



# Royal Conservatoire *of* Scotland

## **SCHOOL OF MUSIC**

**BMus (Hons) Performance**  
**BMus (Hons) Composition**  
**BMus (Hons) Jazz**  
**BMus (Hons) Joint Principal Study**  
**BMus (Hons) Traditional Music**  
**BMus (Hons) Traditional Music - Piping**

**PROGRAMME HANDBOOK**  
*for BMus2, BMus3 and BMus4*

**Academic Year 2023/24**

Updated September 2023

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# 1. Summary Programme Details

## Programme title

Bachelor of Music (Performance) with Honours  
 Bachelor of Music (Composition) with Honours  
 Bachelor of Music (Jazz) with Honours  
 Bachelor of Music (Joint Principal Study) with Honours  
 Bachelor of Music (Traditional Music) with Honours  
 Bachelor of Music (Traditional Music - Piping) with Honours

## Programme duration

Four academic years (12 terms) of full-time study leading to an Honours Degree

## Mode(s) of study

Full-time

## Award(s) incorporated in programme framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Higher Education	7	120	60
Diploma of Higher Education	8	240	120
Bachelor of Music	9	360	180
Bachelor of Music (Performance) with Honours; Bachelor of Music (Composition) with Honours; Bachelor of Music (Jazz) with Honours; Bachelor of Music (Traditional Music) with Honours; Bachelor of Music (Traditional Music – Piping) with Honours	10	480	240

Bachelor of Music (Joint Performance) with Honours; Bachelor of Music (Composition and Performance) with Honours; Bachelor of Music (Composition and Jazz) with Honours; Bachelor of Music (Conducting and Performance) with Honours; Bachelor of Music (Conducting and Jazz) with Honours; Bachelor of Music (Composition and Conducting) with Honours Bachelor of Music (Performance and Traditional Music) with Honours	10	5200 <sup>1</sup>	260
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Date of most recent validation and review

January 2018 (reviewed and incoming programme validated May 2023)

## 2. Programme Structure and Important Information

This Handbook provides important information on the structure and requirements of the BMus programme (Performance, Composition, Jazz, JPS, Traditional Music and Traditional Music - Piping pathways) during academic session 2023/24. It should be read in conjunction with the BMus Assessment Handbook 2023/24, individual Department Handbooks, and information provided on individual module pages on [Moodle](#).

You should also familiarise yourself with the Conservatoire's online Student Portal: <https://portal.rcs.ac.uk/dashboard/> where you can access your Student Contract and important forms.

### Anti-Racism Statement

The [RCS Anti-Racism Action Plan \(ARAP\)](#) was created in 2020 and shows key activities undertaken in our journey towards being a more equitable and just community of students and staff. In September 2023, RCS is launching a new institutional Strategic Plan taking us through to 2030. As part of this, we will be reflecting on lessons learned to date, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures, and community. In using

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<sup>1</sup> 520 SCQF credits = 120 + 120 + 140 + 140, since students may, in theory, enter the Joint Principal Study route at the beginning of Year 3 (see 'Joint Principal Study (JPS)').

the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies. Students and staff, through their membership of RCS's Equality, Diversity and Inclusion Forum, worked together to refine a contextualising statement about Zero Tolerance, so that it would be clearly understood across our community what is meant in using this term within an RCS context.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress.

On the BMus programme, we are committed to an ongoing process of interrogating the curriculum in relation to issues of equality diversity and inclusion. We are committed to the following long-term aims:

- to develop an inclusive curriculum and pedagogy that embeds equality, diversity and inclusion, and acknowledges a range of cultural perspectives in what we teach and how we teach it;
- to ensure that our students and staff are able to flourish in a safe, supportive and inclusive environment, in which they are free to express themselves, and are supported in doing so, especially so when their personal experience and cultural identity is not the prevalent experience reflected in the room;
- to develop educational practices and approaches that are inclusive and to challenge and overturn forms of discrimination and disadvantage in higher education;
- to contribute positively to the RCS learning environment and culture;
- to contribute to the development of an inclusive ethos within the Conservatoire, within our programmes of initial teacher education and modules where students engage with pedagogy and community work generally.

