Circumstances

Where a significant and unexpected circumstance beyond your control has affected your studies and temporarily prevents you from undertaking an assessment or significantly

impairs your performance in an assessment, you may submit a Personal Mitigating Circumstances Form. The following are examples of circumstances that would be considered as mitigating circumstances:

- serious or incapacitating injury, illness or medical condition or emergency operation.
- a significant family or personal crisis (eg bereavement or a serious illness affecting a close family member).
- unforeseen, unpreventable events (eg being a victim of a criminal act, natural disaster, including severe weather affecting travel).

The Extension Request form and Personal Mitigating Circumstances form can be found on the Student Portal.

Timetabling of Music Ensembles

Many of the ensemble activities within the School of Music are too complex to be captured in detail using Asimut. These are instead timetabled by Artistic Planning, including:

- Symphony Orchestra
- Chamber Orchestra
- Wind Orchestra
- Opera Orchestra
- MusicLab
- Contemporary Ensembles involved in the Plug Festival
- Jazz Orchestra
- Ballet Orchestra
- Musical Theatre Pit Orchestras and Pit Bands
- Conductors Ensemble
- Repertoire Orchestra

Asimut should only be used as a guide with regards to these rehearsals. The main point of reference is the Orchestra and Ensembles folder on One Drive. The link to this will be sent to you via email and you can save this to your favourites to reference daily. If you are involved in any activity, you should carefully take down all rehearsal and performance details in your diary. It is compulsory that you attend all rehearsals. If you do not come to a rehearsal because it isn't on Asimut, but is on One Drive, that will not be accepted as an authorised absence.

Graduate destinations

You will graduate from the programme as a highly skilled and well rounded musician. Whatever your discipline, the programme will have equipped you with the skills and abilities needed to take on high-level professional work. You will have developed a critical and autonomous approach to your principal study, which will enable you to continue to develop your musicianship as your career unfolds. Statistically, the prospects are good, with the great majority of graduates from postgraduate programmes in music progressing either to employment or further study.

It is important to remember, however, that the profession of music is continually changing and evolving. For classically trained instrumentalists in particular, the outlook is challenging, with large numbers of extremely well-qualified musicians from around the world chasing a dwindling number of traditional positions.

The portfolio career

'There is no such thing as a typical musician. The blend of roles, patterns of paid and creative work, employment status and working hours vary across musicians and across different periods in their careers. Developing a portfolio career, made up of a number of different jobs, is a necessary characteristic of many musicians' careers; this invariably involves developing non-music skills such as business, marketing, teaching and community engagement.' – *The Working Musician* Musician's Union 2012

The quote above is one of the key findings of an extensive research project recently undertaken by the Musicians' Union. It accords well with the experience reported to us by our recent graduates, and is a realistic picture of the lives of many of the part-time staff who teach on the programme.

There are a number of opportunities within the programme which will help you prepare for

a varied career path. The Graduate Seminars which form part of Graduate Studies are designed to expand your outlook beyond the principal study, with a particular emphasis on sustainability, employment and entrepreneurship. These seminars will support you in areas such as tax and self-employment, understanding the funding landscape, self promotion, building a web presence, forming an ensemble, collaborating with artists from another field, preparing for auditions, and sustaining a career through safe, healthy and environmentally informed working practices.

The options which form part of the programme also offer a very significant opportunity to develop complementary skills which will make you more employable.

Further study

After completing our programme you may decide to proceed to further study, either here or at another institution. Many students choose to deepen and enrich their artistic practice by further study at a higher level, perhaps through the DPerf offered by the Conservatoire in association with the University of St Andrews. You may also be interested in pursuing research at PhD level, perhaps as a route to an academic career.

Modules

- Principal Study Chamber Music 1
- Principal Study Collaborative Piano 1
- Principal Study Composition 1
- Principal Study Conducting 1
- Principal Study Jazz 1
- Principal Study Musicology 1
- Principal Study Pedagogy 1
- Principal Study Performance 1
- Principal Study Piano for Dance 1
- Principal Study Repetiteur 1
- Principal Study Traditional Music 1
- Joint Principal Study 1
- Principal Study Chamber Music 2
- Principal Study Collaborative Piano 2
- Principal Study Composition 2
- Principal Study Conducting 2
- Principal Study Jazz 2
- Principal Study Musicology 2
- Principal Study Pedagogy 2
- Principal Study Performance 2
- Principal Study Piano for Dance 2
- Principal Study Repetiteur 2
- Principal Study Traditional Music 2
- Joint Principal Study 2
- Graduate Studies 1 30 Credits

- Graduate Studies 1 20 Credits
- Graduate Studies 1 10 Credits
- Graduate Studies 2 30 Credits
- Graduate Studies 2 20 Credits
- Graduate Studies 2 10 Credits
- Instrumental and Vocal Pedagogy 1
- Instrumental and Vocal Pedagogy 2
- Musicology
- Practice Research
- Masters Dissertation
- Negotiated Study
- Introduction to Opera Directing
- Research Seminars in the Performing Arts

Principal Study Chamber Music 1

The role of the Principal Study lessons will be to develop a range of individual and group skills that will enable you to function effectively as a musical collaborator within the context of a chamber music ensemble. Central to your learning will be a developing ability to work with others to explore musical problems, and find aesthetically and technically satisfying solutions.

Your learning will take place through a combination of ensemble coaching and individual tuition. The proportion of these elements will be negotiated appropriately for both the individual and the group as a whole, adding up to a total equivalent to 27 x 1 hr lessons per group member. (For example: a string quartet might negotiate two hours of group tuition per week plus half an hour each of individual tuition for each member; a piano trio might agree to four 45 minute sessions per week, three of them individual and one as a group.)

The Assessment Specifications associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Module aims

This module is designed to:

- Foster technical and expressive mastery in chamber music
- Develop a mature musical personality and provide opportunities for its projection in- and-through practice

- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in chamber music
- **L02** Project a mature musical personality in-and-through chamber music
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Recommended

Rink, J. S., Gaunt, H., & Williamon, A. (Eds.). (2017). *Musicians in the making: Pathways to creative performance* (Vol. 1). Oxford University Press.

Tolmie, D. (2020) 2050 And beyond: A futurist perspective on musicians' livelihoods, *Music Education Research*, 22:5, 596-610, DOI: 10.1080/14613808.2020.1841133

Welch, G., & Papageorgi, I. (Eds.). (2014). *Advanced musical performance: Investigations in higher education learning*. Ashgate Publishing, Ltd.

Summary details

Module title	Principal Study Chamber Music 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department

Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Chamber Music 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	27 (minimum)
Independent study	773 (maximum)
Total notional student effort	800

Principal Study Collaborative Piano 1

The Principal Study is the primary focus of your learning experience. Your lessons will concentrate on the specialism of collaborative piano, and will include aspects of piano technique, sound production, sight-reading and ensemble skills across a range of repertoire including instrumental sonatas, concerti, songs and accompanied pieces. Techniques for vocal coaching, transposition, and ensemble playing will also be explored. The collaborative nature of this module will demand a highly proactive approach: you will be expected to engage comprehensively and generously with all departments within the School of Music.

The Assessment Specifications associated with this module outline a range of options, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the specialism of collaborative piano
- Develop a growing skill base that facilitates understanding of the art of collaborative piano and begins to fulfil the expectations of the profession
- Develop musical versatility and adaptability in a range of collaborative contexts across all departments in the School of Music
- Provide ample opportunities to develop wide-ranging repertoire, gaining experience through departmental performance classes, masterclasses, competitions, festivals, auditions, concerts and recital exams`

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in collaborative piano
- **L02** Project a mature musical personality in-and-through collaborative piano
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- accuracy and facility

- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Recommended

Rink, J. S., Gaunt, H., & Williamon, A. (Eds.). (2017). *Musicians in the making: Pathways to creative performance* (Vol. 1). Oxford University Press.

Tolmie, D. (2020) 2050 And beyond: A futurist perspective on musicians' livelihoods, *Music Education Research*, 22:5, 596-610, DOI: 10.1080/14613808.2020.1841133

Welch, G., & Papageorgi, I. (Eds.). (2014). *Advanced musical performance: Investigations in higher education learning*. Ashgate Publishing, Ltd.

Summary details

Module title	Principal Study Collaborative Piano 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Collaborative Piano 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)

Independent study	770 (maximum)
Total notional student effort	800

Principal Study Composition

1

The Principal Study is the primary focus of your learning experience, supported by regular individualised that will refine the skills needed to meet the artistic and technical expectations of the programme. Through a process of reflection, criticism and exploration, you will work with your tutor/s to develop as a thoughtful and well rounded composer with your own individual style and personality.

Module aims

This module is designed to:

- Foster technical and expressive mastery in composition
- Develop a mature musical personality and provide opportunities for its projection in- and-through practice
- Nurture, develop and promote compositional ability to a high level, with a view to the pursuit of a professional career as a composer
- Develop powers of perception, listening skills, self-criticism and the expression of one's own musical language
- Prepare students for the pressures and demands of a professional career in composition by promoting the appropriate skills, attitudes and disciplines, by developing their critical faculties and by nurturing their commitment to the art of music
- Encourage students to research, reflect and analyse in relation to their own work and that of others
- Generate the potential for the continuing development of compositional skills and knowledge

Learning outcomes

On successful completion of this module you will be able to:

- **L01** In a range of contexts, demonstrate technical and expressive mastery in composition
- **L02** Project a mature musical personality in-and-through composition
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Portfolio (100%)

Work in this module is assessed by means of a submission of a substantial portfolio of compositions, negotiated with the specialist teacher and agreed through Student Outcomes. Further information on submission requirements is detailed in the [Assessment Specifications](#).

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

- control of musical parameters
- use of materials and resources
- individuality, originality
- experimentation, collaboration

- presentation (notation, writings, documentation)
- ideas, concepts, approaches
- context, idiom, style, trend

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Composition 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department

Pre-requisites	None
Co-requisites	Graduate Studies Composition 1
Anti-requisites	None
Next steps	Principal Study Composition 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Conducting 1

The Principal Study module is the central locus of your learning, and will support you in developing a firm, but flexible and responsive conducting style that demonstrates musical individuality and technical assurance. Your lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual activity, there will be time allocated to taught and/or supervised group work, including conducting ensembles across a range of contexts and repertoire.

Module aims

This module is designed to:

- Foster technical and expressive mastery as a conductor
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level
- Develop perception, listening skills and self awareness and their application through responsive leadership in rehearsal and performance

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive

mastery in conducting

- **L02** Project a mature musical personality in-and-through conducting
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Portfolio (100%)

Work in this module is assessed by means of a submission of a portfolio of video recordings totalling 35-40 minutes, negotiated with the specialist teacher and agreed through Student Outcomes. Further information on submission requirements is detailed in the [Assessment Specifications](#).

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

- gesture; beat, posture, physicality, use of baton
- control; clarity, precision, stability, security
- flow, drive, energy, character
- conviction, command
- sensitivity, musicality
- knowledge of repertoire, score, context, style

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written

report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on your assessed portfolio.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Conducting 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Composition 2 or MA Negotiated

	Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Jazz 1

The Principal Study is the primary focus of your learning experience, supported by regular individualised lessons in your discipline. You will be expected to devote a substantial amount of time to independent learning, as part of a continuous cycle of lessons, individual practice and reflection.

Module aims

This module is designed to:

- Foster technical and expressive mastery in jazz
- Develop a mature and imaginative musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that informs and supports the skills of improvisation and facilitates creativity in the solving of complex musical problems
- Nurture and develop composition/arranging ability to a high standard with a view to engagement at a professional level.
- Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level
- Develop perception, listening skills and self awareness and their application through responsive liaison and co-operation in rehearsal and performance.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive

mastery in jazz

- **L02** Project a mature musical personality in-and-through your principal study
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- technical dexterity, sound
- swing, pulse, groove
- form, harmony, changes
- chord/scale facility
- programme choices, arrangement, composition
- development of ideas
- communication and interaction: band, audience

- knowledge of repertoire
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Jazz 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)

Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Jazz 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Musicology 1

This module aims to develop insight into, and practical experience of, the application of theoretical knowledge in the context of musical rehearsal and performance at an advanced level. Through individual lessons in your discipline you will learn to critique and refine your practice, and demonstrate its transformation through the knowledge acquired.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the Principal Study
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that supports an informed and critical understanding of current ideas, debates and issues in musicology
- Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in your principal study
- **L02** Project a mature musical personality in-and-through your principal study
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline give further information on the requirements for Performance A and B.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Library reading lists:

[MMus HIPP : Performance Practice : Baroque and Classical Music:](#)

[MMus HIPP : Performance Practice : 19th-20th Century Music:](#)

Summary details

Module title	Principal Study Musicology 1
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Total notional student effort hours	600

Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1, Musicology 1
Anti-requisites	None
Next steps	Principal Study Musicology 2, Masters Dissertation
Learning modes	Indicative hours
Scheduled study	22 (minimum)
Independent study	578 (maximum)
Total notional student effort	800

Principal Study Pedagogy 1

The Principal Study is the primary focus of your learning experience, supported by regular individualised lessons in your discipline. You will be expected to devote a substantial amount of time to independent learning, as part of a continuous cycle of lessons, individual practice and reflection.

Module Aims

This module is designed to:

- Foster technical and expressive mastery in the principal study
- Develop a mature musical personality and provide opportunities for its projection in-and-through both pedagogy and practice
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance and teaching at a professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in your principal study
- **L02** Project a mature musical personality in-and-through your principal study
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Recommended

Rink, J. S., Gaunt, H., & Williamon, A. (Eds.). (2017). *Musicians in the making: Pathways to creative performance* (Vol. 1). Oxford University Press.

Tolmie, D. (2020) 2050 And beyond: A futurist perspective on musicians' livelihoods, *Music Education Research*, 22:5, 596-610, DOI: 10.1080/14613808.2020.1841133

Welch, G., & Papageorgi, I. (Eds.). (2014). *Advanced musical performance: Investigations in higher education learning*. Ashgate Publishing, Ltd.

Summary details

Module title	Principal Study Performance and Pedagogy 1
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SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Total notional student effort hours	600
Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Pedagogy 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	22 (minimum)
Independent study	578 (maximum)
Total notional student effort	600

Principal Study Performance

1

The Principal Study is the primary focus of your learning experience, supported by regular individualised learning in your discipline. You will be expected to devote a substantial amount of time to independent study, as part of a continuous cycle of lessons, individual practice and reflection.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the Principal Study
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in your principal study
- **L02** Project a mature musical personality in-and-through your principal study

- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity

- spoken voice and movement
- collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Recommended

Rink, J. S., Gaunt, H., & Williamon, A. (Eds.). (2017). *Musicians in the making: Pathways to creative performance* (Vol. 1). Oxford University Press.

Tolmie, D. (2020) 2050 And beyond: A futurist perspective on musicians' livelihoods, *Music Education Research*, 22:5, 596-610, DOI: 10.1080/14613808.2020.1841133

Welch, G., & Papageorgi, I. (Eds.). (2014). *Advanced musical performance: Investigations in higher education learning*. Ashgate Publishing, Ltd.

Summary details

Module title	Principal Study Performance 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Performance 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Piano for Dance 1

The role of the Principal Study lessons will be to help and guide you in developing a firm, but flexible and open minded repertoire of technical, musical and performance skills that may be used in the service of playing for dance. These skills will empower you to face and find solutions to any challenge you might come across as a professional pianist for dance.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the core area of playing for dance
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems in playing for dance.
- Develop musical versatility and adaptability in playing for class and thoroughly familiarise you with the ethos and practices of a professional ballet company

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in playing for dance
- **L02** Project a mature musical personality in-and-through playing for dance
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50% + Pass/Fail)

Assessed LOs: 1, 2, 3.

The requirements for Performance A and B are detailed in the [Assessment Specifications](#).

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- control of tempo, rhythm, structure and pacing
- imagination, originality
- projection of musical ideas
- improvisation and extemporisation
- stylistic range and variation
- adaptability
- communication and attentiveness
- understanding of context and style
- knowledge and understanding of ballet/dance repertoire
- where relevant:
 - research

- creativity
- spoken voice and movement
- collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Piano for Dance 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department

Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Piano for Dance 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Repetiteur 1

The Principal Study module is the primary focus of your individual development as a repetiteur. The central elements of this module are regular lessons with a specialist tutor and mentored participation in rehearsals and performances, with a particular emphasis on nurturing the skills associated with vocal coaching. You will be assessed in a minimum of two performances plus an examination on prepared excerpts, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Module aims

This module is designed to:

- Foster mastery in the disciplines required of a repetiteur
- Develop a growing knowledge base that supports understanding and facilitates the solving of complex problems experienced by a repetiteur: these skills should begin to fulfil the expectations of the profession
- Develop musical versatility and adaptability in a range of collaborative contexts within the Opera School and thoroughly to familiarise you with the practices and ethos of a professional opera company
- Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning, leading to informed performance at professional level.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive

mastery in repititeurship

- **L02** Project a mature musical personality in-and-through repititeurship
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The requirements for Performance A and B are detailed in the [Assessment Specifications](#).

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity

- spoken voice and movement
- collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Repetiteur 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	None

Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Repetiteur 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Traditional Music 1

The Principal Study is the primary focus of your learning experience, supported by regular individualised lessons in your discipline. The role of the lessons will be to help and guide in developing a firm but flexible and open-minded repertoire of technical, musical and performance skills, stemming from and interpreting anew Scottish (or related) traditional music through your unique idiomatic voice. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning.

There are two principal areas on which you can focus depending on your goals and discipline: solo performance or collaborative performance (group work or band), though in practice many students choose to explore a mixture of the two as this often reflects the profession. You will decide in negotiation with your Principal Study tutor and the Head of Traditional Music (or Head of Piping Studies) to concentrate on one or both of these areas, with the freedom to develop your knowledge and skills through live performance, studio recorded performance and/or the composition of new traditional-idiom works.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the specialist area within Scottish (or related) traditional music.
- Develop a mature musical personality vis-à-vis Scottish traditional idioms and practices, and provide opportunities for its projection in-and-through such practices.
- Expand a knowledge base that supports understanding and facilitates the solving of

complex musical problems.

- Enable you to acquire the skills to pursue and sustain fulfilling, lifelong interpretation of Scottish (or related) traditional music, leading to informed performance at a professional level.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in traditional music
- **L02** Project a mature musical personality in-and-through traditional music
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Performance B (50%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose according to your specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. In the final lesson of Terms 1 and 2, you will undergo a Recital Audition assessment as outlined in the Traditional Music Departmental Handbook. This will be followed in each case by formal written feedback by your tutor, which will be recorded as part of your Graduate Studies profile.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Traditional Music 1
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Principal Study Traditional Music 2 or MA Negotiated Study
Learning modes	Indicative hours

Scheduled study	30 (minimum)
Independent study	570 (maximum)
Total notional student effort	600

Joint Principal Study 1

The Joint Principal Study strand allows for a principal study that straddles two different instrumental families, disciplines or genres.

The primary focus of your learning in this module is regular individual lessons with a tutoring team, who will support your learning across different principal study areas.