## **Arrangements for 2023/24**

The operations of the Conservatoire during Academic Year 2023/24 may be affected to some extent by the Coronavirus pandemic. Throughout the year, if the pandemic and associated governmental guidance require adjustments to be made to your learning, these will be communicated to you. As a learning community, we will continue to work together to support a positive and stimulating experience for you.



## BMus Performance

Performance 1	Core	60
Integrated Music Studies 1	Core	40
Introduction to Professional Skills for Musicians	Core	10
Learning to Collaborate	Options	10
<b>TOTAL</b>		<b>120</b>
Performance 2	Core	60
Integrated Music Studies 2	Core	30
Music Leadership	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Performance 3	Core	60
Ensemble Musician 1	Core	10
The Teaching Musician	Core	10
The Freelance Musician	Core	10
Performance Practice <i>or</i> Special Repertoire Topic	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Performance 4	Core	80
Ensemble Musician 2	Core	10
Options and IXP modules	Options	30
<b>TOTAL</b>		<b>120</b>

## BMus Composition

Composition 1	Core	60
Integrated Music Studies 1	Core	40
Introduction to Professional Skills for Musicians	Core	10
Learning to Collaborate	Options	10
<b>TOTAL</b>		<b>120</b>
Composition 2	Core	60
Integrated Music Studies 2	Core	30
Music Leadership	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Composition 3	Core	60
Interdisciplinary Composition Project	Core	10
The Teaching Musician	Core	10
The Freelance Musician	Core	10
Performance Practice <i>or</i> Special Repertoire Topic	Core Option	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Composition 4	Core	80
Composition Professional Project	Core	10
Options and IXP modules	Options	30
<b>TOTAL</b>		<b>120</b>

**BMus Jazz**

Performance 1	Core	60
Jazz Theory and Composition 1	Core	20
Jazz History Through Performance	Core	10
Rhythm Section Skills	Core	10
Introduction to Professional Skills for Musicians	Core	10
Learning to Collaborate	Options	10
<b>TOTAL</b>		<b>120</b>
Performance 2	Core	60
Jazz Theory and Composition 2	Core	20
Jazz History Through Performance 2	Core	10
Music Leadership	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Performance 3	Core	60
Jazz Composition 3	Core	10
The Teaching Musician	Core	10
The Freelance Musician	Core	10
Jazz Research and Transcription 1	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Performance 4	Core	80
Jazz Research and Transcription 2	Core	10
Options and IXP modules	Options	30
<b>TOTAL</b>		<b>120</b>

## BMus Joint Principal Study

JPS Performance/Composition/Conducting 1	Core	40
JPS Performance/Composition/Conducting 1	Core	40
Integrated Music Studies 1	Core	40
Introduction to Professional Skills for Musicians	Core	10
Learning to Collaborate	Options	10
<b>TOTAL</b>		<b>140</b>
JPS Performance/Composition/Conducting 2	Core	40
JPS Performance/Composition/Conducting 2	Core	40
Integrated Music Studies 2	Core	30
Music Leadership	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>140</b>
JPS Performance/Composition/Conducting 3	Core	40
JPS Performance/Composition/Conducting 3	Core	40
Ensemble Musician 1 or Composition Interdisciplinary Project or Traditional Music core option	Core	10
The Teaching Musician	Core	10
The Freelance Musician	Core	10
Special Repertoire Topic or Traditional Music Research Project or Jazz Research and Transcription 1	Core Option	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>140</b>
JPS Performance/Composition/Conducting 4	Core	40
JPS Performance/Composition/Conducting 4	Core	40
JPS Independent Research Project	Core	20
Ensemble Musician 2 or Composition Professional Project or Jazz Research and Transcription 2 or Traditional Music core option	Core Option	10
Options and IXP modules	Options	30
<b>TOTAL</b>		<b>140</b>

## BMus Traditional Music and Traditional Music – Piping

Performance (Traditional Music / Piping) 1	Core	60
Creative Skills in Traditional Music 1	Core	20
Discourses in Traditional Music	Core	20
Introduction to Professional Skills for Musicians	Core	10
Learning to Collaborate	Options	10
<b>TOTAL</b>		<b>120</b>
Performance (Traditional Music / Piping) 2	Core	60
Creative Skills in Traditional Music 2	Core	10
Traditional Music Research Portfolio	Core	20
Music Leadership	Core	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Performance (Traditional Music / Piping) 3	Core	60
Traditional Music Research Project	Core	10
The Teaching Musician	Core	10
The Freelance Musician	Core	10
Core Option (from Level 9 Music only)	Core option	10
Options and IXP modules	Options	20
<b>TOTAL</b>		<b>120</b>
Performance (Traditional Music / Piping) 4	Core	80
Core Option (from Level 10 Music only)	Core option	10
Options and IXP modules	Options	30
<b>TOTAL</b>		<b>120</b>