You will be expected to devote a substantial amount of time to independent learning, as part of a continuous cycle of lessons, individual practice and reflection.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the principal study
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate technical and expressive mastery in your joint principal studies

- **L02** Project a mature musical personality in-and-through your joint principal studies
- **L03** Employ a range of knowledge and understanding in-and-through the process of making music

Assessment

Assessment 1: Principal Study B (25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Principal Study A (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Joint Principal Study assessments will be individually negotiated, drawing equally on the parent [Assessment Specifications](#) associated with the respective instruments, disciplines or genres.

Principal Study A 25% assessments will be adapted from the parent assessment, with a lower volume of challenge: for instance, shorter recital/s and/or submission/s.

Each area of study will be assessed at 50% overall, through any combination of A and B assessments.

Assessment criteria

Assessment criteria for each assessment will be drawn from the parent module associated with the relevant instruments, disciplines or genres.

Feedback

You will receive regular formative feedback from tutors in your lessons, and written

reports twice a year. In some departments tutor reports will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Recommended

Rink, J. S., Gaunt, H., & Williamon, A. (Eds.). (2017). *Musicians in the making: Pathways to creative performance* (Vol. 1). Oxford University Press.

Tolmie, D. (2020) 2050 And beyond: A futurist perspective on musicians' livelihoods, *Music Education Research*, 22:5, 596-610, DOI: 10.1080/14613808.2020.1841133

Welch, G., & Papageorgi, I. (Eds.). (2014). *Advanced musical performance: Investigations in higher education learning*. Ashgate Publishing, Ltd.

Other information

Possible combinations

- Two instruments from different families within the performance strand: for instance, piano and cello.
- Two genres, such as jazz and traditional music; jazz and (classical) performance; traditional music and (classical) performance.

- Two disciplines, such as composition and percussion.

The following strands are self-contained specialisms, and may not be combined with another strand as part of a JPS route:

- Chamber Music
- Collaborative Piano
- Conducting
- Performance and Pedagogy
- Piano for Dance
- Repetiteur

The following cases do not constitute joint principal study:

- Students pursuing two instruments within the same family: for instance, violin and viola, piano and harpsichord, flute and piccolo, and similar doublings.
- Performing some repertoire from a different genre, such as a jazz improvisation included as part of a classical recital.
- Jazz and Traditional students who both perform and compose as part of their discipline.

Acceptance onto the Joint Principal Study strand is exceptional, and is only offered to students who are able to demonstrate the requisite level of skill and commitment across the relevant discipline.

Summary details

Module title	Joint Principal Study 1
SCQF level	11

Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Supporting Studies 1
Anti-requisites	None
Next steps	Joint Principal Study 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	770 (maximum)
Total notional student effort	800

Principal Study Chamber Music 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in chamber music
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice
- Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in chamber music
- **L02** Project a mature and individual musical personality in-and-through chamber music

- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

As well as offering a heightened level of demand, the Stage 2 [Assessment Specifications](#) give you the opportunity to challenge and extend your musicality through a self-created Independent Project.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement

- collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Chamber Music 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Chamber Music 1

Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	27 (minimum)
Independent study	873 (maximum)
Total notional student effort	900

Principal Study Collaborative Piano 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Consolidate technical and expressive mastery in the specialism of collaborative piano
- Establish a comprehensive skill base that facilitates deep understanding of the art of collaborative piano, fulfilling the expectations of the profession
- Consolidate musical versatility and adaptability in a wide range of collaborative contexts across all departments in the School of Music
- Provide ample opportunities to develop wide-ranging, challenging repertoire, gaining experience through departmental performance classes, masterclasses, competitions, festivals, auditions, concerts, recital exams and professional activities

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in collaborative piano
- **L02** Project a mature and individual musical personality in-and-through collaborative piano

- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

As well as offering a heightened level of demand, the Stage 2 [Assessment Specifications](#) give you the opportunity to challenge and extend your musicality through a self-created Independent Project.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement

- collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Collaborative Piano 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Collaborative Piano 1

Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Composition

2

This module builds upon the work of Stage 1 of the programme, allowing you to extend and deepen your musical creativity in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in composition
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice
- Nurture, develop and promote compositional ability to the highest level, with a view to the pursuit of a professional career as a composer
- Consolidate powers of perception, listening skills, self-criticism and the expression of one's own musical language
- Further prepare students for the pressures and demands of a professional career in composition by promoting the appropriate skills, attitudes and disciplines, by developing their critical faculties and by nurturing their commitment to the art of music
- Establish research, reflection and analyse in relation to the student's own work and that of others
- Generate the potential for the continuing refinement of compositional skills, knowledge and aspirations

Learning outcomes

On successful completion of this module you will be able to:

- **L01** In a range of contexts, demonstrate advanced technical and expressive mastery in composition
- **L02** Project a mature and individual musical personality in-and-through composition
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Portfolio and Viva (100%)

Work in this module is assessed by means of a submission of a substantial portfolio of compositions, negotiated with the specialist teacher and agreed through Student Outcomes.

The viva voce examination takes place after the submission of the final portfolio. It is conducted by the same panel of examiners who have marked the folio itself, normally by the Head of Department, one internal examiner (not the candidate's tutor) and the Specialist External Assessor. It allows the candidate to talk at length about the folio and to defend, through cross-examination and discussion, the rationale for techniques and other musical decisions within the folio, and to show a heightened understanding of the folio's context both in the development of the candidate's compositional voice and the wider context of contemporary culture.

A single holistic grade is given for the portfolio and viva.

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

- control of musical parameters
- use of materials and resources
- individuality, originality
- experimentation, collaboration
- presentation (notation, writings, documentation)
- ideas, concepts, approaches
- context, idiom, style, trend

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Composition 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Composition 1
Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Conducting 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Foster technical and expressive mastery as a conductor
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level
- Develop perception, listening skills and self awareness and their application through responsive leadership in rehearsal and performance

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in conducting
- **L02** Project a mature and individual musical personality in-and-through conducting
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Portfolio and Viva (100%)

Work in this module is assessed by means of a submission of a portfolio of video recordings totalling 35-40 minutes, negotiated with the specialist teacher and agreed through Student Outcomes. Further information on submission requirements is detailed in the [Assessment Specifications](#).

The viva voce examination takes place after the submission of the final portfolio. It is conducted by the same panel of examiners who have marked the portfolio itself, normally by the Head of Department, one internal examiner (not the candidate's tutor) and the Specialist External Assessor. It allows the candidate to talk at length about their conducting work, offer a rationale for musical and technical decisions, and, through cross-examination and discussion, show a heightened understanding of the work in the context of both their individual voice and the wider cultural and musical context.

A single holistic grade is given for the portfolio and viva.

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

- gesture; beat, posture, physicality, use of baton
- control; clarity, precision, stability, security
- flow, drive, energy, character
- conviction, command
- sensitivity, musicality

- knowledge of repertoire, score, context, style

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Conducting 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Conducting 1

Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Jazz 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in jazz
- Further refine a mature and imaginative musical personality and provide opportunities for its projection in-and-through practice
- Expand a knowledge base that informs and supports the skills of improvisation and facilitates creativity in the solving of complex musical problems
- Nurture and develop composition/arranging ability to a high standard with a view to engagement at a professional level.
- Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research
- Further establish perception, listening skills and self awareness and their application through responsive liaison and co-operation in rehearsal and performance.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in jazz

- **L02** Project a mature and individual musical personality in-and-through your principal study
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

As well as offering a heightened level of demand, the Stage 2 [Assessment Specifications](#) give you the opportunity to challenge and extend your musicality through a self-created Independent Project.

Assessment criteria

Assessors will look for:

- technical dexterity, sound
- swing, pulse, groove
- form, harmony, changes
- chord/scale facility
- programme choices, arrangement, composition
- development of ideas
- communication and interaction: band, audience
- knowledge of repertoire

- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Jazz 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)

Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Jazz 1
Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Musicology 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical and critical work in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in the principal study
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice
- Expand a knowledge base that supports an informed and critical understanding of current ideas, debates and issues in musicology
- Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in your principal study
- **L02** Project a mature and individual musical personality in-and-through your principal study
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline give further information on the requirements for Performance A and B.

Assessment criteria

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Library reading lists:

[MMus HIPP : Performance Practice : Baroque and Classical Music:](#)

[MMus HIPP : Performance Practice : 19th-20th Century Music:](#)

Summary details

Module title	Principal Study Musicology 2
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Status	Core
Module coordinator	Head of Department

Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	PhD, DPerf
Learning modes	Indicative hours
Scheduled study	22 (minimum)
Independent study	578 (maximum)
Total notional student effort	600

Principal Study Pedagogy 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in the principal study
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through both pedagogy and practice
- Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance and teaching at a professional level and potentially leading to further higher degrees and research

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in your principal study
- **L02** Project a mature and individual musical personality in-and-through your principal study
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

The [Assessment Specifications](#) associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoire.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Performance and Pedagogy 2
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Total notional student effort hours	600
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Performance and Pedagogy 1

Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	22 (minimum)
Independent study	578 (maximum)
Total notional student effort	600

Principal Study Performance

2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in the principal study
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice
- Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in your principal study
- **L02** Project a mature and individual musical personality in-and-through your principal study

- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2, 3.

As well as offering a heightened level of demand, the Stage 2 [Assessment Specifications](#) give you the opportunity to challenge and extend your musicality through a self-created Independent Project.

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement

- collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Performance 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Performance 1

Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Piano for Dance 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in the core area of playing for dance
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through the playing for dance
- Consolidate a knowledge base that supports understanding and facilitates the solving of complex musical problems in playing for dance.
- Develop musical versatility and adaptability in a range of rehearsal and performance contexts, and thoroughly to familiarise the student with the practices and ethos of a professional ballet company

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in playing for dance
- **L02** Project a mature and individual musical personality in-and-through playing for

dance

- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (40% + 10%)

Assessed LOs: 1, 2, 3.

The requirements for Performance A and B are detailed in the [Assessment Specifications](#).

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control
- control of tempo, rhythm, structure and pacing
- imagination, originality
- projection of musical ideas
- improvisation and extemporisation
- stylistic range and variation
- adaptability
- communication and attentiveness
- understanding of context and style
- knowledge and understanding of ballet/dance repertoire

- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Piano for Dance 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core

Module coordinator	Head of Department
Pre-requisites	Principal Study Piano for Dance 1
Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Repetiteur 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

Module aims

This module is designed to:

- Demonstrate advanced technical and expressive mastery in all disciplines required by a repetiteur
- Establish a comprehensive skill base that informs full understanding of the role of a repetiteur: that understanding should fulfil the expectations of the profession
- Consolidate musical versatility and adaptability in a wide range of collaborative contexts and familiarise the student thoroughly with the practices and ethos of a professional opera company
- Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning, leading to informed performance at professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in repetiteurship
- **L02** Project a mature and individual musical personality in-and-through repetiteurship
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (50% or 25% + 25%)

Assessed LOs: 1, 2.

Assessment 2: Performance A (50%)

Assessed LOs: 1, 2.

As well as offering a heightened level of demand, the Stage 2 [Assessment Specifications](#) give you the opportunity to challenge and extend your musicality through a self-created Independent Project.

Assessment criteria for assessment 1 and 2

Assessors will look for:

- accuracy and facility
- expressive control
- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Assessment 3: Observation of Working Practice (Pass/Fail)

Assessed LOs: 2, 3.

Two reports on participation in production rehearsals written by the Conductor and/or Head of Opera.

Assessment criteria for assessment 3

L02 – Project a mature and individual musical personality in-and-through repititeurship

- understanding of texture and style
- understanding of the orchestral score
- ability to replicate orchestral colour and scale on the keyboard
- technical control and freedom in order to achieve musical intent

L03 – Employ critical thinking in-and-through the process of making music

- imagination in interpretation
- understanding of structure, form and genre
- knowledge of operatic repertoire, its content and context
- musical and self-critical awareness, perception and responsiveness - ability to project ideas
- understanding of style
- response to feedback from professionals and peers
- self appraisal of performance

Feedback

You will receive regular formative feedback from your tutor in your lessons, and a written report twice a year. In some departments the tutor report will take the form of a mutually

constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Repetiteur 2
SCQF level	11
Credit rating	90 SCQF (45 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Repetiteur 1
Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours

Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Principal Study Traditional Music 2

The principal areas within Stage 1 on which you focused depending on your goals and discipline – solo performance, collaborative performance or a mixture of the two – continue in Stage 2, with the addition of the requirement to undertake a substantial, self-defined specialist area of practice-based research in the form of an Independent Project. This project culminates in live performance supported by written critical commentary, demonstrating clear synthesis of different kinds of knowledge in-and-through practice.

In Stage 2 you will decide in negotiation with your Principal Study tutor and the Head of Traditional Music the theme of your Independent Project and will receive supervision as it progresses. You will retain the freedom to choose to develop your knowledge and skills through live performance, studio recorded performance and the composition and/or arrangement of new traditional-idiom works.

Module aims

This module is designed to:

- Foster advanced technical and expressive mastery in the specialist area within Scottish (or related) traditional music
- Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice
- Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems in Scottish traditional music
- Consolidate the skills to sustain fulfilling, lifelong interpretation of Scottish (or related) traditional music, leading to informed performance at a professional level

and potentially leading to further higher degrees and research

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in traditional music
- **L02** Project a mature and individual musical personality in-and-through traditional music
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Performance B (30%)

Assessed LOs: 1, 2, 3.

Assessment 2: Performance A (70%)

Assessed LOs: 1, 2, 3.

Further information on assessment choices may be found in the [Assessment Specifications](#)[(/assessments/#assessment-specifications-by-department)].

Assessment criteria

Assessors will look for:

- accuracy and facility
- expressive control

- imagination, originality
- projection of musical ideas
- interpretation
- understanding of context and style
- where relevant:
 - research
 - creativity
 - spoken voice and movement
 - collaboration

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. In the final lesson of Terms 1 and 2, you will undergo a Recital Audition assessment as outlined in the Traditional Music Departmental Handbook. This will be followed in each case by formal written feedback by your tutor, which will be recorded as part of your Graduate Studies profile.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Summary details

Module title	Principal Study Traditional Music 2
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Status	Core
Module coordinator	Head of Department
Pre-requisites	Principal Study Traditional Music 1
Co-requisites	Graduate Studies 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	570 (maximum)
Total notional student effort	600

Joint Principal Study 2

This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts.

The possible discipline combinations are as for Joint Principal Study 1.

Module aims

This module is designed to:

- Foster technical and expressive mastery in the principal study
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice
- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems
- Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Across a range of contexts and repertoire, demonstrate advanced technical and expressive mastery in your joint principal studies
- **L02** Project a mature and individual musical personality in-and-through your joint principal studies
- **L03** Employ critical thinking in-and-through the process of making music

Assessment

Assessment 1: Principal Study B (25% + 25%)

Assessed LOs: 1, 2, 3.

Assessment 2: Principal Study A (50% or 25% + 25%)

Assessed LOs: 1, 2, 3.

Joint Principal Study assessments will be individually negotiated, drawing equally on the parent [Assessment Specifications](#) associated with the respective instruments, disciplines or genres.

Principal Study A 25% assessments will be adapted from the parent assessment, with a lower volume of challenge: for instance, shorter recital/s and/or submission/s.

Each area of study will be assessed at 50% overall, through any combination of A and B assessments.

Assessment criteria

Assessment criteria for each assessment will be drawn from the parent module associated with the relevant instruments, disciplines or genres.

Feedback

You will receive regular formative feedback from tutors in your lessons, and written reports twice a year. In some departments tutor reports will take the form of a mutually constructed feedback session.

You will receive a written feedback report on each A and B assessment.

Resources

Essential

Key resources will be recommended by principal study tutors.

Recommended

Rink, J. S., Gaunt, H., & Williamon, A. (Eds.). (2017). *Musicians in the making: Pathways to creative performance* (Vol. 1). Oxford University Press.

Tolmie, D. (2020) 2050 And beyond: A futurist perspective on musicians' livelihoods, *Music Education Research*, 22:5, 596-610, DOI: 10.1080/14613808.2020.1841133

Welch, G., & Papageorgi, I. (Eds.). (2014). *Advanced musical performance: Investigations in higher education learning*. Ashgate Publishing, Ltd.

Summary details

Module title	Joint Principal Study 1
SCQF level	11
Credit rating	80 SCQF (40 ECTS)
Status	Core
Module coordinator	Head of Department

Pre-requisites	None
Co-requisites	Supporting Studies 1
Anti-requisites	None
Next steps	Joint Principal Study 2 or MA Negotiated Study
Learning modes	Indicative hours
Scheduled study	30 (minimum)
Independent study	870 (maximum)
Total notional student effort	900

Graduate Studies 1 30 Credits

This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional.

The emphasis is on working collaboratively in a widening circle of peers, potentially encompassing: your colleagues within your own discipline; other musicians within the School of Music; fellow students from the Undergraduate and Research cohorts; staff and students from other Schools within the Conservatoire; and professionals from a range of disciplines.

The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate professional attitudes and the ability to engage effectively with professionals and peers
- **L02** In a number of contexts, demonstrate ownership of the design and shape of your studies
- **L03** Show technical and expressive mastery within graduate studies activities

Assessment

Assessment 1: Observation of Working Practice 100% – Pass/Fail

Feedback relating to graduate studies activities will be given to students along with indicative grades, which will be recorded on Student Outcomes. Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

L01 – Demonstrate professional attitudes and the ability to engage effectively with professionals and peers

- active and generous collaboration with professionals and peers
- openness and sensitivity
- an ability to assimilate advice and criticism
- maintenance of a professional standard of attendance and timekeeping

L02 – In a number of contexts, demonstrate ownership of the design and shape of your studies

- effective preparation, organisation, and time-management
- knowledge of the repertoire, its content and context
- informed and creative engagement with a range of study strands

L03 – Show technical and expressive mastery within graduate studies activities

- technical security
- interpretation and expression
- creativity and imagination
- presentation appropriate to the context

Feedback

You will receive regular formative feedback from your tutors as an integral part of teaching and learning.

Where appropriate, written feedback will be given alongside the formative grades and recorded on Student Outcomes.

Resources

Key resources will be recommended by tutors, according to instrument and discipline

Summary details

Module title	Graduate Studies 1 30 Credits
SCQF level	11
Credit rating	30 SCQF (15 ECTS)
Total notional student effort hours	300
Status	Core

Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Principal Study 1
Anti-requisites	None
Next steps	Graduate Studies 2
Learning modes	Indicative hours
Scheduled study	120
Independent study	180
Total notional student effort	300

Graduate Studies 1 20 Credits

This module duplicates [Graduate Studies 1 30 Credits](#) at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department and recorded on Student Outcomes.

Module title	Graduate Studies 1 20 Credits
SCQF level	11
Credit rating	20 SCQF (10 ECTS)
Learning modes	Indicative hours
Scheduled study	80
Independent study	120
Total notional student effort	200

Graduate Studies 1 10 Credits

This module duplicates [Graduate Studies 1 30 Credits](#) at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department and recorded on Student Outcomes.

Module title	Graduate Studies 1 10 Credits
SCQF level	11
Credit rating	10 SCQF (5 ECTS)
Learning modes	Indicative hours
Scheduled study	40
Independent study	60
Total notional student effort	100

Graduate Studies 2 30 Credits

This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional.