## Assessment and Progress Regulations

The following is a summary of regulations you can find more detail about processes in the following documents:

1. *School of Music Assessment Handbook*
2. *Undergraduate Handbook*
3. *Regulations, Codes of Procedure and General Rules*

These can all be found in the [Key Documents](#) section on the [RCS Portal](#).

## Compensation, Resit and Retake

All modules must normally be passed in order to proceed to the next Level of study, or to be awarded the degree of BMus with Honours. **Students are advised to note that all assessments within a module must be passed to pass the module overall.** Full information regarding compensation, resits and retakes can be found in the *Regulations, Codes of Procedure and General Rules*.

### *In cases of failure at 'first-sit' (all Levels)*

resits will be available for all assessments, normally at the next diet of examinations.

Where failure extends to more than 60 credits, the Board of Examiners may consider terminating the student's studies and offer the appropriate exit award. In reaching the decision to terminate studies, the Board will take account of the student's overall profile (including Tutor Reports) for the year and any preceding year(s) of study, any mitigating circumstances, and the report(s) of the relevant Specialist External Assessor(s) where applicable.

### *Decisions on Progress at Resit*

All resit assessments shall receive a grade no higher than a minimum pass (D3), and this grade shall be factored into the calculation of the Overall Module Grade. The Overall Module Grade shall be flagged, to show that the whole module, or a part thereof, has been taken at resit.

### *Failure at resit*

The Board of Examiners will take account of the student's overall profile for the year and any preceding year(s) of study at the Conservatoire, any mitigating circumstances, and the report(s) of the relevant Specialist External Assessor(s) where applicable. Failure at resit will result in one of the following outcomes:

### *Failure at resit in Performance/Composition Modules:*

in all Levels, this will normally result in termination of studies and conferment of the appropriate exit award.

In Levels 1–3, exceptionally and only in cases of borderline failure (E1 or E2 at resit), the Board of Examiners may consider suspending the student's studies for one year and offer a second and final resit of the failed assessment(s),

normally in the May/June Diet of the following Academic Session. The Board of Examiners may recommend the student to consider taking Continuing Education in order to attempt retrieval of the failure. Failure at the second and final resit will result in termination of studies and conferment of the appropriate exit award.

*Failure at resit in modules other than Performance/Composition Modules and Performance/Composition Folio modules:*

in all Levels, may be compensated, so long as the Board of Examiners is satisfied with the overall quality of the student's application, progress and achievement to date. Compensation does not turn a fail into a pass, but acknowledges the work the student has undertaken. The original fail grade stands, and the student may be allowed to proceed to the next Level of study. Modules totalling no more than 20 credits (regardless of level) may be compensated in any given year of study; and compensation is limited to 40 credits within the overall degree. Overall Modules Grades which have been compensated shall be flagged.

in Levels 1–3 only, following a fail at resit which is not compensated, the Board of Examiners may allow a student to proceed to the next Level of study whilst requiring her/him to retake the failed module, i.e. to attend all classes and to complete all assessments pertaining to that module in the following Academic Session. Normally, modules totalling no more than 30 credits (regardless of level) may be carried forward for retake in the following year of study. (In cases where the failed module is not offered in the following Academic Session, the Board of Examiners will require the student to undertake another module, of the same credit-rating.) Failure at retake will normally result in termination of studies and conferment of the appropriate exit award. Students going into Level Four who fail Level Three modules at retake may be eligible for an exit award.

in all Levels: failure at resit or retake in modules totalling more than 30 credits (regardless of level) will normally result in termination of studies and conferment of the appropriate exit award.

Students are also advised to note that a failure to attend any examination and/or submit work due will result in being classed as a non-submission. Any resits due to non-submission will incur an additional financial charge of £125 per submission. This charge is also applicable to re-submission due to plagiarism.