The emphasis is on working collaboratively in a widening circle of peers, potentially encompassing: your colleagues within your own discipline; other musicians within the School of Music; fellow students from the Undergraduate and Research cohorts; staff and students from other Schools within the Conservatoire; and professionals from a range of disciplines.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers
- **L02** In a number of contexts, demonstrate ownership of the design and shape of your studies
- **L03** In a wide range of contexts, demonstrate advanced technical and expressive mastery in your graduate studies activities

Assessment

Assessment 1: Observation of Working Practice 100% – Pass/Fail

Feedback relating to graduate studies activities will be given to students along with indicative grades, which will be recorded on Student Outcomes. Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

LO1 – Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers

- active and generous collaboration with professionals and peers
- openness and sensitivity
- an ability to assimilate advice and criticism
- maintenance of a professional standard of attendance and timekeeping

LO2 – In a number of contexts, demonstrate ownership of the design and shape of your studies

- effective preparation, organisation, and time-management
- knowledge of the repertoire, its content and context
- informed and creative engagement with a range of study strands

L03 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your graduate studies activities

- technical security
- interpretation and expression
- creativity and imagination
- presentation appropriate to the context

Feedback

You will receive regular formative feedback from your tutors as an integral part of teaching and learning.

Where appropriate, written feedback will be given alongside the formative grades and recorded on Student Outcomes.

Resources

Key resources will be recommended by tutors, according to instrument and discipline

Summary details

Module title	Graduate Studies 2 30 Credits
SCQF level	11
Credit rating	30 SCQF (15 ECTS)
Total notional student effort hours	300

Status	Core
Module coordinator	Head of Department
Pre-requisites	None
Co-requisites	Principal Study 2
Anti-requisites	None
Learning modes	Indicative hours
Scheduled study	120
Independent study	180
Total notional student effort	300

Graduate Studies 2 20 Credits

This module duplicates [Graduate Studies 2 30 Credits](#) at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department and recorded on Student Outcomes.

Module title	Graduate Studies 2 20 Credits
SCQF level	11
Credit rating	20 SCQF (10 ECTS)
Learning modes	Indicative hours
Scheduled study	80
Independent study	120
Total notional student effort	200

Graduate Studies 2 10 Credits

This module duplicates [Graduate Studies 2 30 Credits](#) at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department and recorded on Student Outcomes.

Module title	Graduate Studies 2 10 Credits
SCQF level	11
Credit rating	10 SCQF (5 ECTS)
Learning modes	Indicative hours
Scheduled study	40
Independent study	60
Total notional student effort	100

Instrumental and Vocal Pedagogy 1

In this module you will engage with a range of ideas and issues related to instrumental (including vocal) teaching with children and young people. You will be introduced to the concept of teacher professionalism, the values and ethics of teaching and reflective practice – all of which are important for your developing identity as an instrumental teacher – and to contextualize this knowledge and understanding through a school-based placement. Through this module you will also be introduced to current issues in Scottish education, and encouraged to consider these topics and themes critically and from the perspective as an instrumental teacher.

Module aims

The module aims to:

- Support students to develop an understanding of teaching as a profession and a vocation;
- Explore issues related to values, ethics and teaching identity;
- Support a growing understanding and awareness of students' knowledge around child development and learning theories;
- Relate the knowledge and understanding around professionalism and child development within the context of instrumental and vocal instruction;
- Develop a critical engagement with and understanding of current issues in Scottish education (and beyond where appropriate)
- Nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of their personal and professional learning.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate developing skills, attributes and critical knowledge and understanding of a range of basic professional issues relevant to being an instrumental teacher, including the roles and responsibilities of instrumental teachers, the ethics of teaching, professional values and standards.
- **L02** Recognise and begin to critically reflect on key aspects of effective music teaching, such as good communication, promoting positive relationships, curriculum and planning for learning.
- **L03** Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on teaching practice and educational literature (both general and music-specific).
- **L04** Demonstrate the ability to identify and critically analyse your teaching practice and explore this in relation to wider academic reading (both general educational and music-education specific literature).
- **L05** Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

Assessment

Assessment 1

Reflective analysis (3000 words) – Graded, 100%

Assessed LOs: 1, 2, 3, 4, 5

Assessment criteria for Assessment 1

Assessors will look for:

L01 – Demonstrate developing skills, attributes and critical knowledge and understanding of a range of basic professional issues relevant to being an instrumental teacher, including the roles and responsibilities of instrumental teachers, the ethics of teaching, professional values and standards.

- Reference to wider educational literature and policy on education, music education and teaching as a profession
- Engagement with appropriate educational research literature and educational policy

L02 – Recognise and begin to critically reflect on key aspects of effective music teaching, such as good communication, promoting positive relationships, curriculum and planning for learning.

- Awareness of effective music teaching through reflection and other professional activities
- Understanding of the literature around teacher/instructor professionalism

L03 – Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on teaching practice and educational literature (both general and music-specific).

- Engagement with theories related to learners and learning
- Understanding of a range of concepts, key ideas and theories related to child development and learning theories
- Ability to link/demonstrate/apply this knowledge to the practical context.

L04 - Demonstrate the ability to identify and critically analyse your instruction practice and explore this in relation to wider academic reading (both general educational and music-

education specific literature).

- Sustained critical reflection upon practice
- Identification of critical incidents/significant moments from teaching practice and an understanding of the value of these incidents/moments in the development of the teaching identity;
- Demonstration of depth of understanding through critique of incidents/moments in light of wider reading.

L05 - Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

- Engagement with a range of relevant educational research literature and policy
- Compliance with the conventions of academic writing with respect to presentation and standard of written English
- Adherence to a recognised system of academic referencing

Assessment 2

One observation of teaching to be carried out by an RCS tutor and school based mentor, plus the submission of completed teaching file/record of work – Pass/Fail 0%

Assessed LOs: 1, 2

Assessment criteria for Assessment 2

Assessors will look for:

L01 – Demonstrate developing skills, attributes and critical knowledge and understanding of a range of basic professional issues relevant to being an instrumental teacher, including the roles and responsibilities of instrumental teachers, the ethics of teaching, professional values and standards.

- Understanding and demonstration of professional values related to social justice, trust and respect, integrity, and professional commitment to learning and learners
- Knowledge and understanding of relevant BGE and/or SQA content and standards as appropriate
- Creation of a learning environment that is welcoming and inclusive, values all learners' participation and nurtures positive relationships
- Effective communication with learners

LO2 – Recognise and begin to critically reflect on key aspects of effective music teaching, such as good communication, promoting positive relationships, curriculum and planning for learning.

- Clear and methodical organisation of teaching file
- A coherent, progressive, challenging and engaging teaching program
- Insightful evaluation of lessons
- Insight into developing identity as an instrumental teacher

Feedback

Written feedback will be provided on the following activities:

- Reflective analysis
- The observed lesson, teaching file and reflection

In addition to the above, it is expected that you would also receive feedback from your school-based mentor on a regular basis. This may be verbal but it is recommended that you retain a written record for your own notes.

Resources

- Bartlett, S. and Burton, D. (2016) *Introduction to Education Studies*. London: Sage.

- Bryce, T., and Humes, W., (2018) *Scottish Education: Fifth Edition*. Edinburgh: Edinburgh University Press.
- Kyriacou, C. (2014) *Essential Teaching Skills*. Oxford: Oxford University Press.
- Pollard, A., Anderson, J. Maddock, M., Swaffield, S., Warin, J. and Warwick, P. (2008) *Reflective Teaching: Evidence-informed professional practice*. 3rd edn, Continuum International Publishing Group, London.

Other information

As part of your learning on this module you will have the opportunity to engage with the ITE Professional Learning week in May of each academic session. During this week you will have the opportunity to attend a range of interactive workshops and activities which will help you explore and gain insight of key issues around education in Scotland and beyond.

Summary details

Module title	Instrumental and Vocal Pedagogy 1
SCQF level	10
Credit rating	30 SCQF (15 ECTS)
Status	Core
Module coordinator	Head of Programme
Pre-requisites	None

Co-requisites	Graduate Studies 1
Anti-requisites	None
Next steps	Instrumental and Vocal Pedagogy 2
Learning modes	Indicative hours
Whole group class	20
Small group class (instrumental/vocal families)	5
Placement	140
Professional Learning Week (with the ITE programmes)	10
Independent study	125
Total notional student effort	300

Instrumental and Vocal Pedagogy 2

In this module you will develop and extend your knowledge and understanding of instrumental (and vocal) teaching through exploring specific instrumental/vocal pedagogy related to your own specialism. You will be introduced to approaches to pedagogy for your instrument/vocal family and will contextualize this learning through a specialist placement. Through this module you will also reflect upon your learning as a developing instrumental teacher.

Module aims

The module aims to:

- Support students to develop an in-depth, specialised understanding of instrumental and vocal pedagogy;
- Explore issues related to values, ethics and teaching identity of the specific instrument/vocal family;
- Support a growing understanding and awareness of students' knowledge around learner development theories of learning related to the specialist pedagogy;
- Relate the knowledge and understanding around professionalism and learner development within the context of instrumental teaching;
- Nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of their personal and professional learning.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate skills, attributes and critical knowledge and understanding of the principal theories and practices relevant to the teaching and learning within the instrument/vocal specialism, including the roles and responsibilities of teachers, the ethics of teaching, and engagement with the appropriate professional values and standards.
- **L02** Demonstrate the ability to critical reflect on key aspects of effective music teaching within the instrumental/vocal family including use of a significant range of professional skills related to the instrument/voice as well as good communication, promoting positive relationships, curriculum and planning for learning.
- **L03** Demonstrate a critical understanding of the principal theories and concepts related to learner development, learning and cognition through critical reflection on instrumental and vocal teaching and educational literature (both general and music-specific).
- **L04** Design, implement and evaluate learning experiences across your practice which demonstrates the use of a range of evidence gathering techniques and which are used to inform next steps for both learners and your own teaching.
- **L05** Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

Assessment

Assessment 1

Enquiry (3000 words) – Graded, 100%

Assessed LOs: 1, 2, 3, 4, 5

Assessment criteria for Assessment 1

Assessors will look for:

LO1 – Demonstrate skills, attributes and critical knowledge and understanding of the principal theories and practices relevant to the teaching and learning within the instrument/vocal specialism, including the roles and responsibilities of teachers, the ethics of teaching, and engagement with the appropriate professional values and standards.

- A strong and informed critical understanding of learning and teaching within the students' discipline
- The ability to relate and articulate these thoughts in relation to their own developing identity as an instrumental teacher
- Engagement with and understanding of professional standards and ethics required of an instrumental teacher

LO2 – Demonstrate the ability to critical reflect on key aspects of effective music teaching within the instrumental/vocal family including use of a significant range of professional skills related to the instrument/voice as well as good communication, promoting positive relationships, curriculum and planning for learning.

- The ability to critically reflect on practice and literature in order to inform future

learning and teaching approaches

- Awareness of influences on effective teaching

L03 – Demonstrate a critical understanding of the principal theories and concepts related to learner development, learning and cognition through critical reflection on instrumental and vocal teaching and educational literature (both general and music-specific).

- Demonstration of connection(s) to personal viewpoint and/or placement
- Critical analysis of a range of current, relevant sources in order to provide a sustained, informed view for the role of the teacher

L04 - Design, implement and evaluate learning experiences across your practice which demonstrates the use of a range of evidence gathering techniques and which are used to inform next steps for both learners and your own teaching.

- Ability to reflect upon teaching and to evidence this through gathering data
- A range of suitable and ethically appropriate data to inform future learning and teaching

L05 - Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

- A range of sources including journals and official current publications
- In depth examination of opposing views
- Ability to link sources to personal and professional learning

Assessment 2

One observation of teaching to be carried out by an RCS tutor and school based mentor, plus the submission of completed teaching file/record of work – Pass/Fail 0%

Assessed LOs: 1, 2

Assessment criteria for Assessment 2

Assessors will look for:

L01 – Demonstrate skills, attributes and critical knowledge and understanding of the principal theories and practices relevant to the teaching and learning within the instrument/vocal specialism, including the roles and responsibilities of teachers, the ethics of teaching, and engagement with the appropriate professional values and standards.

- Understanding and demonstration of professional values related to social justice, trust and respect, integrity, and professional commitment to learning and learners
- Knowledge and understanding of relevant BGE and/or SQA content and standards as appropriate
- Creation of a learning environment that is welcoming and inclusive, values all learners' participation and nurtures positive relationships
- Effective communication with learners

L02 – Demonstrate the ability to critical reflect on key aspects of effective music teaching within the instrumental/vocal family including use of a significant range of professional skills related to the instrument/voice as well as good communication, promoting positive relationships, curriculum and planning for learning.

- Clear and methodical organisation of teaching file
- A coherent, progressive, challenging and engaging teaching program
- Insightful evaluation of lessons
- Insight into developing identity as an instrumental teacher

Feedback

Written feedback will be provided on the following activities:

- Reflective analysis
- The observed lesson, teaching file and reflection

In addition to the above, it is expected that you would also receive feedback from your school-based mentor on a regular basis. This may be verbal but it is recommended that you retain a written record for your own notes.

Resources

- Bartlett, S. and Burton, D. (2016) *Introduction to Education Studies*. London: Sage.
- Bryce, T., and Humes, W., (2018) *Scottish Education: Fifth Edition*. Edinburgh: Edinburgh University Press.
- Kyriacou, C. (2014) *Essential Teaching Skills*. Oxford: Oxford University Press.
- Pollard, A., Anderson, J. Maddock, M., Swaffield, S., Warin, J. and Warwick, P. (2008) *Reflective Teaching: Evidence-informed professional practice*. 3rd edn, Continuum International Publishing Group, London.

Other information

As part of your learning on this module you will have the opportunity to engage with the ITE Professional Learning week in May of each academic session. During this week you will have the opportunity to attend a range of interactive workshops and activities which will help you explore and gain insight of key issues around education in Scotland and beyond.

Summary details

Module title	Instrumental and Vocal Pedagogy 1
SCQF level	10
Credit rating	30 SCQF (15 ECTS)
Status	Core
Module coordinator	Head of Programme
Pre-requisites	None
Co-requisites	Graduate Studies 1
Anti-requisites	None
Learning modes	Indicative hours
Whole group class	20
Small group class (instrumental/vocal families)	10
Placement	140
Professional Learning Week (with the ITE programmes)	10

Independent study	120
Total notional student effort	300

Musicology

In this module you will have the opportunity to deepen your knowledge and understanding of the field of musicology principally through the study of historiography, aesthetics and criticism and editorial techniques.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** demonstrate a detailed knowledge and understanding of the various philosophies of musicology
- **L02** Analyse and evaluate current musicological thought
- **L03** Communicate your findings in a scholarly paper

Assessment

Assessment 1: Essay (3000-4000 words) 100% Pass/Fail

Further details on the essay requirement will be given in the module briefing paper.

Assessed LOs: 1, 2, 3

Assessment criteria

Assessors will look for:

- a clear outline of the chosen topic
- an appropriate musicological framework

- clarity and depth of critical thinking
- a scholarly approach to presentation
- appropriate referencing of reliable sources
- engaging and effective communication

Formative assessment and feedback

As well as the summative assessment – the essay – you will be required to submit a proposal of 300-500 words outlining your chosen topic. You will be provided with written feedback on your proposal. This is formative work and does not generate a grade, but it is your main opportunity to get feedback on your ideas. Feedback will be provided on Moodle.

Resources

Required reading

See module briefing paper.

Library reading lists

Performance Practice : 19th-20th Century Music <https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-shelves.pl?op=view&shelfnumber=62>

Performance Practice : Baroque and Classical Music <https://rcs.koha-ptfs.co.uk/cgi-bin/koha/opac-shelves.pl?op=view&shelfnumber=61>

Summary details

Module title	Musicology
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SCQF level	11
Credit rating	20 SCQF (10 ECTS)
Status	Core
Module coordinator	Dr Brianna Robertson-Kirkland
Pre-requisites	None
Co-requisites	None
Anti-requisites	None
Next steps	PhD, DPerf
Learning modes	Indicative hours
Scheduled study	22
Directed study	60
Independent study	118
Total notional student effort	200

Practice Research

In this module you will be exposed to research methodologies that have as their starting point the process of making music. You will select an aspect of your musical work to serve as the focus for the module, and produce a short proposal outlining both your research questions and the approach you wish to take in exploring them. Over the course of your studies, with the support of a supervisor, you will assemble a portfolio of documentation and reflective writing that interrogates a self-chosen research focus and communicates your findings.

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Articulate a critical stance with respect to a documented aspect of your practice
- **L02** Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

Assessment

Assessment 1: Portfolio 100% Pass/Fail

Assessed LOs: 1, 2

Assessment criteria

Assessors will look for:

- clarity and depth of critical thinking

- a scholarly approach to reflection and documentation
- effective communication

The final submission will in many cases include audiovisual material in addition to writing: for this reason, no definitive word count can be given. As an indication, the written part of the project should not normally exceed 3000 words.

Feedback

You will be given verbal feedback on your initial research proposal, and written feedback from an assessor on your final portfolio submission.

Resources

Library reading list

[MMus-MA : Practice Research](#)

Other information

Detailed guidance on suitable projects and appropriate methodologies can be found on the moodle page for the module, together with information on ethics approval processes.

Summary details

Module title	Practice Research
SCQF level	11

Credit rating	10 SCQF (5 ECTS)
Status	Core
Module coordinator	Head of Programme
Pre-requisites	None
Co-requisites	None
Anti-requisites	None
Next steps	PhD, DPerf
Learning modes	Indicative hours
Seminars	2
Tutorials	1
Independent study	97
Total notional student effort	100

Masters Dissertation

The dissertation is to be based on an issue, source or repertory related to the your principal study, chosen in consultation with an individual supervisor. It should show a thorough assimilation of the existing work in the field, the historical sources, and issues in contemporary debate. An original viewpoint or discovery of new knowledge should be demonstrated.

Module aims

This module is designed to:

- Apply current approaches in musicology to a range of theoretical and/or practical issues
- Demonstrate a critical understanding of the chosen topic
- Demonstrate the capacity for sustained postgraduate research and the potential to progress to study at SCQF level 12
- Deliver a work of a high academic standard

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Critically evaluate and summarise literature in the chosen area, gathering, selecting, and assimilating complex information from musical, historical and musicological sources
- **L02** Research, understand and interpret relevant musical sources
- **L03** Choose appropriate research methods and/or analysis, employing some of the

critical methodologies in current musicology

Assessment

Assessment 1: Dissertation 100%

A dissertation of 10,000 words on a topic chosen in consultation with staff.

Assessed LOs: 1, 2, 3.

Assessment criteria

Assessors will look for:

- Clearly identified research questions
- Knowledge of current directions in musicology and performance studies
- Engagement with debates within the discipline
- Depth of reflection
- Effective communication
- Fresh insight
- Appropriate structure
- Correct footnotes
- Complete and correct bibliography

Feedback

You will receive immediate verbal feedback in the course of your supervision. You will receive written feedback on your final assessment.

Resources

Library reading lists

- [MMus HIPP : Performance Practice : 19th-20th Century Music](#)
- [MMus HIPP : Performance Practice : Baroque and Classical Music](#)

Summary details

Module title	Masters Dissertation
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Status	Core
Module coordinator	Head of Programme
Pre-requisites	Completion of Stage 1
Co-requisites	None
Anti-requisites	None
Next steps	PhD, DPerf
Learning modes	Indicative hours

Supervision	10
Independent study	590
Total notional student effort	600

Negotiated Study

In this module, you will undertake a largely independent project, focussed on your Principal Study. This project will be negotiated and agreed with your Head of Department, the Head of Programme and, if appropriate, a specialist supervisor. The proposed work must be capable of meeting at least two of the learning outcomes given below, as well as being practicable given the timescale and resources available. Three examples are offered as suggestions, although many other possibilities exist:

- Performance (LO 1,2)
- Documentation of a creative collaboration (LO 2,3,5)
- Research project (LO 4,5)

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate technical and expressive mastery in your Principal Study
- **L02** Project a mature musical personality in-and-through your practice
- **L03** Show creativity, curiosity and autonomy within self-determined areas of specialism
- **L04** Critically evaluate current ideas, debates and issues within your chosen field
- **L05** Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship

Assessment

Assessment 1: Negotiated 100%

The nature and timing of the assessment will be negotiated alongside the proposed project, with regard to the chosen learning outcomes. In the case of projects which are assessed through a performance, this will typically be of approximately the same length and scope as for Principal Study Performance A, but with a much greater degree of independence in its preparation. In the case of written projects, there is an upper limit of 15,000 words. Projects incorporating multiple elements – for example performance, documentation, research and reflection – should be commensurate with these guidelines, and equivalent to 600 hours of work at level 11.

The precise alignment of the particular assessment and the learning outcomes chosen will be negotiated with the student and confirmed by the module team.

Assessment criteria

Assessment criteria will be negotiated according to the nature of the project, the learning outcomes chosen, and your specialism. In the case of LO1 and LO2, these may be drawn from the corresponding criteria in Principal Study 1.

Assessors will look for:

LO1 – Demonstrate technical and expressive mastery in your Principal Study

- (as for Principal Study 1)

LO2 – Project a mature musical personality in-and-through your practice

- (as for Principal Study 1)

L03 – Show creativity, curiosity and autonomy within self-determined areas of specialism

- rationale for choice of project
- creativity
- originality and individuality
- collaboration
- understanding of context

L04 – Critically evaluate current ideas, debates and issues within your chosen field

- fresh insight
- understanding of history and context
- knowledge of repertoire
- contemporary relevance
- awareness of panoply and trend

L05 – Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship

- depth of reflection
- effective communication
- a scholarly approach to documentation
- robust and well-documented working processes

Feedback

You will receive immediate verbal feedback in the course of your supervision. You will receive written feedback on your final assessment.

Resources

Key resources will be recommended by principal study tutors.

Summary details

Module title	Negotiated Study
SCQF level	11
Credit rating	60 SCQF (30 ECTS)
Status	Core
Module coordinator	Head of Programme
Pre-requisites	Completion of Stage 1
Co-requisites	None
Anti-requisites	None
Next steps	PhD, DPerf
Learning modes	Indicative hours
Supervision	6
Independent study	594

Total notional student effort	600
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Introduction to Opera Directing

The module will begin with a practical investigation of the role of the opera director, which will include an analysis of the process of opera production from the moment the opera director is engaged to the final performance. Students will reflect on their own skill-base and experience to determine how completely they at this point in their learning could fulfil that role. This will in itself enable the teacher to diagnose areas of support and guidance for each learner as the module proceeds. Analysis will be introduced by group discussion, and the undertaking of tasks and further discussion in small groups, paying particular attention to political and historical context, developments in the arts as a whole, source material (eg original novel, play or myth), composition and first performance, style (eg bel canto, opera seria, opera buffa, Music Drama), plot, characters, and previous iconic productions. An Analysis Task will allow students to develop these skills independently.

A series of Practical Workshops will introduce students to rehearsal techniques and practical exercises to include movement, improvisation, the sharing of personal experience, and all aspects of workshop based learning. Rehearsal techniques to be explored include: the introductory workshop – ‘getting to know you’, character work and improvisation, text analysis – intention and subtext, getting started in rehearsals, advice on working with performers in a rehearsal situation, and decision making in rehearsals.

In the final assessment, the student will prepare a session designed to introduce, investigate, and rehearse a scene from the opera analysed in the Analysis Task.

Learning throughout the module is supporting by a structured reflective report that itself forms part of the assessment for the module.

Module aims

- Enable you to gain an understanding of the skills that are central to fulfilling the role of opera director
- Introduce you to two aspects of opera directing: analysis and preparation; and rehearsal techniques
- give you an opportunity to develop your skills and understanding of rehearsal techniques through practical group work
- develop a group dynamic that is supportive and challenging, and in which peer feedback is an essential part of the learning process
- place personal development planning at the heart of the module and to underpin that with consistent use of reflective practice, formative assessment and goal setting

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate an understanding of the role, skills, and qualities required in an opera director
- **L02** Demonstrate practical skills of analysis and direction that are underpinned by effective research and reflection
- **L03** Collaborate actively and generously in the learning process

Assessment

Assessment 1: Presentation (45%)

Assessed LOs: 1, 2, 3

Assessment criteria for Assessment 1

Assessors will look for:

- Knowledge of and creative insight into the source material
- Understanding of the context for and reception history of the source material
- Effective and engaging presentation

Assessment 2: Practical assessment (45%)

Assessed LOs: 1, 2

Assessment criteria for Assessment 2

Assessors will look for:

- A creative response to the source material
- Clear and effective direction of singers
- An imaginative response to the material and the creative moment of rehearsal
- Effective working with singers and other colleagues in a creative, collaborative and supportive context

Assessment 3: Reflective report (10%)

Assessed LOs: 3

Assessment criteria for Assessment 3

Assessors will look for:

- Comprehensive understanding of the role of opera director
- Insight into the range and depth of skills required in leading an opera production
- Understanding of the key personal qualities required to work with the range of artists involved in opera production
- A collaborative and generous approach to reflective tasks

Feedback

You will receive continuous verbal feedback from both peers and module team in the practical workshops. You will receive written feedback on all of the module assessments.

Resources

Key resources will be recommended by the module team.

Summary details

Module title	Introduction to Opera Directing
SCQF level	11

Credit rating	10 SCQF (5 ECTS)
Status	Option
Module coordinator	Mark Hathaway
Pre-requisites	None
Co-requisites	None
Anti-requisites	None
Learning modes	Indicative hours
Workshops	28
Tutorials	1
Assessment	2.5
Independent study	68.5
Total notional student effort	100

Research Seminars in the Performing Arts

This module will give you the opportunity to engage with the research community at the Royal Conservatoire, by attending a selection of Exchange talks. You will have the opportunity to debate the content of these talks with your peers and members of the module team, in both face-to-face settings and an online forum. The module will give you an appreciation of contemporary scholarly research in the performing arts, and provide a useful stepping stone towards eventual study at PhD level.

Module aims

- Provide a locus for engagement with research in the performing arts
- Encourage collaboration, debate, and critical thinking
- Give scope for ownership of the design and shape of your studies
- Introduce skills needed for further study at postgraduate level

Learning outcomes

On successful completion of this module you will be able to:

- **L01** Demonstrate an appreciation of contemporary academic research in the performing arts
- **L02** Show evidence of the ability to debate current scholarly issues in the performing arts

Assessment

Assessment 1: Documentation (100%)

Assessed LOs: 1, 2

You are invited and encouraged to attend as many Exchange talks as you wish, with a minimum expectation of four across the course of the year. Your contributions to the online forums will build into a record of debate between you, your peers, and members of the module team. You are invited to debate as many of the Exchange talks as you wish. As a guide, a typical forum posting might be in the region of 150-500 words, with the expectation of a total contribution across the year totalling approximately 1500 words.

Assessment criteria for Assessment 1

Assessors will look for:

- appreciation of the 'research attitude'
- insight and understanding
- willingness to engage with the unfamiliar
- effective communication (not necessarily good written English)
- active and generous contribution
- reasoned argument

Feedback

You will receive immediate verbal feedback in the course of the seminars and tutorials. You will receive written feedback on your final assessment.

Resources

Key resources will be recommended by the module team.

Summary details

Module title	Research Seminars in the Performing Arts
SCQF level	10
Credit rating	10 SCQF (5 ECTS)
Status	Option
Module coordinator	Head of Programme
Pre-requisites	None
Co-requisites	None
Anti-requisites	None
Learning modes	Indicative hours
Directed Study – preparation	4
Seminars – Exchange talks	4

Seminars – follow-up sessions	4
Directed Study – online debates & documentation	8
Independent study	60
Total notional student effort	100

Assessments

Assessment specifications by department

- Chamber Music Stage 1
- Chamber Music Stage 2
- Collaborative Piano Stage 1
- Collaborative Piano Stage 2
- Composition Stage 1
- Composition Stage 2
- Conducting Stage 1
- Conducting Stage 2
- Jazz Stage 1
- Jazz Stage 2
- Guitar and Harp Stage 1
- Guitar and Harp Stage 2
- Keyboard Stage 1
- Keyboard Stage 2
- Musicology Stage 1
- Musicology Stage 2
- Strings Stage 1
- Strings Stage 2
- Timpani and Percussion Stage 1
- Timpani and Percussion Stage 2
- Vocal Performance Stage 1
- Vocal Performance Stage 2
- Wind and Brass Stage 1

- Wind and Brass Stage 2
- Performance and Pedagogy Stage 1 and 2
- Piano for Dance Stage 1
- Piano for Dance Stage 2
- Repetiteur Stage 1
- Repetiteur Stage 2
- Traditional Music Stage 1
- Traditional Music Stage 2
- Negotiated Study

Recital conventions – programme notes and announcements

It is usual practice in many music recitals to provide printed programme notes for the audience. Such practices differ between musical forms and communities – in jazz, for instance, formal programme notes are rare. Where programme notes are indeed expected, these should at a minimum give the name of all the performers, the composers, and full and accurate titles for all the works. You may also wish to include brief contextual notes on each piece. In Traditional Music recitals, such contextual notes are expected.

For vocal classical recitals, it is usual to provide the text of all of the works to be sung, with accompanying English translations where needed. However this is not usual practice for Scots or Scottish Gaelic Song recitals.

In all recitals it is also good practice to plan to address the audience briefly at some point. In Jazz and Traditional Music, always plan to introduce your music and accompanists at some point during the recital. It is not enough to state the title, composer, and musicians' names alone; practice stagecraft and carefully consider how to engage your personality with the audience.

If you are not sure about how to present yourself during an assessed performance, you should seek guidance from your Department.

Timing penalties

In order to keep recital days to schedule, grade penalties are applied for performances that under- or over-run their allotted time, as follows:

- Recitals that over-run by 10% - deduct 1 mark (eg B1 → B2, minimum of D3)
- Recitals that under-run by 10-19% - deduct 1 mark (eg B1 → B2, minimum of D3)
- Recitals that under-run by 20% or more - mark as fail (grade of F)

The timing is for the complete performance: essentially, from when you walk on stage at the start to when you walk off at the end. When planning your programme, you should include time for tuning, introductions and gaps between items.

Chamber Music Stage 1

Performance A

Ai Chamber music performance assessed by a public recital, the overall duration to be forty minutes. 50%

Performance B

Bi Chamber music performance assessed by a recital or a studio recording, the overall duration to be twenty minutes (or forty minutes*). 25% (* or 50%)

Bii Solo Performance assessed by a recital, the overall duration to be twenty-five minutes. 25%

Biii New Work – performance or studio recording of a new work for the ensemble, followed by a group oral examination on the process of collaboration with the composer. 25%

Biv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25%

Bv Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary, on relevant specialist subject related to the work of the ensemble. This option should be negotiated and agreed upon with the HoD. 25%

Bvi Presentation – in conjunction with a concert given by the ensemble, a presentation

focussed around the work/s performed. The length and nature of this presentation will be negotiated and recorded on Student Outcomes. 25%

Bvii Independent Project – a collaborative practice-based project, proposed by the ensemble, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

 **INFO**

Where the assessments take place as an ensemble – the majority of cases – each individual in the group will nevertheless be assessed and graded individually.

Chamber Music Stage 2

Performance A

Ai Chamber music performance assessed by a public recital, the overall duration to be fifty minutes. 50%

Aii Independent Project – a collaborative practice-based project, proposed by the ensemble, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Chamber music performance assessed by a recital or a studio recording, the overall duration to be twenty minutes (or forty minutes*). 25% (* or 50%)

Bii New Work – performance or studio recording of a new work for the ensemble, followed by a group oral examination on the process of collaboration with the composer. 25%

Biii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary, on relevant specialist subject related to the work of the ensemble. This option should be negotiated and agreed upon with the HoD. 25%

Biv Presentation – in conjunction with a concert given by the ensemble, a presentation focussed around the work/s performed. The length and nature of this presentation will be negotiated and recorded on Student Outcomes. 25%

Bv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance

opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work).

Bvi Independent Project – a collaborative practice-based project, proposed by the ensemble, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

 **INFO**

Where the assessments take place as an ensemble – the majority of cases – each individual in the group will nevertheless be assessed and graded individually.

Collaborative Piano Stage 1

Performance A

Ai Collaborative Performance – a varied programme of collaborative works assessed by a public recital. The overall duration of the programme should be 40 minutes. The programme should include a minimum of two different works from a variety of collaborative partnerships, for example: piano/strings, piano/voice, piano/winds, piano/brass. Repertoire offered should be originally composed for a keyboard instrument and not a reduction. The programme may also include up to 10 minutes of solo piano music. 50%

Performance B

Bi Sonata Performance – a complete performance of a duo sonata or equivalent work, with a minimum duration of 20 minutes: piano/strings, piano/winds or piano/brass. 50% or 25%

Bii New Work – performance or studio recording of a new chamber piece or a work for voice and piano. The work is either to be accompanied by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 50% or 25%

Biii Studio Recording – a studio recording of a chamber piece or a work for voice and piano, with a minimum duration of 20 minutes. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 50% or 25%

Biv Performance with Voice – a free choice, varied programme with voice with a duration of 30 minutes. Repertoire offered should be originally composed for a keyboard instrument and not a reduction. 50% or 25%

Bv Larger Ensemble Performance – Piano Trio, Piano Quartet, Piano Quintet, etc. 50% or 25%

Bvi Lecture-Recital – a 30 (or 60*) minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25% (* or 50%)

Bvii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25% or 50%

Collaborative Piano Stage 2

Performance A

Ai Collaborative Performance – a varied programme of collaborative works assessed by a public recital. The overall duration of the programme should be 60 minutes. The programme should include a minimum of two different works from a variety of collaborative partnerships, for example: piano/strings, piano/voice, piano/winds, piano/brass. Repertoire offered should be originally composed for a keyboard instrument and not a reduction. The performance may also include up to 10 minutes of solo piano music. 50%

Aii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Sonata Performance – a complete performance of a duo sonata or equivalent work, with a minimum duration of 20 minutes: piano/strings, piano/winds or piano/brass. 50% or 25%

Bii New Work – performance or studio recording of a new chamber piece or a work for voice and piano. The work is either to be accompanied by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 50% or 25%

Biii Studio Recording – a studio recording of a chamber piece or a work for voice and

piano, with a minimum duration of 20 minutes. The recording is either to be accompanied by a written commentary (≈ 1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 50% or 25%

Biv Performance with Voice – a free choice, varied programme with voice with a duration of 30 minutes. Repertoire offered should be originally composed for a keyboard instrument and not a reduction. 50% or 25%

Bv Larger Ensemble Performance – Piano Trio, Piano Quartet, Piano Quintet, etc. 50% or 25%

Bvi Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50% or 25%

Bvii Lecture-Recital of – a 30 (or 60*) minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25% (* or 50%)

Notes

- A specialist subject taken in Performance A cannot also be taken in Performance B – for example, Aii and Bvi.

Composition Stage 1

Performance A

Ai Portfolio – a substantial portfolio of compositions, normally 30-60 minutes in duration, negotiated with the specialist teacher and agreed through Student Outcomes.

Submission Details

Folio Content

- Electronic or electroacoustic works may be submitted as part of the portfolio.
- Works for stage/screen may be submitted, providing appropriate documentation is included (e.g. audio-visual recordings).
- Multimedia, other interdisciplinary, and conceptual works may be submitted (again, with appropriate documentation) as long as their artistic content is not assessed elsewhere on the programme.

Submission format

- An electronic copy of the portfolio (PDFs, recordings and where appropriate, audio/video weblinks) should be submitted to Moodle; all weblinks must be easily accessible for examiners and standard platforms should be utilised if required (e.g. YouTube, Vimeo, Soundcloud etc.).
- All submissions are expected to be submitted electronically (e.g. there is no requirement to produce a physical score). The candidate's name/work should be clearly listed on all uploaded recordings (e.g. ComposerName_NameOfWork.wav), and be made available to download.
- Any physical scores submitted should be bound and presented in a clear and legible format.

- A contents page, and short, contextual commentary (or programme notes) should accompany the submission.

FORMATIVE SUBMISSION

An optional mid-term submission of one complete work (or near-complete work) may be made at the end of term 1, after which you will receive formative, written feedback from a member of staff from the Composition Department (within the normal marking turnaround time).

Composition Stage 2

Performance A

Ai Portfolio and Viva – a substantial portfolio of compositions, negotiated with the specialist teacher and agreed through Student Outcomes, supported by a Viva.

Submission details as for Principal Study Composition 1.

Conducting Stage 1

Performance A

Ai Portfolio – a portfolio of video recordings totalling 35-40 minutes, negotiated with the specialist teacher and agreed through Student Outcomes.

Submission Details

Content

In consultation with your specialist teacher, you should select a range of video recordings that will showcase your work throughout the year. These will typically include public Conservatoire performances such as orchestral concerts, concerts of new music, and other ensemble performances that you have been asked to conduct. You are also welcome to include recordings of any external performances that you may have undertaken, such as masterclasses, competitions, or professional engagements.

Submission Format

The videos should be either submitted as private links to an online hosting site, or uploaded to moodle. They may be edited into a single showreel, or collected together into a playlist. Whichever method you choose, please check that all links are correct and working, and also that the video and audio is correctly synchronised. If possible, the camera angle should be from the ensemble view, rather than that of the audience.

Conducting Stage 2

Performance A

Ai Portfolio and Viva – a portfolio of video recordings totalling 45-50 minutes, negotiated with the specialist teacher and agreed through Student Outcomes, supported by a Viva.

Submission details as for Principal Study Conducting 1.