### **JPS Progression**

At the end of each Academic Session, the Board of Examiners will write to each student on the Joint Principal Study route asking them whether they wish to continue on that route, or to specialise in one or other of their Principal Studies. In order to continue on the Joint Principal Study pathway, students must normally achieve B3 as the Overall Module Grade for each Performance (Principal Study) module; failure to achieve this level in both Principal Studies will normally result in the student being required to pursue the better Principal Study as a 'single study' (i.e. transfer to the

Performance/ Composition/ Jazz route); students may not take Conducting as a 'single-study' at undergraduate level.

### The BMus Degree Calculation

The BMus Honours classification is calculated according to the following weightings of the student's average results in each level:

Level 1	n/a
Level 2	n/a
Level 3	30%
Level 4	70%

No first- or second-year results are used towards the Honours award calculation. The overall grades for years 3 and 4 are defined as a credit-weighted average of all modules taken in each of those years (120 credits per year; 140 credits per year in the case of Joint Principal Study students).

Where a student has taken module/s with a pass/fail outcome in their third and/or fourth year of study, the average result for each level will be calculated using only those modules with an alphanumeric outcome on the Conservatoire's common assessment scale. In other words, the overall grades will be calculated out of the remaining graded credits. In all cases, overall grades and the overall degree grade will be rounded to two points of decimal (e.g. 11.555 being rounded up to 11.56; 11.554 being rounded down to 11.55).

#### *The Award of the Degree with Honours*

The Degree with Honours with the appropriate named award may be conferred upon a student who has achieved at least 480 SCQF credits, of which a minimum of 180 are at SCQF Levels 9 and 10, including a minimum of 90 at Level 10, and who has achieved a pass (at least at resit) in all elements of the programme. If a student fails to achieve the volume of credits required for the award of the degree with Honours they may be considered for the appropriate exit award.

#### *The Award of the Degree with Honours in Joint Principal Study*

The Degree of Bachelor of Music with Honours in Joint Principal Study may be conferred upon a student who has achieved at least 520 SCQF credits, of which a minimum of 180 are at SCQF Levels 9 and 10, including a minimum of 90 at Level 10, and who has achieved a pass (at least at resit) in all elements of the programme. To qualify for Joint Principal Study recognition in the named award, students must have followed the Joint Principal Study route throughout years 3 and 4 of the programme. If a student fails to achieve the volume of credits required for the award of the degree with Honours in Joint Principal Study, they may be considered for the award of the Degree of Bachelor of Music with Honours or for an appropriate exit award.



### *The Classification of the Honours Degree*

The Degree with Honours of the First Class may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of A5 (13) or better.

The Degree with Honours of the Second Class Upper Division (2i) may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of B3 (10) or better.

The Degree with Honours of the Second Class Lower Division (2ii) may be conferred upon students who, in addition to meeting the requirements for the award of the degree with Honours, also achieve an Overall Degree Grade of C3 (7) or better.

The Degree with Honours of the Third Class may be conferred upon students who meet the requirements for the award of the degree with Honours.

The examples below set out the procedure in more detail.



*Example 2*

					Overall Grade	Overall Degree Grade	Degree Classification
Year 3	Mark	Scale	Credits	Mark * Credits			
Performance 3	C3	7	60	420			
Performance Folio 3	B3	10	10	100			
The Teaching Musician	D2	5	10	50			
Core Elective	C1	9	10	90			
Core Elective	C1	9	10	90			
IXP Module (any level)	C1	9	20	180			
					÷ graded credit total		
<b>Total</b>			120	930	=	7.75 *30% =	2.33
Year 4	Mark	Scale	Credits	Mark * Credits			
Performance 4	C2	8	60	480			
Performance Folio 4	C2	8	10	80			
Research Project	C3	7	10	70			
Core Elective	D3	4	10	40			
IXP Module (any level)	C1	9	20	180			
IXP Module (any level)	C1	9	10	90			
					÷ graded credit total		
<b>Total</b>			120	940	=	7.83 *70% =	<u>5.48</u> 7.81 <b>2ii</b>

With the approval of the Board of Examiners, this student would be awarded the Degree with Honours of the Lower Second Class.