Jazz Stage 1

Performance A

Ai Solo Performance assessed by a public recital of forty minutes. 50%

Aii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of forty minutes. 50%

Aiii Mixed Solo and Ensemble Performance assessed by a public recital of forty minutes, the ratio of solo to collaborative performance being approximately equal. 50%

Aiv Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new works or arrangements for solo or ensemble, followed by an oral examination on the compositional process. 50%

Performance B

Bi Solo Performance assessed by a public recital of twenty-five minutes (or forty minutes*). 25% (*or 50%)

Bii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of twenty-five minutes (or forty minutes*) 25% (or 50%) *Biii Mixed Solo and Ensemble Performance assessed by a public recital of twenty-five minutes (or forty minutes), the ratio of solo to collaborative performance being approximately equal. 25% (*or 50%)*

Biii Studio Recording – a studio recording (minimum twenty minutes). Solo, ensemble or mixed solo and ensemble performances can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording

process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Biv Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new work or arrangement for solo or ensemble, followed by an oral examination on the compositional process. 25%

Bv New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Jazz Stage 2

Performance A

Ai Solo Performance assessed by a public recital of forty minutes 50%

Aii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of forty minutes. 50%

Aiii Mixed Solo and Ensemble Performance assessed by a public recital of forty minutes, the ratio of solo to collaborative performance being approximately equal. 50%

Aiv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Av Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new works or arrangements for solo or ensemble, followed by an oral examination on the compositional process. 50%

Performance B

Bi Solo Performance assessed by a public recital of thirty minutes (or forty minutes*). 25% (*or 50%)

Bii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of thirty minutes (or forty minutes*) 25% (*or 50%)

Biii Mixed Solo and Ensemble Performance assessed by a public recital of thirty minutes

(or forty minutes*), the ratio of solo to collaborative performance being approximately equal. 25% (*or 50%)

Biv Studio Recording – a studio recording (minimum twenty minutes). Solo, ensemble or mixed solo and ensemble performances can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination 25%

Bv Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new work or arrangement for solo or ensemble, followed by an oral examination on the compositional process. 25%

Bvi Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

Bvii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Guitar and Harp Stage 1

Performance A

Ai Solo Performance assessed by a public recital, the overall duration to be forty minutes. The Programme is to be negotiated and agreed with the Head of Department. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be forty minutes. The Programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Performance B

Bi Solo Performance assessed by a recital, the overall duration to be twenty-five (or forty*) minutes. The Programme is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Bii Orchestral performance (harp only). A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a twenty (or thirty*) minute orchestral audition, in which candidates will be expected to present one unaccompanied recital work and a list of ten (or sixteen*) prepared excerpts. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be twenty-five (*or forty) minutes. The Programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally,

with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25%

Bv Studio Recording of at least 20 (or 30*) minutes comprising repertoire appropriate to the specialisms of the student, to be negotiated with the Head of Department. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (*or 50%)

Bvi New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Guitar and Harp Stage 2

Performance A

Ai Solo Performance assessed by a public recital, the overall duration to be forty-five minutes. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be sixty minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Aiii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Solo Performance assessed by a recital, the overall duration to be thirty minutes (or forty-five minutes*). 25% (* or 50%)

Bii Orchestral performance (Harp only). Candidates should participate in orchestral / large ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a twenty (or thirty*) minute orchestral audition, in which harp candidates will be expected to present one unaccompanied recital work and a list of ten (or sixteen*) prepared excerpts. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be forty (or

sixty*) minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

Biv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work).

Bvi Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bviii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Keyboard Stage 1

Performance A

Ai Solo Performance. A free choice solo programme assessed by a public recital. The overall duration should be forty minutes. 50%

Aii Collaborative Performance. A free choice programme of collaborative works assessed by a public recital. The overall duration of the programme should be forty minutes. 50%

Aiii Mixed Solo and Collaborative Performance. A free choice programme mixing solo and collaborative works assessed by a public recital. The overall duration of the programme should not exceed forty minutes. 50%

Performance B

Bi Concerto Performance. Complete Concerto accompanied by 2nd piano. 50% or 25%

Bii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 50% or 25%

Biii Studio Recording – a studio recording of a minimum of twenty (or thirty*) minutes. Solo, collaborative or mixed solo and collaborative repertoire can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (* or 50%)

Biv Concerto with Orchestra. A performance of a concerto with orchestra. This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages, and cannot be taken with Bi. 50% or 25%

Bv Collaborative Performance. A free choice programme of collaborative works assessed by a recital. The overall duration of the programme should be thirty minutes. 50% or 25%

Bvi Lecture-Recital – a 30 (or 60*) minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25% (* or 50%)

Bvii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25% or 50%

 **INFO**

An assessment option taken in Performance A may not also be taken in Performance B.

Keyboard Stage 2

Performance A

Ai Solo Performance. A free choice solo programme assessed by a public recital. The overall duration should be sixty minutes. 50%

Aii Collaborative Performance. A free choice programme of collaborative works assessed by a public recital. The overall duration of the programme should be sixty minutes. 50%

Aiii Mixed Solo and Collaborative Performance. A free choice programme mixing solo and collaborative works assessed by a public recital. The overall duration of the programme should be sixty minutes. 50%

Aiv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Concerto Performance. Complete Concerto accompanied by 2nd piano. 50% or 25%

Bii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 50% or 25%

Biii Studio Recording – an audio or video studio recording of a minimum of twenty (or thirty*) minutes. Solo, collaborative or mixed solo and collaborative repertoire can be

chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (* or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50% or 25%

Bv Concerto with Orchestra. A performance of a concerto with orchestra. This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages, and cannot be taken with Bi. 50% or 25%

Bvi Collaborative Performance. A free choice programme of collaborative works assessed by a recital. The overall duration of the programme should be thirty minutes. 50% or 25%

Bvii Lecture-Recital – a 30 (or 60*) minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25% (* or 50%)

 **INFO**

An assessment option taken in Performance A may not also be taken in Performance B.

Strings Stage 1

Performance A

Ai Recital Performance assessed by a public recital, the overall duration to be 40 minutes. The programme, which may consist of any combination of solo and chamber music, should feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Performance B

Bi Chamber music performance assessed by a recital, the overall duration to be 20 minutes (or 40* minutes). The program should be devised and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (*or 50%)

Bii Orchestral performance. A 20 (or 30*) minute orchestral audition, in which candidates will be expected to present the first movement of a classical or romantic concerto and a list of 10 (or 20*) prepared excerpts. Candidates will participate in orchestral/large ensemble activities as required throughout the year. Preparation of parts, punctuality for rehearsals and reliability will be noted.

Biii A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25%

Biv Studio Recording of at least 20 (or 30*) minutes comprising repertoire appropriate to the specialisms of the student, to be negotiated with the Head of Department. The recording is either to be accompanied by a written commentary (≈1000 words) on the

recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (*or 50%)

Bv New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bvi Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD 25%

Bvii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

 **INFO**

An assessment option taken in Performance A may not also be taken in Performance B.

Strings Stage 2

Performance A

Ai Recital Performance assessed by a public recital, the overall duration to be 50 minutes. The programme, which may consist of any combination of solo and chamber music, should feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Aii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Chamber music performance assessed by a recital, the overall duration to be 20 minutes (or 40* minutes). The program should be devised and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (*or 50%)

Bii Orchestral performance. A 20 (or 30*) minute orchestral audition, in which candidates will be expected to present the first movement of a classical or romantic concerto and a list of 10 (or 20*) prepared excerpts. Candidates will participate in orchestral/large ensemble activities as required throughout the year. Preparation of parts, punctuality for rehearsals and reliability will be noted.

Biii A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of

the two stages. 25%

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

Bv Studio Recording of at least 20 (or 30*) minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (*or 50%)

Bvi New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

 **INFO**

An assessment option taken in Performance A may not also be taken in Performance B.

Timpani and Percussion

Stage 1

Performance A

Ai Performance solo, collaborative or mixed, assessed by a public recital, the overall duration to be 45 minutes. 50%

Performance B

Bi Performance solo, collaborative or mixed, assessed by a recital, the overall duration to be 30 minutes.

Bii Orchestral performance Candidates participate in orchestral / large ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a 30 (or 45*) minute orchestral audition, in which candidates will be expected to present one unaccompanied short work on marimba and prepared orchestral excerpts on timpani, tuned percussion, snare drum, and auxiliary percussion. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%).

Biii A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25%

Biv Studio Recording of at least 20 minutes comprising repertoire appropriate to the

specialisms of the student, to be negotiated with the HoD. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Bv New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bvi Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Bvii Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 20 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details. 25%

Timpani and Percussion

Stage 2

Performance A

Ai Performance solo, collaborative or mixed, assessed by a public recital, the overall duration to be 45 minutes. 50%

Aii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Performance solo, collaborative or mixed, assessed by a recital, the overall duration to be 30 minutes. 25%

Bii Orchestral performance Candidates participate in orchestral / large ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a 30 (or 45*) minute orchestral audition, in which candidates will be expected to present one unaccompanied short work on marimba and prepared orchestral excerpts on timpani, tuned percussion, snare drum, and auxiliary percussion. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%).

Biii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the

module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

Biv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work).

Bv Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Bvi New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Bviii Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 20 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details. 25%

Vocal Performance Stage 1

Performance A

Ai Solo or Collaborative Performance of a varied programme, to be assessed by a public recital. The overall duration to be 35 minutes, including any spoken introductions. 50%

Aii Performance of a role in a main production or opera scenes This option may only be taken exceptionally, by agreement with the Head of Department. 50%

Performance B

Opera pathway

Students who have chosen the opera pathway will be assessed in Bi Role Study and Bii Recitative workshop.

Bi Role Study. Learners will choose one role from a selection of three operas in German. They will learn how to study and research their character through a series of simple exercises, then draw on that learning in the rehearsal and performance of a short scene involving their character. They will receive coaching in preparation for production rehearsals, and be taught how to notate their moves on a score. Assessment is based holistically on: their performance of the scene; the written character exercises; the notation of their moves on a score; and a short written reflection. 25%

Bii Recitative Workshop. A workshop performance of staged recitatives from opera. Material to be chosen by the course tutors. As part of the programme students will be given guidance on essential stagecraft and support in the preparation of given recitatives. 25%

Other options

Biii Solo or Collaborative Performance of a varied programme, to be assessed by a recital. The overall duration to be 20 minutes, including any spoken introductions. 25%

Biv Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Bv Opera Audition. Preparation of three arias in at least two languages, two of which to be sung; the first to be selected by the student, the second by the panel. Audition to be followed by questions from the panel. An audition package including a CV, biography and headshot to be submitted in advance. Students may indicate at this stage if they wish to treat the assessment as preparation for a specific audition context, such as: general audition, chorus audition, studio/YAP audition. 25%

Bvi Chorus and/or Small Role in a production. 25%

Bvii Solo or Collaborative Performance in an RCS public recital, or solo role in orchestral/choral concert. To be negotiated and agreed with the HoD. Opportunities may include departmental public performances such as Song Studios or 'Mondays at One'; appropriate cross-curricular performances may also be considered. 25%

Bviii New Work. A performance or studio recording of a new work, along with either a supporting commentary (c.1000 words) or a viva. 25%

Bix Studio Recording of 10-15 minutes comprising repertoire appropriate to the specialisms of the student, negotiated with the Head of Department. This may be a video recording, audio recording, or a combination of both. If a student chooses to submit video recordings, the visual presentational aspects of vocal performance will be taken into account. The recording is either to be accompanied by a written commentary (c.1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, or the candidate may elect to address these issues in an oral examination. 25%

Vocal Performance Stage 2

Performance A

Ai Solo or Collaborative Performance of a varied programme, to be assessed by a public recital of 40 minutes. 50%

Aii Performance of role(s) in Opera Scenes. 50%

Aiii Performance of a role in a main production if cast. 50%

Aiv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Opera pathway

Students who have chosen the opera pathway can choose two from the three following B assessments: Bi Acting Scenes, Bii Concert Scenes, or Biii Opera Audition. Only students who are being assessed can take part in Acting Scenes or Concert Scenes.

Bi Acting Scenes. Learners will have the opportunity to develop their acting skills by rehearsing and performing a monologue and/or an ensemble scene from an opera or a play. 25%

Bii Concert Scenes This option will allow you to explore pieces that don't lend themselves to staged opera scenes but are fundamental to the operatic repertoire. 25%

Biii Opera Audition. Preparation of five arias, two of which must be in foreign languages and one in English. Three arias to be sung, the first selected by the student and the second and third by the panel. Audition to be followed by questions from the panel. An audition package including a CV, biography, appropriate web links (eg social media presence, personal website) and headshot to be submitted in advance. Students may indicate at this stage if they wish to treat the assessment as preparation for a specific audition context, such as: general audition, chorus audition, studio/YAP audition. (see LO4). 25%

Other options

Biv Solo or Collaborative Performance of a varied programme, to be assessed by a recital. The overall duration to be 20 minutes, including any spoken introductions. 25%

Bv Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Bvi Chorus and/or Small Role in a production. 25%

Bvii Solo or Collaborative Performance in an RCS public recital, or solo role in orchestral/choral concert. To be negotiated and agreed with the HoD. Opportunities may include departmental public performances such as Song Studios or 'Mondays at One'; appropriate cross-curricular performances may also be considered. 25%

Bviii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25% (or 50% for a substantial project, to be discussed and agreed with the Head of Vocal Performance)

Bix New Work. A performance or studio recording of a new work, along with either a supporting commentary (c.1000 words) or a viva. 25%

Bx Studio Recording of 15-20 minutes, comprising repertoire appropriate to the specialisms of the student, negotiated with the HoD. This may be a video recording, audio

recording, or a combination of both. If a student chooses to submit video recordings, the visual presentational aspects of vocal performance will be taken into account. The recording is either to be accompanied by a written commentary (c.1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, or the candidate may elect to address these issues in an oral examination. 25%

Wind and Brass Stage 1

Performance A

Ai Solo Performance assessed by a public recital, the overall duration to be 40 minutes. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be 40 minutes. The Programme should be devised by the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Performance B

Bi Solo Performance assessed by a recital, the overall duration to be 30 minutes (or 40 minutes*). 25% (* or 50%)

Bii Orchestral/Ensemble performance Candidates participate in orchestral/ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral/ ensemble performances will be assessed, in addition to a 20 (or 30*) minute orchestral audition, in which wind and brass candidates will be expected to present one unaccompanied recital work and a list of 12 (or 20*) prepared excerpts. Each of the performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be 30 (or 40 minutes). The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire

choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25%

Bv Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student, to be negotiated with the HoD. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Bvi New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Bviii Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 20 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details. 25%

 **INFO**

- A specialist subject taken in Performance A should not also be taken in Performance B.
- Either Solo or Orchestral Performance must be taken in each Stage – one does not exclude the other, both may be taken in either or both Stages if appropriate.

Wind and Brass Stage 2

Performance A

Ai Solo Performance assessed by a public recital, the overall duration to be forty minutes. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be 40 minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Aiii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Performance B

Bi Solo Performance assessed by a recital, the overall duration to be thirty minutes (or forty minutes*). 25% (* or 50%)

Bii Orchestral/Ensemble performance Candidates participate in orchestral/ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral/ ensemble performances will be assessed, in addition to a 20 (or 30*) minute orchestral audition, in which wind and brass candidates will be expected to present one unaccompanied recital work and a list of 12 (or 20*) prepared excerpts. Each of the performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be 30 (or 40*) minutes. The programme should be devised by and feature the examination

candidate and is to be negotiated and agreed with the Head of Department.

25% (* or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 25%

Bv A performance of a **concerto** with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. May be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work and the candidate should provide original programme notes for the chosen work).

Bvi Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bviii Lecture-Recital – a 30 minute presentation combining live performance and spoken commentary. This option should be negotiated and agreed upon with the HoD. 25%

Bix Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 20 minutes: the assessment to include a

written commentary / oral examination. See briefing paper for further details. 25%

 **INFO**

- A specialist subject taken in Performance A should not also be taken in Performance B.
- Either Solo or Orchestral Performance must be taken in each Stage – one does not exclude the other, both may be taken in either or both Stages if appropriate.

Performance and Pedagogy

Stage 1 and 2

All of the options listed in the Assessment Specifications for Performance by Department are also applicable to the Performance and Pedagogy strands. In recognition of the reduced volume of study, however, the following changes apply:

Performance and Pedagogy 1

- Assessment B: one 25% B from the Principal Study strand, to count for 50%
- Assessment A: duration to be 35 minutes for all departments except:
 - Vocal Performance – 30 minutes
 - Keyboard – 40 minutes

Performance and Pedagogy 2

- Assessment B: one 25% B from the Principal Study strand, to count for 50%
- Assessment A: duration to be 40 minutes for all departments except
 - Vocal Performance – 35 minutes
 - Keyboard – 45 minutes

Piano for Dance Stage 1

Performance A

Ai Formal assessment consisting of playing for a vocational-level **ballet class**. Assessed by RCS/Scottish Ballet staff and a Specialist External Assessor. Live or video, end of term 3. 50%

Aii Self-Assessment Report assessed by RCS/Scottish Ballet staff and a Specialist External Assessor. The student's self-assessment report is submitted after assessment Ai and should address: progress in musical aspects and working practices; knowledge of repertoire, and list of repertoire covered; development of improvisational ability. Pass/Fail

Performance B

Bi Observation of Working Practice by RCS/Scottish Ballet staff based on the acquisition and consolidation of basic skills required for playing dance repertoire. 25%

Bii Observation of Working Practice by RCS/Scottish Ballet staff on playing for syllabus and/or non-syllabus ballet classes. (End of term 3) 25%

Piano for Dance Stage 2

Performance A

Ai Formal assessment consisting of playing for a 75-90 minute **Company Class**. Assessed by RCS/Scottish Ballet staff and a Specialist External Assessor. Live or video, end of term 3. 40%

Aii Viva conducted by RCS/Scottish Ballet Staff and a Specialist External Assessor. The student will submit a self-assessment report before assessment Ai, which should:

- review progress in musical aspects and working practices.
- review knowledge of repertoire, and should list repertoire covered
- review development of improvisational ability
- include a folio of repertoire suitable for class

The viva is then conducted on the basis of both the work with the company class and the self-assessment report. 10%

Performance B

Bi Observation of Working Practice by RCS/Scottish Ballet staff on playing repertoire for Company Rehearsals (End of term 3) 25%

Bii Formal assessment consisting of playing for an appropriate advanced-level **ballet class**. Assessed by RCS/Scottish Ballet staff. (Mid-session exam diet) 25%

Repetiteur Stage 1

Performance A

Ai Excerpts

- Prepared excerpts from two operas discussed and agreed with the Head of Opera, of which one can be one of the operas programmed for the Opera Department that academic year, the other from a prescribed list of pieces from which candidates will be expected to sing AND play from one of these, and only play from the other. The two operas presented must be in different languages. The candidate can expect to be conducted in at least one of these excerpts.
- The candidate will be required to speak the text and demonstrate knowledge of its meaning
- Sight reading from an opera vocal score

50%

Performance B

Bi Performance – two best assessments from playing in Scenes, Piano Dress rehearsal or any other commensurate rehearsal or performance as agreed by the Head of Opera. 25% + 25%

Repetiteur Stage 2

Performance A

Ai Mock Audition. Prepare substantial excerpts from three contrasting operas, as discussed and agreed with the Head of Opera, singing in the vocal parts as required. Two excerpts to be performed, one chosen by the student, one by the panel. Normally one of these excerpts will be conducted.

Sight reading from a range of operatic vocal scores.

Coaching of singers, repertoire (non-English unless English is not the mother tongue of the candidate; otherwise in German, Italian or French) to be given in advance, with particular attention to language, phrasing, breathing and interpretation.

50%

Performance B

Bi Performance – two best assessments from playing in Scenes, Piano Dress rehearsal or any other commensurate rehearsal or performance as agreed by the Head of Opera. 25% + 25%

Traditional Music Stage 1

Performance A – 50%

Ai Public recital, 45 minutes in duration, that articulates your distinct idiomatic voice developed over the course of the academic year in collaboration with your tutor(s) and, if appropriate, your peers, making explicit your depth of learning in one or more specialisms in a highly refined and professional presentation. Your programme may focus on, for example, composition, arrangement, improvisation, historical period styles, contemporary cross-genre, exploration of particular canons of repertoire, innovative collaborations, etc.

You may involve a maximum of two accompanists in your public recital.

Performance B – 50%

Bi Internal recital, acoustic, 30 minutes in duration, on the Principal Study instrumental or vocal tradition. This performance acts as an interim milestone, showcasing work to date. The recital programme should not overlap with Performance A.

Bii Studio Recording – a CD studio recording of 30 minutes, arranged in collaboration with a Conservatoire studio engineer. Solo, ensemble or mixed solo and ensemble performances may be chosen for this recording. The recording should be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and a self-evaluation of the final recorded product. The repertoire should not overlap with Performance A.

Biii Home Studio Recording – a recorded performance engineered and produced by the candidate, following the same guidelines as Bii above.

Traditional Music Stage 2

Performance A – 70%

Performance A comprises a **Masters Independent Project** in which you propose a themed, practice-based research project that will allow them to build on a well-defined area of specialism (eg composition / historically-informed performance / contemporary fusion / folklore / regional style / etc) through which to demonstrate the learning outcomes of the module.

The nature and topic of the project is to be agreed between the student and the Principal Study tutor.

A proposal of 300 words, plus indicative source list, should be submitted to the Head of Traditional Music for approval no later than the end of Term 1.

The Principal Study tutor should offer artistic and strategic supervision as an integral element of regular lessons. A dedicated series of group tutorials involving all MMus (Traditional Music) 2 students and led by the Head or Lecturer in Traditional Music will also offer guidance on appropriate artistic research methods and analysis and peer/staff-based feedback as projects progress.

Your project will culminate in a public recital of 45 minutes, contextualised by a written critical commentary of c. 5,000 words. This commentary must be submitted no later than one calendar month prior to the public recital. You may involve a maximum of two accompanists in your public recital.

Performance B – 30%

Bi Internal recital, acoustic, 30 minutes in duration, on the Principal Study instrumental or

vocal tradition. This performance acts as an interim milestone, showcasing work to date. The recital programme does not need to be informed by a specific theme, but repertoire should not overlap with Performance A.

Bii Studio Recording – a CD studio recording of 30 minutes, arranged in collaboration with a Conservatoire studio engineer. Solo, ensemble or mixed solo and ensemble performances may be chosen for this recording. The recording should be accompanied by a written commentary (≈ 1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and a self-evaluation of the final recorded product. The repertoire should not overlap with Performance A.

Biii Home Studio Recording – a recorded performance engineered and produced by the candidate, following the same guidelines as Bii above.

Musicology Stage 1

Performance A

Ai Recital – a public performance of 30-40 minutes duration, the length to be negotiated. Depending on the instrumental/vocal specialism, the recital may be primarily solo, primarily ensemble, or a combination of the two. 50%

Performance B

Bi Seminar Recital – an illustrative performance demonstration or seminar recital, of thirty minutes total duration. 50%

Musicology Stage 2

Performance A

Ai Recital – a public performance of 30-40 minutes duration, the length to be negotiated. Depending on the instrumental/vocal specialism, the recital may be primarily solo, primarily ensemble, or a combination of the two. 50%

Performance B

Bi Seminar Recital – an illustrative performance demonstration or seminar recital, of thirty minutes total duration. 50%

Bii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The form of the project, and its assessment, will be negotiated and recorded on Student Outcomes. 50%

Negotiated Study



TIP

The following are offered as illustrative examples of assessed projects for the Negotiated Study module. However, any practicable project may be proposed that can be shown to meet at least two of the learning outcomes, and is equivalent to 600 hours of work at level 11.

Example 1 – Performance (LO 1,2)

A solo, collaborative or ensemble performance in your Principal Study. The nature of this performance will be negotiated with your supervisor and recorded on Student Outcomes, and should be of approximately the same length and scope as for PS1 Performance A. The performance will be public, and assessed internally in the same manner as PS1 Performance B.

LO1 – Demonstrate technical and expressive mastery in your principal study

- (assessment criteria as for Principal Study 1)

LO2 – Project a mature musical personality in-and-through your practice

- (assessment criteria as for Principal Study 1)

Example 2 – Documentation of a creative collaboration (LO 2,3,5)

A collaborative work to which you make a significant creative contribution through your

Principal Study. Both the process of creation and the final outcome can and should be documented if possible: this documentation may take any practicable form, including texts, scores, audio, video and artefacts. The submission should be accompanied by a reflective statement contextualising the work in relation to your own practice. The submission will be assessed by two internal assessors, who may also, by negotiation, conduct an oral examination.

L02 – Project a mature musical personality in-and-through your practice

- (assessment criteria as for Principal Study 1)

L03 – Show creativity, curiosity and autonomy within self-determined areas of specialism

- rationale for choice of project
- creativity
- originality and individuality
- collaboration
- understanding of context

L05 – Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship

- depth of reflection
- effective communication
- a scholarly approach to documentation
- robust and well-documented working processes

Example 3 – Research project (LO 4,5)

A research project in an area related to the Principal Study, presented in the form of a dissertation, to a maximum of 15,000 words. The project should delineate a research

question, outline a methodology, and incorporate an appropriate level of scholarly review of work within the field. The project may also incorporate documentation of and reflection upon your own practice in relation to the questions posed. The submission will be assessed by two internal assessors, who may also, by negotiation, conduct an oral examination.

L04 – Critically evaluate current ideas, debates and issues within your chosen field

- fresh insight
- understanding of history and context
- knowledge of repertoire
- contemporary relevance
- awareness of panoply and trend

L05 – Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship

- depth of reflection
- effective communication
- a scholarly approach to documentation
- robust and well-documented working processes

Rubrics

- **Performance** (also encompassing Chamber Music, Collaborative Piano, Repetiteurship, Traditional Music, Musicology and Pedagogy)
- **Composition**
- **Conducting**
- **Jazz**
- **Piano for Dance**
- **Supplementary**

Performance

Also encompassing performance assessments in Chamber Music, Collaborative Piano, Repetiteurship, Traditional Music, Musicology and Pedagogy

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in- and-through performance
Exceptional: A1-2	Virtuosic command of the instrument; performances demonstrate profound artistry, emotional intensity and refined control.	An exceptionally imaginative performance displaying remarkable stylistic maturity and a superb level of musical creativity and originality.	A profoundly personal, original and highly sophisticated interpretation with deep stylistic insights.
Excellent: A3-5	Technically accomplished; expressive choices are vivid and convincing	An excellent performance displaying imaginative and sophisticated musical ideas and	A deeply compelling, refined interpretation with strong individuality

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
		an original and personal voice.	and understanding of musical structure.
Very Good: B1-3	Strong technique. Expressively engaging, though with occasional moments lacking depth or conviction.	A very good performance displaying clear musical ideas and an emerging artistic personality.	A well-developed interpretative approach, though not always deeply personal or risk-taking.
Good: C1-3	Technically reliable, with occasional lapses that may slightly affect fluency. Expressive approach is clear present but not always fully sustained or convincing.	A good performance with a degree of imagination and some sense of individuality.	An informed but somewhat conventional interpretation, lacking strong individuality.
Satisfactory: D1-3	A basically secure technique but limitations	A limited performance with	Some understanding

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	often affect fluidity and control. Expression is inconsistent; moments of engagement but lacking sustained impact.	occasional insights into the music but not always convincing.	of interpretation, but with limited originality or depth.
Unsatisfactory: E1-2	Significant deficiencies in technique are prominent and hinder expressive communication. Performance lacks consistent musical intent and interpretive choices are limited or unclear.	An unsatisfactory performance with an insufficient sense of musical imagination and communication.	Interpretation lacks conviction, stylistic awareness or depth of engagement.

Composition

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in- and-through performance
Exceptional: A1-2	Outstanding control of musical parameters; highly effective and imaginative use of musical materials; an exceptional level of technical control; originality and willingness to experiment.	An outstandingly creative and imaginative portfolio that projects an individual and sophisticated voice.	An exceptionally advanced understanding of a broader musical context. Outstanding presentation skills, in all aspects.
Excellent: A3-5	Excellent control of musical parameters, with highly effective and imaginative use of musical materials.	Engaging and imaginative musical ideas, approached with considerable invention and adventurousness, projecting an excellent sense of an individual	An excellent understanding of a broader musical context and evidence of a convincing approach to

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in- and-through performance
	Technically sophisticated, demonstrating an assured control of musical resources.	creative voice in an impressive and ambitious portfolio. Musical ideas are consistently handled with great confidence.	musical structures. Presentation skills are excellent, with a sophisticated command of notational conventions and/or documentation.
Very Good: B1-3	Very good control of musical parameters, displaying a very secure and confident technique that facilitates a high level of control in the handling of compositional resources.	Generally engaging and imaginative musical ideas, approached with some impressive invention and ambition, projecting a strong sense of an individual creative voice, with musical ideas that are consistently handled with confidence.	A very good understanding of a broader musical context, and evidence of a convincing well-assimilated approach to musical structures. A convincing command of approaches to notation and/or documentation.
Good: C1-3	Good control of	Coherent and engaging	A good

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in- and-through performance
	musical parameters, displaying a secure technique; good control in handling of compositional resources. Any errors in the handling of resources are minor and do not detract from the composition.	musical ideas, demonstrating creativity and imagination. A sense of an individual voice in a portfolio that demonstrates some commendable ambition. A few misjudgements do not significantly detract from the overall success of the work.	understanding of a broader musical context and structures, with an appreciation of idiom and style. Approach to notation and/or documentation is good, with only minor errors.
Satisfactory: D1-3	An adequate compositional technique with some evidence of ability to control musical parameters. Errors and misjudgements may detract from	The portfolio communicates a mature musical personality, although this may not be completely consistent. Mostly coherent and engaging musical ideas demonstrate creative imagination,	Some understanding of structure and idiom. Approach to notation and/or documentation is acceptable, but there may be lapses in clarity and accuracy.

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	the effectiveness of the work.	with some originality.	
Unsatisfactory: E1-2	An overall lack of technical security and understanding for this level.	Evidence of creativity, but overall coherence and development of musical ideas is inconsistent at this level, with limited evidence of experimentation.	The work does not project an appreciation of idiom and/or understanding of structure appropriate to the level. Inadequate and/or inappropriate presentation of notation and/or documentation, with issues in legibility and coherence.

Conducting

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
Exceptional: A1-2	Virtuosic technique and control of expression. Highly characterful performances with commanding flow and energy.	Exceptionally imaginative interpretative approach, fluently communicated, demonstrating remarkable musical maturity.	Highly sophisticated understanding of the repertoire, demonstrating deep stylistic insights.
Excellent: A3-5	A versatile and fluent technique with excellent control. Performances are expressive and characterful, with a strong sense of flow, energy and drive.	Musically mature, displaying excellent sensitivity. Convincing and imaginative interpretations. Excellent communication with ensemble; supportive, responsive.	Evidence of a deep and critical understanding of the repertoire: contexts, idiom, style.
Very Good: B1-3	Very good technique and expressive	A very good approach to interpretation, with a	A very good understanding

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	control, with consistent flow and energy.	well-communicated sense of musical personality.	of stylistic and idiomatic features of the repertoire presented.
Good: C1-3	A good technique, but there is scope for clearer expressive control. Mainly sustained flow and energy.	A generally good level of musical interpretation and communication, however there is room for a greater maturity of approach.	A good understanding of relevant features of the repertoire, with scope for a more nuanced and thoughtful approach.
Satisfactory: D1-3	Technique is adequate to most situations, although there may be lapses in flow and expressive control.	There is an identifiable musical personality and interpretative approach, although this may not be consistently or clearly communicated.	Knowledge of relevant features of the repertoire is adequate, although there may be misjudgments.

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
Unsatisfactory: E1-2	Significant technical weaknesses that hinder the flow of the music. Expression is underdeveloped, control is poor.	The interpretative approach does not succeed in communicating a consistent sense of musical personality.	An evident lack of stylistic awareness and understanding of repertoire.

Jazz

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
Exceptional: A1-2	Outstanding technique; fluent and commanding playing and improvising.	A strong and distinctive jazz voice; superb communication and interaction with performers and audience.	A profound exploration of contexts and styles; a deep understanding of the repertoire.
Excellent: A3-5	Excellent sound, dexterity, and rhythmic drive. Full command of musical resources: form, harmony, chord/scale facility.	An original and personal musical voice demonstrated through programme choices, arrangements/ compositions and/or development of ideas. Excellent communication skills.	A compelling approach to context and style within the chosen repertoire.
Very Good: B1-3	Strong technique. Secure playing and improvising, with	A performance displaying clear musical ideas and an	A well-developed approach,

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	room for improvement in some areas.	emerging musical personality. Communicative and engaging.	demonstrating a clear understanding of context, style and repertoire.
Good: C1-3	A generally secure technique, sometimes marred by lapses in control. Playing shows clear intention, but not always fully sustained or convincing.	Some sense of individuality expressed in musical choices, but there may be aspects that are predictable or unimaginative. Room for improvement in communication.	An understanding of the repertoire in context, although there may be some errors and misjudgements.
Satisfactory: D1-3	Sufficient technical ability, but noticeable issues affecting fluidity and control. Playing is inconsistent; moments of engagement but	The performance communicates an identifiable musical personality, although this may not be consistent or convincing. Communication is	A basic grasp of jazz repertoire and relevant contexts and styles.

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	lacking sustained impact.	functional but unengaging.	
Unsatisfactory: E1-2	Significant technical weaknesses that hinder communication of the music. Playing and improvising underdeveloped, unconvincing.	Inconsistent and unconvincing musical choices; little sense of a coherent musical personality; significant failings in communication.	Little or no grasp of relevant contextual and stylistic features of the repertoire.

Piano for Dance

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in- and-through performance
Exceptional: A1-2	Superb technique and execution; fully in command of tempo, rhythm, structure and pacing.	Exceptionally imaginative playing; a wide stylistic range flexibly adapted to the moment; highly attentive and communicative.	A profound understanding of repertoire, context and style.
Excellent: A3-5	Highly accomplished playing; expressive control and rhythmic authority are consistently assured.	An excellent level of imagination and adaptability; musical choices show clear artistic intent and sensitivity to context.	A perceptive and thoughtful understanding of repertoire and style; performance reflects strong critical engagement.
Very Good: B1-3	Secure and fluent playing with strong rhythmic control; occasional	A very good sense of musical personality; clear adaptability with a	A very good understanding of repertoire and stylistic context,

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	inconsistencies in pacing or articulation.	growing sense of stylistic variation.	though interpretative insight is not always deeply embedded.
Good: C1-3	Technically reliable playing with some unevenness in rhythm, pacing or fluency.	A good level of engagement and stylistic awareness, though ideas may lack sustained individuality.	A good understanding of repertoire and style; interpretative approach tends toward the conventional.
Satisfactory: D1-3	A basically secure technique, but with clear limitations in rhythmic control, pacing and consistency.	A satisfactory level of musical responsiveness; some moments of stylistic awareness but overall lacking sustained engagement.	A satisfactory understanding of context and style; interpretative choices show limited originality or depth.
Unsatisfactory: E1-2	Significant technical difficulties	An unsatisfactory level of imagination	Interpretation shows an

	Technical and expressive mastery	Musical personality	Knowledge, understanding and critical thinking in-and-through performance
	impede rhythmic clarity and structural control; fluency and responsiveness are compromised.	or communication; little evidence of adaptability or musical intent.	unsatisfactory grasp of style, repertoire or contextual understanding.

Supplementary

The supplementary rubric below is to be applied where relevant, according to the academic judgement of the examiners. Examples include:

- Lecture recitals
- Original music: improvisation/devising/composition in performance
- Vocal performance: roles, role study, acting scenes
- Studio recording, composer/performer/engineer collaborations, negotiated projects
- Independent projects involving research, documentation, and performance

	Research	Original music	Acting and physical performance	Artistic collaboration	Editorial collaboration
Exceptional: A1-2	Original in its synthesis and an identifiable contribution to scholarship in the field	Innovative, ambitious and securely founded work that strongly projects an individual creative voice	A masterful performance, fully utilising the resources of voice and movement.	A seamless collaborative approach; fully interdisciplinary	Ownership of and engagement in all aspects of the recording and editing process: exceptional curatorship between performer and engineer
Excellent: A3-5	A thorough command of the research area providing insights into complex issues	Boldly original, creative and intelligent work drawing on a well-founded practical and theoretical	A strong characterisation, displaying detailed, effective and imaginative voice and movement choices. Highly	Generous, imaginative, decisive and original contribution; sensitive collaboration with other disciplines	Demonstrating informed and well-considered choices of edit points and sound quality throughout, with due

	Research	Original music	Acting and physical performance	Artistic collaboration	Editorial collaboration
		perspective	articulate, fresh and spontaneous.		reference to other recordings in the field as appropriate
Very Good: B1-3	A deep understanding of the research area with evidence of originality in a clearly focussed argument, supported by detailed reference to appropriate scholarship	Creative, original, and intelligent work, securely rooted in practice and theory	Confident projection of character, with secure and effective voice and movement choices. Articulate, imaginative, engaging.	Active, co-operative, sustained contribution; openness in collaboration with other disciplines	Demonstrating edit points and decisions on sound quality that have made a significant contribution to the effectiveness of the recordings.
Good: C1-3	A clear understanding of the research area with evidence of independent thinking rooted in appropriate scholarship	Imaginative work with some originality, supported by a practical and theoretical understanding	Secure characterisation enacted through effective voice and movement choices. Consistent and believable, displaying some imagination.	A clear contribution; co-operative relationship maintained with other disciplines	The performer's artistic intent is consistently reflected throughout studio recordings.
Satisfactory: D1-3	An understanding of the	Evidence of originality, drawing on	Some sense of character, with evidence of	An identifiable contribution, minimal	The performer's artistic intent

	Research	Original music	Acting and physical performance	Artistic collaboration	Editorial collaboration
	research area, with insights mostly drawn from existing scholarship	practical experience and basic principles	considered choices in voice and movement. Mainly consistent focus.	interaction with other disciplines	is clearly reflected in studio recordings, though not without some shortcomings
Unsatisfactory: E1-2	Limited insight into research area and lack of awareness of existing scholarship	Limited evidence of originality and lack of insight into basic principles	Inconsistent characterisation, with poor use of voice and movement. Insecure, lacking focus and conviction.	Unsatisfactory interaction with little contribution	Limited or unsatisfactory evidence of the performer's artistic intent reflected in studio recordings

Appendices

- Performance Opportunities and Commitments Policy
- Change of Teacher Policy: Student Version
- Briefing on the Performance and Pedagogy strand
- Briefing on the New Work assessment
- Briefing on the Studio Recording assessment
- Briefing on the Independent Project assessment
- Briefing on the Home Studio Recording assessment (Wind and Brass)
- Briefing on the Home Studio Recording assessment (Traditional Music)
- Acceptable use of generative artificial intelligence at the RCS
- Recording and streaming policy
- Referencing and bibliography
- Student-led performance

Printable version

A printable .pdf version of this handbook is also available:

[mmusma2526-handbook.pdf](#)

Performance Opportunities and Commitments Policy

Productions and performances are central to your learning as a musician, and a vital part of the learning experience offered by the School of Music. This document is a comprehensive statement of the School's policy on the allocation of such opportunities and commitments, the principles that underpin the allocation process, the relationship between such performances and your work towards the award you are registered for, and the contribution of staff across all departments towards creating for you a balanced and individual learning journey.