*Example 3 (JPS pathway)*

					Overall Grade	Overall Degree Grade	Degree Classification
Year 3	Mark	Scale	Credits	Mark * Credits			
Performance 3A	B2	11	40	440			
Performance 3B	A5	13	40	520			
Performance Folio 3	B2	11	10	110			
The Teaching Musician	B1	12	10	120			
Core Elective	A2	16	10	160			
Core Elective	B2	11	10	110			
IXP Module (any level)	B1	12	20	240			
<b>Total</b>			140	1700	÷ graded credit total =	12.14	*30% = 3.64
Year 4	Mark	Scale	Credits	Mark * Credits			
Performance 4A	A5	13	40	520			
Performance 4B	A3	15	40	600			
Performance Folio 4	A4	14	10	140			
Research Project	B1	12	10	120			
Core Elective	B1	12	10	120			
IXP Module (any level)	B2	11	20	220			
IXP Module (any level)	B1	12	10	120			
<b>Total</b>			140	1840	÷ graded credit total =	13.14	*70% = <u>9.20</u> 12.84 <b>Borderline 1st</b>

At the discretion of the Board of Examiners, this student may be awarded the Degree with Honours of the First Class or Upper Second Class.

*Example 4 (students taking modules which are Pass/Fail)*

					Overall Grade	Overall Degree Grade	Degree Classification
Year 3							
Performance 3	B2	11	60	660			
Performance Folio 3	B3	10	10	100			
The Teaching Musician	A3	15	10	150			
Core Elective	A2	16	10	160			
Core Elective	C1	9	10	90			
IXP Module (any level)	PASS	n/a	20	n/a			
					÷ graded credit total		
<b>Total</b>			100	1160	=	11.60 *30% =	3.48
Year 4							
Performance 4	B1	12	60	720			
Performance Folio 4	A5	13	10	130			
Research Project	A3	15	10	150			
Core Elective	A2	16	10	160			
IXP Module (any level)	B1	12	20	240			
IXP Module (any level)	PASS	n/a	10	n/a			
					÷ graded credit total		
<b>Total</b>			110	1400	=	12.73 *70% =	<u>8.91</u> 12.39 <b>2i</b>

With the approval of the Board of Examiners, this student would be awarded the Degree with Honours of the Upper Second Class.

### *Borderline Results*

Students who achieve an Overall Degree Grade which is in a range beneath a classification band will be considered borderline cases.

<b>Overall Degree Grade is in the range...</b>	<b>Outcome</b>
<b>13 to 17</b>	First
<b>12.50 to 12.99</b>	<i>Either First or 2i (discretion)</i>
<b>10 to 12.49</b>	2i
<b>9.50 to 9.99</b>	<i>Either 2i or 2ii (discretion)</i>
<b>7 to 9.49</b>	2ii
<b>6.50 to 6.99</b>	<i>Either 2ii or Third (discretion)</i>
<b>4 to 6.49</b>	Third
<b>3.50 to 3.99</b>	<i>Either Third or Fail (discretion)</i>

Borderline cases will be decided at the discretion of the Board of Examiners which will scrutinise the grades achieved and all other relevant information before making its decision. The Board will give particular thought to each case before making a final decision regarding classifications and borderline fails.

In reaching a decision in these cases, the Board of Examiners shall take account of all available information on the individual student's progress, including:

- the component results of all modules in all Levels;
- the results of all assessments which contribute towards the determination of Pass or Fail in the Performance/Composition Studies element of the principal study module (the student's Profile Chart and Portfolio of Reports for Performance/Composition Studies will be made available for direct scrutiny by the Board of Examiners);
- the proportion of the volume of credits above and below the relevant classification threshold.

The final decision on student progress and the conferment of degrees and exit awards lies in all cases with the Boards of Examiners.

### **Endorsements**

Endorsements are a unique offering as part of the BMus programme. On successful completion of a 30-credit Professional Project module in Level 4, a specialist area of

study may be recognised through an endorsement on the student transcript (see the relevant module descriptor for conditions). Validated endorsement areas are:

<b>Module</b>	<b>Leading to an endorsement in</b>
Professional Project: Innovation Lab	Arts and Innovation
Professional Project: Music Education and Instrumental and Vocal Pedagogy	Music Education
Professional Project: Performance Project	Music Leadership
Professional Project: Social Action Through Music	Social Change through Music
Professional Project: The Musician as Entrepreneur	Music Business

Please note that not all modules will run in all years; endorsement modules run subject to student demand in any given year.