It also sets out the School's expectations of you as a student and the means whereby you may appeal allocation decisions.

This policy covers a wide range of activities including, but not limited to:

- the role of singers in opera
- orchestral performances
- composing for visiting ensembles
- chamber groups
- masterclasses

The School's expectations of you

It is a basic expectation that all students will contribute to the musical life of the School by participating in Conservatoire performances and productions. As a student you are expected, from the outset, to show comprehensive professionalism in your approach to these opportunities and commitments by being:

- present
- on time
- prepared
- focussed
- courteous of colleagues
- active and generous in collaboration

Conservatoire performances and productions represent both an opportunity for you to learn, and a commitment that comes with becoming a member of the Conservatoire's community of artists. You are therefore expected to contribute to Conservatoire performances and productions as agreed with your Head of Department.

Principles underpinning the allocation of experiences

Two principles underpin the allocation of performance opportunities and commitments. Opportunities are allocated in such a way as:

- to enhance your own learning
- to maintain the vibrancy of the Conservatoire's musical community and therefore, by extension, enhance the learning of the community

Heads of Department, working in collaboration, will reach a decision on the allocation of roles for Conservatoire performances. Taking into account the diversity of opportunity that resides across both Schools, they will consider:

- Your individual learning journey, including assessment requirements
- Your readiness to learn from the experience
- The best role for you within an individual performance or production, given the personnel required
- The needs of other students
- The placing of the performance or production within your wider studies

- Equity of experience across departments and programmes.

The same considerations will apply for performance experiences outwith the Conservatoire, whenever Conservatoire staff are involved in the selection of student performers.

Resolving Concerns

If you feel that a particular allocation of a performance experience is disadvantaging your learning, you should, within 48 hours of receiving the allocation, contact your Head of Department explaining why, in your view, the particular allocation is inappropriate. Similarly, if you feel that you are being disadvantaged by a lack of opportunities you should, in the first instance, raise this with your Head of Department. The Head of Department, mindful of the principles and considerations set out above, will re-evaluate the situation and, if possible, resolve your concern.

If, after discussion with the Head of Department, you do not feel that your concern has been satisfactorily resolved, you may appeal the allocation by writing to the Head of Programme (Undergraduate or Postgraduate), who will liaise with the Head of Department and the appropriate Programme Board to seek a resolution. The result of this discussion, and a rationale for the resulting decision, will be given to you in writing. If, at this stage, you feel that this decision does not provide a satisfactory resolution, you may appeal in writing directly to the Director of Music according to the process set out in Conservatoire's *Regulations, Codes of Procedure and General Rules*.

Performance Ethics

The Performance Opportunities and Commitments Policy operates in tandem with the Conservatoire's Performance Ethics Policy that can be found on the Ethics moodle page <https://inspire.rcs.ac.uk/course/view.php?id=6488>.

If you have a concern about the ethics of a performance in which you are involved, please speak in the first instance to your Head of Department or Head of Programme.

Change of Teacher Policy : Student Version

This policy is about situations where you would like to change your principal study teacher. This is a short, student-facing version of the [full policy](#).

Background

When you begin studies in the School of Music, you are allocated to a principal study teacher by your Head of Department (HoD). We do our best to accommodate requests to study with a particular teacher, where we have advance notice, but we can't promise to fulfil all requests.

You have the option to share your annual allocation of lesson time between different teachers – this can be beneficial where you are studying complementary or highly specialised techniques or genres, for example. Sharing of lesson time has to be done with the agreement of your Head of Department.

Our Policy

It is School of Music policy to support requests to change teacher, or to share lesson time between different teachers, so long as your HoD believes that to be in your best interests.

What should I do if I'd like to discuss my progress?

You should speak to your principal study teacher in the first instance. If you don't feel able to discuss concerns about your progress directly with your teacher, then speak to your HoD. Concerns about progress do not always result in changing teacher. It's good practice to discuss your progress with your HoD at least once a year, usually after the end-of-year

assessments: your HoD may use this meeting to ask you to confirm that you're happy to continue with your current teacher.

I just want an occasional lesson from a different teacher

If you would like the occasional lesson with a different teacher, simply discuss this with your HoD.

But what if I want to change my principal study teacher or to share lesson time with another teacher?

The process that follows is for situations where you would like to change teacher, or to share lesson time with another teacher on an ongoing basis.

Here's what to do if you'd like to change teacher or share lesson time on permanent basis:

1. Talk to your Head of Department

- explain why you'd like to change teacher
- talk about your progress to date and your ambitions
- your HoD will also take account of your stage in your studies, your length of time with your current teacher and the availability of other teachers
- your HoD may decide that a change of teacher is not in your best interests at this time. In this case, you should meet with your HoD again after, say, another 4 weeks to review the situation.
- if you are unhappy with this outcome, you can appeal the decision to the Director of Music.

2. You (or your HoD) meet with your current teacher

- if your HoD thinks that changing teacher is in your best interests, they will encourage you to discuss the request directly with your current teacher

- if you feel unable to discuss your request directly with your teacher, tell your HoD and they will discuss the request with your teacher instead. They will explain fully to your teacher the reasons for your request
- your HoD will offer you support through this process, and give you a timeline for changing teacher

3. Approaching new teachers

- you must not approach a possible new teacher or have a consultation lesson with a new teacher until your HoD gives you permission. This is because it is courtesy for your current teacher to be aware that you are seeking to change teacher.
- when you approach a possible new teacher, the teacher will check with the HoD that you have permission

4. Conclusion of process

- once a new teacher has agreed to take you, the change needs to be confirmed by your HoD
- the change may be temporary or permanent
- the timing of the change should be made clear by your HoD. Normally, the change will coincide with a natural break in studies (e.g. beginning of a new academic year or a new term)
- it may not always be appropriate for lessons with your current teacher to stop immediately – your HoD may judge that it is best for you to continue with your current teacher for a few more lessons.

What happens after I change teacher?

We will do our best to avoid situations where you might be examined by a former teacher. Teachers are expected to maintain professional objectivity at all times in relation to former students, and to make this clear by their actions, words and conduct.

What if my teacher suggests that I move to a different teacher?

This doesn't happen very often; if it does, your teacher or your HoD will explain the rationale.

Where can I go for support?

If you need support through this process, please contact:

- your Head of Department
- your Head of Programme
- the Students Union susupport@rcs.ac.uk
- RCS Counsellors <https://portal.rcs.ac.uk/counselling/>

Notes

- References to 'Principal Study' also include 'Additional Performance Study' and 'Second Study' etc.
- If your principal study teacher is your HoD, and you don't feel able to discuss the request directly with them, you should contact the Associate HoD, or Head of Programme, or the Director of Music.
- The Royal Conservatoire of Scotland subscribes to the '[Principles of Best Practice in Conservatoire Teaching](#)', which has been adopted by Conservatoires UK. The Conservatoire's [Dignity at Work and Study Statement](#) is also relevant in the context of this Policy.

Briefing on the Performance and Pedagogy strand

The MMus Performance and Pedagogy strand offers the opportunity to develop the knowledge, understanding and skills related to learning, teaching and assessment in music education as an instrumental (and vocal) teacher. The programme emphasises the value of learning and teaching as a professional activity; supports the development of your identity as a teacher; and explores teaching as a key component of your continuing growth as a performing artist.

Core to the Performance and Pedagogy strand are the two 30-credit Instrumental and Vocal Pedagogy modules. Module 1 is studied in the first year, unless it has been completed as part of your BMus 4 education at the Conservatoire. The second module, Instrumental and Vocal Pedagogy 2, forms part of the studies in the second year of the MMus. Taken together these modules form the core components of the professional pedagogical education required of instrumental or vocal instructors.

Various terms have been utilised to describe the professional practice of instrumental and vocal pedagogues. In the Scottish context, the term 'instrumental teacher' is now preferred to the older term 'instructor'. This term covers all instrumental and vocal tuition which occurs in 1:1 and small group settings in schools and other educational establishments.

This strand is designed to support you in developing the skills and attributes required to become reflective, enquiring instrumental teachers. It provides a rationale for the value of learning and teaching as a professional activity integral to music and musicianship. It provides practical advice and support to enhance the confidence and development of teachers alongside evidence-based, theoretical approaches to learning, teaching and assessment.

The strand aims to:

- provide you with opportunities to develop a critically reflective and evidence-based approach to learning, teaching and assessment;
- provide an enabling, engaging and interactive environment for you to develop as an effective and confident instrumental teacher;
- provide opportunities for you to engage with the GTCS Standards for Registration and other professional codes of conduct to explore the knowledge, activities and values expected of instrumental teachers;
- encourage you to develop inclusive learning and teaching approaches that recognize, value and respect diverse learners;
- assist you to take a scholarly, enquiry-informed approach to your learning, teaching and assessment practices.

Overall the strand models and explicitly encourages consistent links between:

- theories of learning and teaching;
- instrumental and/or vocal tuition specific challenges and opportunities;
- the need for developing an inclusive and appropriately challenging curriculum in line with national and institutional strategies;
- national learning and teaching policies and strategies and the relationship to teaching and assessment practices.

Structure and Design

The Performance and Pedagogy strand has a smaller volume of credit in the Principal Study module, achieved by limiting the one-to-one lesson time to one hour per week and slightly modifying the assessment demands. The Practice Research module is replaced by the Instrumental and Vocal Pedagogy 1 and 2 modules. The usual structure of the strand is therefore:

Stage 1

- Principal Study Performance and Pedagogy 1 (60 credits)
- Instrumental and Vocal Pedagogy 1 (30 credits)
- Graduate Studies/Options (30 credits)

Stage 2

- Principal Study Performance and Pedagogy 2 (60 credits)
- Instrumental and Vocal Pedagogy 2 (30 credits)
- Graduate Studies/Options (30 credits)

The design of the strand also recognises that some students may be graduates of the RCS BMus programme and may already have completed Instrumental and Vocal Pedagogy 1. In such a case, these students would be expected to continue on the strand with Instrumental and Vocal Pedagogy 2. Internally progressing students therefore have three alternative routes to complete the Performance Pedagogy strand:

Stage 1

- Principal Study Performance and Pedagogy 1 (60 credits)
- Instrumental and Vocal Pedagogy 2 (30 credits)
- Graduate Studies/Options (30 credits)

Stage 2

- MMus Performance Stage 2

Or

Stage 1

- MMus Performance 1

Stage 2

- MMus Performance and Pedagogy Stage 2

Or as a 1-year MA route:

Stage 1

- Principal Study Performance and Pedagogy 1 (60 credits)
- Instrumental and Vocal Pedagogy 2 (30 credits)
- Graduate Studies/Options (30 credits)

Stage 2

- MA Negotiated Study (60 credits)

Given the requirement of placements in each of the Instrumental and Vocal Pedagogy modules, APL will not be applicable to this strand.

General Teaching Council for Scotland (GTCS)

At RCS we are committed to providing high quality professional learning for all teachers – regardless of affiliation/registration with professional bodies. The Performance and Pedagogy strand has been designed from this commitment to professional learning for instrumental teachers but also in acknowledgement of developments in the wider educational community in Scotland. The General Teaching Council for Scotland (GTCS), after consultation with professional music education partners, including RCS, has developed in collaboration with practitioners and sector representatives the Standards for Registration for Instrumental Music Instructors: mandatory requirements for Registration with the General Teaching Council for Scotland (2015). While these Standards are, at present, non-mandatory (in that a separate category for the registration of instrumental/ vocal teachers has not yet been created), they do provide a series of professional

benchmarks which can facilitate the planning of professional learning and development and as such the vision and values of this strand derive from this set of professional standards.

The Standards for Registration for Instrumental Music Instructors describes three areas which detail the key requirements of any teacher or instructor, detailing the values that someone performing these activities should embrace and exemplify (Professional Values and Personal Commitment), what they should know in order to carry out those activities appropriately (Professional Knowledge and Understanding) and what an effective teacher should be able to do in terms of teaching or supporting learning (Professional Skills and Abilities).

Recognition of professional learning and affiliation with General Teaching Council for Scotland (GTCS) Completion of the MMus Performance and Pedagogy strand will allow graduates to reach the standard required to pursue affiliation as an instrumental/vocal instructor with the General Teaching Council for Scotland (GTCS). At the time of writing automatic affiliation, or indeed registration, is not possible for instrumental music instructors, however, the learning gained from completion of the MMus can be utilised to evidence professional learning and can be used for the purposes of an application made directly to the GTCS by the student after graduation.

Placements

In each of the Instrumental and Vocal Pedagogy 1 and 2 modules you will engage in 20 days of compulsory placement in an educational context, approximately one day per week over 20 weeks.

For IVP1, this placement will be in a school. In IVP2, students have the opportunity to specialise and may wish to pursue a placement, again arranged by RCS, in an early years establishment, school (Primary/Secondary) or in a specialised learning context (eg Junior Conservatoire). Each placement will be for one day per week for a 20 week period.

The strand enjoys a close working relationship with colleagues in Glasgow City Council and North Lanarkshire Council and your placements will take place in one of the two local authorities.

At the start of the MMus programme you will be asked to provide accurate details regarding your term-time residence to help aid the allocation of placement.

Instrumental and Vocal Pedagogy 1 (30 credits, SCQF Level 10)

The aim of this module is to support students in exploring and establishing the foundational values, ideas and professional dispositions expected of an instrumental teacher in Scotland and beyond. This module is significant in terms of helping you to reflect seriously on instrumental teaching as a choice of vocational career.

Small group classes

Small group teaching will be based on instrumental/vocal pedagogy with a specialist instrumental/vocal tutor from the Conservatoire who will work with you to develop your understanding of specific, specialised pedagogy pertinent to their instrumental/vocal family.

Whole group classes

The following content provides insight into the content covered in this module. While the order of the sessions may change across the academic year, the content will remain intact and will encourage you to reflect on your growing identity as an instrumental teacher.

Session 1: Learning and Teaching in School: this session will provide an overview of Module 1 aims, intended learning outcomes, content and assessments. The session will introduce you to the Standards for Registration for Instrumental Music Instructors in addition to other policies and documentation related to teacher professionalism. The session will also involve critical discussion of the concept of pupil-centred learning.

Session 2: Enhancing Teaching Using Learner Feedback: this session provides an introduction to the importance of evaluation within schools. It will cover a range of possible methods that you can use to evaluate their pupils' learning and their own teaching and assessment practices.

Session 3: Enhancing Pupil Learning: this session will provide an introduction to some of the key research about children and young people's learning and contextualises this within the discipline of Music performance.

Session 4: Curriculum Design: this session will outline a range of different approaches to curriculum design, and deepening understanding devising a programme of study for learners to promote their musical growth.

Session 5: Assessment and Feedback: this session will provide an opportunity to explore the role of assessment within education. We will examine the role of assessment in different contexts and the differences between assessment of learning and assessment for learning. A range of different methods of assessment will be discussed as well as many challenging and relevant elements of designing good assessment and providing constructive feedback to learners.

Session 6: Working with ensembles: this session will explore how to work with ensembles of learners effectively. A range of different approaches will be explored including practical techniques for making large group work engaging and effective for all.

Session 7: Small Group Teaching: this session will introduce students to a range of different approaches to teaching in small group settings. It will provide evidence of effective approaches as well as useful suggestions for enhancing learner engagement.

Session 8: Supporting Learning with Technology: The session will introduce you to some of the key technologies which are used within the school to support learning and teaching.

Session 9: Using Evidence to Enhance Practice: This final session will explore your professional growth and the next steps in your own learning.

Assessment

For IVP1 there are two summative assessments: a written assignment of a 3000-word reflective analysis, and one teaching observation.

Assessment 1: 3000-word reflective analysis

For this assessment, you are required to present a clear teaching philosophy statement which explores your beliefs of teachers and teaching prior to (and after) placement. It also requires the identification of two critical incidents/significant moments from teaching practice in the music classroom, with a clear explanation of each incident/moment showing understanding and insight via critique of the incident in light of wider reading.

Assessment 2: Teaching observation

For this assessment, you are required to undertake one formally observed lesson which will be a joint observation by an experienced instrumental/vocal tutor from the Conservatoire alongside your school-based mentor. You must also submit a record of work (i.e., lesson plans) which detail your planning with learners and next steps for your own practice.

Instrumental and Vocal Pedagogy 2 (30 credits, SCQF Level 11)

This module is the second key component of the Performance and Pedagogy strand. The main focus of this module is on specialist instrumental and vocal pedagogy. You will be allocated a placement in an educational establishment – an early years establishment, school, specialist school/context. Private lessons out with the programme of study are not appropriate for this module.

You will experience small group and whole group class teaching. All classes aim to be of practical use to you as well as being informed by the relevant literature about specific

instrumental and vocal pedagogy and support them towards the assessments.

Small group classes

Small group teaching will be based on instrumental/vocal pedagogy with a specialist instrumental/vocal tutor from the Conservatoire who will work with you to develop your understanding of specific, specialised pedagogy pertinent to their instrumental/vocal family.

Whole group classes

Whole class teaching will be utilised for supporting you to develop their enquiry skills in order to help them meet the requirements for Summative Assessment 1.

The following content provides insight into the content covered in this module. While the order of the sessions may change across the academic year, the content will remain intact and will encourage you to reflect on your growing identity as an instrumental instructor.

Session 1 Enquiry as a means of professional learning: this session will introduce you to the concept of professional enquiry and the value this process has for the purposes of teaching and learning.

Session 2 Designing an enquiry: this session will support you in identifying an area of their teaching practice that you would like to explore in greater depth and demonstrate the approach to designing an enquiry of your own choice.

Session 3 Searching for literature: this session will be hosted in conjunction with colleagues in the library and will provide you with the opportunity to develop their search and analysis skills for the purposes of locating educational research literature.

Session 4 Ethics and enquiry: this session will introduce you to the importance of educational ethics when engaging with the process of enquiry for the purposes of learning and teaching.

Session 5 teaching-based data collection: this session will explore the data that teachers can use within your enquiries; it will introduce the concept of lesson-based evidence – evidence that is generated through learning and teaching and which teachers use on a day-to-day basis to inform their teaching practice and other approaches to data collection which are found within educational research.

Assessment

For IVP2 there are two summative assessments: a written assignment of a 3000-word enquiry and one teaching observation.

Assessment 1: 3000 word enquiry

This assignment requires you to identify an aspect of your teaching practice that you would like to explore through a small enquiry into your teaching practice. You will provide a rationale as to why the area has been selected for exploration and why it is important for learners. You will also be expected to demonstrate awareness of the ethics of educational research and link their findings to existing research literature.