### **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.

### **The August Assessment Diet**

In certain circumstances, it may be necessary for you to produce assessed work for submission over the summer. If, by the June meeting of the Board of Examiners, you have not gained the number of credits needed to complete (and progress from) your level of study, this will be a requirement.

For example, you may not have fulfilled the requirements of an assessment due to illness or other mitigating circumstances that have been accepted by the Board of Examiners. Your summer submission will be considered as if it was the first time that you have attempted the assessment and your grade will not be capped.

If you have failed a component (or failed to *submit* a component), the Board will normally give you the opportunity to try and pass the failed assessment and retrieve the credit from any assessments you have failed. If you pass the resit, the mark will be capped at D3.

If you have not completed all of the expected assessed components by the time of the June board, a bespoke outcome letter will be uploaded to your student contract. It is your responsibility to check your student contract for that letter. Note that grades and outcomes from the June board will remain on your student contract until overtaken by grades and outcomes approved by the August board.

Completed work will be submitted online by Wednesday 7 August 2024. Submission requirements will be clearly advised in the information that will be sent to you. For presentations and performance assessments, these will take place (in person) in the week beginning 19 August 2024. You will be notified in due course of the date and time of the assessment.



## Assessment Calendar (BMus2, 3 and 4 core modules only)

All *Options* deadlines are published at the beginning of the academic session on **Moodle**.

<b>BMus Year 2</b>				
<b>Module</b>	<b>Component</b>	<b>Weighting</b>	<b>Submission / assessment date</b>	<b>Submission location</b>
Music Leadership	Participatory Activity	Pass/Fail	w/c 4 December 2023	As agreed with client and tutor
Performance 2 (Trad)	Term 1 Recital Audition	Pass/Fail	w/c 11 December 2023	See Asimut schedule for exam time
Music Leadership	Commentary	Pass/Fail	Friday 15 December 2023	Moodle
<b>Winter Break</b>				
Integrated Music Studies 2	Arranging and Directing Project	25%	Score and parts: by Wednesday 17 January 2024; performances: during classes w/c 19 and 26 February 2024	Moodle (score and parts); live assessment (performance)
Jazz History Through Performance 2	Written Assignment	35%	Friday 19 January 2024	Moodle
Integrated Music Studies 2	Video proposal (Portfolio of Research and Writing)	Formative	Wednesday 24 January 2024	Moodle
Performance 2	Performance B (Mid-Session)	45%	Monday 5 to Friday 16 February 2024	See Asimut schedule for exam time
Creative Skills in Traditional Music 2	Final Portfolio	Pass/Fail	Friday 8 March 2024	Moodle
Performance 2 (Trad)	Term 2 Recital Audition	Pass/Fail	w/c 18 March 2024	See Asimut schedule for exam time
Integrated Music Studies 2	Essay (Portfolio of Research and Writing)	25%	Wednesday 20 March 2024	Moodle
Traditional Music Research Portfolio	Final e-Portfolio	Pass/Fail	Friday 22 March 2024	Moodle (submit URL)
<b>Spring Break</b>				
Traditional Music Research Portfolio	Presentation	Pass/Fail	w/c 22 April 2024	See Asimut schedule for presentation time
Jazz Theory and Composition 2	Composition	60%	Wednesday 1 May 2024	Moodle
Integrated Music Studies 2	Portfolio of Compositions	25%	Wednesday 1 May 2024	Moodle
Jazz Theory and Composition 2	Viva Examination	40%	w/c 6 May 2024	See Asimut schedule for exam time
Jazz History Through Performance 2	Performance with viva	65%	w/c 13 May 2024	See Asimut schedule for exam time
Composition 2, JPS Composition 2	Critical Commentary	10%	Wednesday 15 May 2024	Moodle
Composition 2, JPS Composition 2	Folio of Compositions	90%	Wednesday 15 May 2024	Moodle
Performance 2, JPS Performance 2	Critical Commentary	10%	Wednesday 15 May 2024	Moodle
Performance 2, JPS Performance 2	Performance A (End-of-Session)	45%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time