Assessment 2: Teaching observation

As in IVP1, you are required to undertake one formally observed lesson which will be a joint observation by an experienced instrumental/vocal tutor from the Conservatoire alongside your school-based mentor. You must also submit a record of work (i.e., lesson plans) which detail your planning with learners and next steps for your own practice.

Wider educational experiences: Professional Learning Week

Students on the MMus Performance and Pedagogy strand will be required to engage with the wider Initial Teacher Education (ITE) Professional Learning Week, a week of educational and professional activities for education students at the Conservatoire. This is a week for opportunities for networking and learning from specialist guests from a

variety of relevant educational contexts in Scotland, including Education Scotland, GTCS and school partners.

Professional learning opportunities post-MMus Performance and Pedagogy

Beyond the MMus, successful completion of the Performance and Pedagogy strand can provide you with an entry-point to further opportunities for continuing professional development around learning and teaching or indeed to further and refine your development as a musician.

Opportunities for further study include Postgraduate Diploma in Education (PGDE) (Music) for those who wish to pursue classroom Music teaching. Please note, however, that if you wish to pursue further study as a classroom teacher of Music, there are specific, mandatory entry requirements expected for applicants stipulated through the GTCS Entry Memorandum (2019).

Briefing on the New Work assessment

What is the New Work assessment?

Working with a composer to create a new work for the first time takes a special array of skills, and can be an exciting and fulfilling process. The New Work assessment enables you to be assessed on your performance of a new work, composed in the course of the academic session, and the collaborative process that supported it.

What do I have to do?

The precise assignment depends on your award and department. In each case, the length and musical requirements are slightly different, but the common elements are:

- A live performance or studio recording
- Either an oral examination exploring the creative process in the studio or a written commentary

The details for each award and department are given Assessment Specifications for the relevant Principal Study module. No length of work is stipulated in the assessment requirements, reflecting the fact that the length in minutes of a new work does not necessarily reflect the challenge it presents. Therefore, in agreeing the arrangements for this assessment with your Head of Department, the 'challenge' presented by the new work needs to relate to the weighting assigned to it within the module (25% or 50%).

Please note that it is not permissible to perform a pre-existing contemporary work in this assessment, nor can there be any overlap of repertoire with another Principal Study assessment. It is also not acceptable for the new work assessment to write your own work, although this might form the basis of an independent project.

What are the examiners looking for?

Examiners are looking for a fine performance of a new work, assessed according to the standard criteria for performance given in the Principal Study module and evidence of collaboration with the composer, which will be assessed in an oral examination.

In the oral examination, you are expected to demonstrate:

- The nature, extent and effectiveness of your creative collaboration with the composer
- Your role in shaping the work at different levels
- Your understanding of the context for the new work, with reference to other works featuring your instrument

Consideration of these criteria will form the basis of the oral examination or commentary. A single holistic grade is awarded for the performance (or recording) and the oral examination or commentary.

Process

- Students who elect the new work assessment will have the opportunity to meet with a selection of the composers currently studying at the Conservatoire and members of the Composition Department.
- Once you have found a composer to work with, you should arrange to meet and confirm the arrangements for the project with your Head of Department and/or the Head of MMus programme. The name of your collaborators and the details of the proposed work should be recorded on Student Outcomes.

Strategies

During the course of the project, you are advised to keep in touch with your Head of Department and/or the Head of MMus programme. In particular, it is important to let us

know if the timelines are slipping, or the collaboration is not proving successful. If this happens, it may be possible to change to another performance assessment: such changes require a minimum of six weeks notice.

You will need to keep detailed notes on the process of working with the composer. You should make sure that you are ready to demonstrate all of the assessment requirements given above by detailed reference to specific examples – this could include sequence of annotated draft scores or excerpts from scores, notes on modifications and creative experiments, notes on practice sessions and audio or video recordings of rehearsals.

Deadline

If you choose to be assessed in live performance, you will need to agree the timing of your assessment with your Head of Department. If you choose to be assessed through a studio recording, the deadline for submission of the recording is negotiated will be recorded on Student Outcomes, usually no later than mid May.

Oral examinations will normally be held between a week and a fortnight after the performance or recording submission.

Briefing on the Studio Recording assessment

What is the Studio Recording assessment?

The Principal Study studio recording assessment enables you to be assessed on the basis of a studio recording – that is, a recording that takes full creative advantage of the tools of the modern studio. This means that your studio recording should be carefully crafted to reflect, in Glenn Gould's phrase, your 'best thoughts' on the music.

What do I have to do?

The precise assignment depends on your award and department. In each case, the length and musical requirements are slightly different, but the common elements are:

- Submission of the studio recording
- Either an oral examination exploring the creative process in the studio or a written commentary

The details for each award and department are given in the Assessment Specifications for the relevant Principal Study module. You should check carefully that you have noted the correct length of recording that must be submitted, and any other requirements that may be particular to your instrument, voice, or discipline.

What are the examiners looking for?

Examiners are looking for a fine studio performance, which will be assessed on the basis

of the submitted recording according to our standard criteria for performance (which are given in the Principal Study module descriptors in the Programme Handbook) and, in addition, a creative use and understanding of the studio medium, which will be assessed in the oral examination or written commentary.

In the oral examination or written commentary (whichever you choose), you are expected to demonstrate:

- Your ownership and engagement in all aspects of process, whether you produced your own recording, or worked with a producer
- Your part in shaping the recorded sound quality (eg present, distant, dry, reverberant, etc) and spatialisation
- Your role in the selection of edit points, and a rationale for these edit points
- Your understanding of context for your recording, with reference to other recordings

Consideration of these criteria will form the basis of the oral examination or commentary. A single holistic grade is awarded for the performance and the oral examination or commentary.

Process

- Students who elect the studio recording assessment will be required to have a discussion with the recording studio engineer to plan programme choices and approaches to the process.
- You will make your studio recording with the recording engineer. Following your session you will receive the audio files from the session via OneDrive.
- Listen to the recordings and provide a marked up score with a reasonable amount of editing, clearly identifying where edits should be made. You should also provide a set of notes describing the edits and their purpose whether this is musical, technical or otherwise. The recording studio staff will then make a first edit for you to check and, where appropriate, make a second edit or remix of the tracks. You will not be

expected to attend the editing session. A .pdf file is available with more information about editing: [How-to-mark-up-a-score-for-editing.pdf](#).

- Following the completion of the recording, the finished tracks must be submitted for marking, accompanied by a clear track listing.

Recording elsewhere

Your recording does not have to be recorded in the studios of the Conservatoire. However, if you choose to record elsewhere you are of course responsible for the entire process. If you would like to record at the Conservatoire using your own producer, you should discuss this in advance with the recording studio engineer.

We strongly advise that you should not attempt to do the recording or editing yourself, whether using a home studio or a studio to which you may have access. This is a Principal Study assessment, where we are chiefly interested in your ability to use the studio medium to realise a musical performance. You are not being assessed on your ability to use studio hardware and software yourself: the intention is that you learn how to work with a professional who is qualified in this area, not that you attempt to become a recording engineer yourself.

Strategies

You will need to keep detailed notes on the process of making the recording, including the discussions you have with the recording studio staff or other producer. You should make sure that you are ready to demonstrate all of the assessment requirements given above by detailed reference to specific examples – this could include an annotated score with edit points marked, a log of ‘takes’, notes on practice recordings and even photographs of the recording setup and venue.

Audio or video?

A number of the departments allow the submission of video recording. If you choose to go down this route, you should be aware of certain limitations. You will not easily be able to use different takes to assemble a performance: each movement will need to be played entire. Furthermore, a video made in a recording studio may be compromised by the layout and lighting of a room not designed for that purpose. If you choose to go down this path, you should be prepared to discuss this decision in your commentary or oral examination.

Studio time and bookings

Classical students: ten to fifteen minute submissions are allowed ninety minutes of studio time, fifteen to twenty minute submissions are allowed two hours of studio time, thirty minute submissions are allowed three hours. These can be split into two sessions if required. This does not include time spent editing.

Folk and Jazz students: four hours are allowed for a thirty minute submission (multitrack and set up time). This does not include mixing time.

Hours booked for this assessment will be deducted from your studio quota accordingly.

- Bookings should be made via email to recordingstudioa@rcs.ac.uk
- Bookings will be accepted on a first come first served basis.
- If a student brings a group or ensemble into the studio, the majority of musicians must be RCS students: a string quartet must have three students in it, a jazz sextet must have four students etc. (Exceptions to this rule may be made, but will require written authorisation from the Head of Department or Head of Programme)
- Accompanist piano students cannot bring in non-student soloists to record.

Submission

Finished submissions should be made online, accompanied by a track listing and, if chosen, your written commentary. The process is:

- Download the files from OneDrive.
- Listen to the recordings to make sure that you are happy with the final edits.
- Make sure you are submitting the finished tracks, not the rough takes! You may wish to rename the files to make this clear.
- Write up a track listing to make it clear to the examiner what they are supposed to be listening to, and in what order. For instance:
 - Track 1 – Mozart Horn Concerto No 4 in Eb Mvt 1
 - Track 2 – Mozart Horn Concerto No 4 in Eb Mvt 2
 - etc
- Upload both the finished tracks and the track listing document to the appropriate submission dropbox on moodle

If you are submitting a written commentary instead of the oral examination, then this must be submitted alongside the recordings as well.

Deadline

There are two published deadlines for the studio recording assessment, in March and May respectively. Which of these deadlines you are working to must be negotiated with your Head of Department and/or the Head of MMus Programme and recorded on Student Outcomes. Once a deadline is agreed, it may not be changed unless there are mitigating circumstances.

It is important that you plan ahead, and book your studio sessions well ahead of time. You

must also allow for a two-week window between submitting your edits and receiving the final recordings. For this reason, studio time at the RCS will not normally be available after early May.

If you choose to produce a written commentary, it must be submitted at the same time as the recording. The oral examinations, where agreed, will normally be held between a week and a fortnight after the submission of the recording.

Briefing on the Independent Project assessment

What is the Independent Project assessment?

The Independent Project is an opportunity for you to create your own unique assessment mode for the Principal Study module. This assessment is in general only available to Stage 2 students, and is compulsory for Stage 2 of the Traditional Music programme. For students on other performance programmes, it is a chance to pursue a strong and original idea for a performance-based project that does not fit easily into one of the pre-defined performance assessments.

What do I have to do?

The independent project assessment is available to all of the departments within MMus Performance, as well as Conducting and Jazz. In all of these cases, it may be taken as a 50% A assessment (externally assessed) and/or a 25% B assessment (internally assessed). Within MMus Performance it is possible to combine these into a single project with a weighting of 75%. As noted above, it is mandatory as an A assessment for Traditional Music, with a weighting of 70%.

Although the assessment details will vary from project to project, there must be a performance outcome of some sort: this might be live, recorded, or some combination of the two. In many cases an oral examination will form part of the assessment process, and it may also be appropriate to produce a reflective account of the project, possibly accompanied by documentation.

As every project will be different, there is no stipulation as to the length or nature of the performance outcome. In agreeing the arrangements for this assessment with your Head of Department, the 'challenge' presented by the project needs to relate to the weighting assigned to it within the module (25%, 50%, 70% or 75%).

What are the examiners looking for?

Whatever the nature of the project, examiners are looking for a fine performance, assessed according to the standard criteria for performance given in the Principal Study module descriptors. Examiners will also look for the synthesis of different kinds of knowledge, which may be assessed by, for instance, an oral examination, a reflective account, or documentation.

Whatever modes of assessment are agreed, a single holistic grade will be awarded for the project as a whole.

Strategies

During the course of the project, you are advised to keep in touch with your Head of Department and/or the Head of MMus programme. In particular, it is important to let us know if any factors emerge outwith your control which are likely to affect the completion of the project. If this happens, some renegotiation of your assessments may be possible: such changes require a minimum of six weeks notice.

You should keep detailed notes on the progress of the project, for example: a record of meetings and rehearsals, annotated scores, audio and video of work in progress, photographs and scans, and notes on recording sessions. These materials might be brought to an oral examination, or submitted as part of a portfolio of evidence.

Deadline

If you choose to be assessed in live performance, you will need to agree the timing of your assessment with your Head of Department. If you choose to be assessed in whole or part through a portfolio of evidence (for example, recordings, reflection, documentation), the deadline for submission of the portfolio will be recorded on Student Outcomes, usually no later than mid May.

Where there is an oral examination, this will normally be held between a week and a fortnight after the performance or recording submission.

Briefing on the Home Studio Recording assessment (Wind and Brass)

This assessment option invites you to create a recorded performance that is a work in its own right, rather than a substitute for a live performance. Unlike the Studio Recording option, the intention is that you will engineer and produce the work yourself.

What do I have to do?

You must submit an audio work that showcases your playing on your principal study instrument. In many cases this will be a multi-track recording where you play all of the parts in a piece.

Can I play more than one instrument?

The central aim is to showcase your playing on your main instrument or related instrument/s – for instance, three flutes; or flute, piccolo and alto flute.

If you are confident that you can play a second instrument to a high standard, then that is fine, but be careful of lowering the quality of the overall recording: Masters-level trumpet playing accompanied by grade 6 trombone may not sound that good!

Can I collaborate with other performers or do I have to play everything myself?

Collaboration with other players is fine, but remember the main aim of the performance is to show off your own playing.

Do I have to arrange the piece myself?

You can do, but it is also fine to use an existing arrangement.

How does the length requirement work?

The minimum length requirement relates to the total amount of playing in each of the individual 'stems' you play. For instance, a three-minute recording where you play all nine parts of a piece yourself equates to 27 minutes. The length calculations do not include any parts played by you on an unrelated instrument, nor do they include any parts played by anyone else.

What recording equipment and software should I use?

This is entirely up to you: this option puts the responsibility for the engineering and production of the work entirely in your hands. You should not attempt this option unless you are confident that you have access to appropriate audio recording equipment, and access to and experience of suitable editing software. That said, there are staff members in the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Can I record video?

Multi-screen video is certainly possible, but there will be additional practical challenges in creating and editing both high quality audio and video. You should only attempt this if you are very certain that you have suitable equipment and access to and experience of both audio and video editing software.

How will I be assessed?

The Learning Outcomes are the same as for any other Principal Study assessment: examiners will be looking for you to demonstrate technical and expressive mastery; a mature musical personality; and knowledge, understanding and critical thinking expressed through the process of making music.

As well as the recording, you have the choice either of submitting either a short contextualising written statement (~1000 words) or undertaking an oral examination. In both cases, the examiners will be seeking to understand your approach. Why did you choose to record this repertoire in this way? How did you go about it? What musical and technical obstacles did you hit, and how did you get around them? What would you do differently next time?

Where can I get help?

You should seek musical advice from your Head of Department and Principal Study tutor.

There are many projects of this type online that you may wish to look at for inspiration: there are also many online tutorials. Be critical: are there flaws in intonation, timing problems, or inexperienced playing? Does the technical advice appear accurate and up-to-date?

We expect you to engineer and produce the work yourself, so we cannot teach you how to use the recording equipment or software. However, there are staff members within the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Deadline

There are two possible deadlines, in March and May respectively. Which of these deadlines you are working to must be negotiated with your Head of Department and/or

the Head of MMus Programme and recorded on Student Outcomes. Once a deadline is agreed, it may not be changed unless there are mitigating circumstances.

If you choose to produce a written commentary, it must be submitted at the same time as the recording. The oral examinations, where agreed, will normally be held between a week and a fortnight after the submission of the recording.

Briefing on the Home Studio Recording assessment (Trad Music)

This assessment option invites you to create a recorded performance that is a work in its own right, rather than a substitute for a live performance. If chosen, in MA (Traditional Music) or MMus (Traditional Music) 1, this component comprises 50% of your Principal Study grade. If chosen in MMus (Traditional Music) 2, this component comprises 30%.

Unlike the standard Studio Recording option, the intention is that you will engineer and produce the work yourself.

What do I have to do?

You must submit an audio work that showcases your playing on your principal study instrument. In many cases this will be a multi-track recording of several sets or songs. The repertoire must not overlap with your Performance A programme.

Can I play more than one instrument?

The central aim is to showcase your playing on your main instrument or related instrument/s – for instance, Highland bagpipe, border pipes and low D whistle. Singers could include both Scots and Gaelic repertoire, though you should seek the advice of department staff if unsure of your standard in one Principal Study song tradition or the other.

If you are confident that you can play a second instrument to a high standard, then that is fine, but be careful of lowering the quality of the overall recording: Masters-level fiddle

playing, over which you lay a track of quite basic guitar accompaniment may not meet the appropriate standards of sound and arrangement quality.

Can I collaborate with other performers or do I have to play everything myself?

Collaboration with other players is fine and indeed encouraged. You may wish to be accompanied by others, or your own Principal Study may be fundamentally involved in accompaniment such as bodhran, guitar or pipe band snare drum. Remember however that the main aim of the performance is to show off your own playing, so you must be clearly audible throughout the recordings, and the accompaniment must be of an appropriately high standard.

Do I have to arrange the piece myself?

You can do, but it is also fine to use an existing arrangement or to work with peers. The recording component assesses performance skills as opposed to arrangement skills, but the arrangement should be of a high enough standard to facilitate Masters-level performance.

How does the length requirement work?

The minimum length requirement relates to the total amount of playing in each of the individual parts you play, if more than one. For instance, a ten-minute recording involving three instruments consistently through the recording, and you play all three instruments yourself, would equate to 30 minutes. The length calculations do not include any parts or instruments played by anyone else.

What recording equipment and software should I use?

This is entirely up to you: this option puts the responsibility for the engineering and

production of the work entirely in your hands. You should not attempt this option unless you are confident that you have access to appropriate audio recording equipment, and access to and experience of suitable editing software. That said, there are staff members in the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Can I record video?

Multi-screen video is certainly possible, but there will be additional practical challenges in creating and editing both high quality audio and video. You should only attempt this if you are very certain that you have suitable equipment and access to and experience of both audio and video editing software.

How will I be assessed?

The Learning Outcomes are the same as for any other Principal Study assessment: examiners will be looking for you to demonstrate technical and expressive mastery; a mature musical personality; and knowledge, understanding and critical thinking expressed through the process of making music.

As well as the recording, you have the choice either of submitting either a short contextualising written statement (~1000 words) or undertaking an oral examination. In both cases, the examiners will be seeking to understand your approach. Why did you choose to record this repertoire in this way? How did you go about it? What musical and technical obstacles did you hit, and how did you get around them? What would you do differently next time?

Where can I get help?

You should seek musical advice from your Head of Department and Principal Study tutor.

There are many projects of this type online that you may wish to look at for inspiration:

there are also many online tutorials. Be critical: are there flaws in intonation, timing problems, or inexperienced playing? Does the technical advice appear accurate and up-to-date?

We expect you to engineer and produce the work yourself, so we cannot teach you how to use the recording equipment or software. However, there are staff members within the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Deadline

There are two possible deadlines, in March and May respectively. Which of these deadlines you are working to must be negotiated with your Head of Department and/or the Head of MMus Programme and recorded on Student Outcomes. Once a deadline is agreed, it may not be changed unless there are mitigating circumstances.

If you choose to produce a written commentary, it must be submitted at the same time as the recording. The oral examinations, where agreed, will normally be held between a week and a fortnight after the submission of the recording.