<b>BMus Year 3</b>				
<b>Module</b>	<b>Component</b>	<b>Weighting</b>	<b>Submission / assessment date</b>	<b>Submission location</b>
Ensemble Musician 1	Ensemble members form	n/a	Wednesday 25 October 2023	Moodle
Jazz Research and Transcription 1	Research proposal & assessment mode	Formative	Friday 17 November 2023	Moodle
Special Repertoire Topic <i>or</i> Performance Practice	Essay proposal	Formative	Wednesday 22 November 2023	Moodle
Performance 3 (Trad)	Term 1 Recital Audition	Pass/Fail	w/c 11 December 2023	See Asimut schedule for exam time
The Teaching Musician	Portfolio (video, commentary, supporting materials etc.)	100%	Wednesday 13 December 2023	Moodle
<b>Winter break</b>				
Special Repertoire Topic <i>or</i> Performance Practice	Essay	100%	Wednesday 24 January 2024	Moodle
Performance 3, JPS Performance 3	Performance B (Mid-Session)	45%	Monday 5 to Friday 16 February 2024	See Asimut schedule for exam time
Jazz Research and Transcription 1	Negotiated Assessment	100%	w/c 18 March 2024 (practicals); Wed 20 March 2024 (for written/recorded submissions)	See Asimut (practical options) or submit on Moodle (written/recorded options)
Performance 3 (Trad)	Term 2 Recital Audition	Pass/Fail	w/c 18 March 2024	See Asimut schedule for exam time
Traditional Music Research Project	e-Portfolio	70%	Friday 22 March 2024	Moodle (submit URL)
Ensemble Musician 1	Observation of Rehearsal	Pass/Fail	Friday 22 March 2024 for recorded rehearsals	Moodle
<b>Spring break</b>				
Ensemble Musician 1	Reflective Documentation	Pass/Fail	Wednesday 17 April 2024	Moodle
Traditional Music Research Project	Presentation	30%	w/c 22 April 2024	See Asimut schedule for presentation time
The Freelance Musician	e-Portfolio	100%	Wednesday 8 May 2024	Moodle
Jazz Theory and Composition 3	Project (performing, directing, recording)	20%	w/c 13 May 2024	See Asimut schedule for exam time
Interdisciplinary Composition Project 1	Original music for an interdisciplinary context	100%	Tuesday 14 May 2024	Moodle
Performance 3, JPS Performance 3	Critical Commentary	10%	Wednesday 15 May 2024	Moodle
Composition 3, JPS Composition 3	Critical Commentary	10%	Wednesday 15 May 2024	Moodle
Jazz Theory and Composition 3	Composition Project	80%	Wednesday 15 May 2024	Moodle
Composition 3, JPS Composition 3	Folio of Compositions	90%	Wednesday 22 May 2024	Moodle
Performance 3, JPS Performance 3	Performance A (End-of-Session)	45%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time

<b>BMus Year 4</b>				
<b>Module</b>	<b>Component</b>	<b>Weighting</b>	<b>Submission / assessment date</b>	<b>Submission location</b>
Ensemble Musician 2	Ensemble members form	n/a	Wednesday 15 November 2023	Moodle
Jazz Research and Transcription 2	Research proposal & assessment mode	Formative	Friday 3 November 2023	Moodle
JPS Independent Research Project	Research Paper Proposal	Formative	Wednesday 8 November 2023	Moodle
Composition 4, Performance 4	Research Paper Proposal	Formative	Wednesday 8 November 2023	Moodle
Performance 4 (Trad)	Term 1 Recital Audition	Pass/Fail	w/c 11 December 2023	See Asimut schedule for exam time
<b>Winter break</b>				
Performance 4, JPS Performance 4	Performance B	30%	Monday 5 to Friday 16 February 2024	See Asimut schedule for exam time
JPS Independent Research Project	Research Paper	60%	Wednesday 28 February 2024	Moodle
Composition 4, Performance 4	Research Paper	20%	Wednesday 28 February 2024	Moodle
Composition Professional Project	Presentation & Portfolio of Documentation	40% & 60%	w/c 18 March 2024	See Asimut schedule for presentation time; documentation must be submitted to Moodle in advance
Performance 4 (Trad)	Term 2 Recital Audition	Pass/Fail	w/c 18 March 2024	See Asimut schedule for exam time
Ensemble Musician 2	Negotiated Performance	100%	Friday 29 March 2024 for recorded performances	Moodle
<b>Spring break</b>				
Jazz Research and Transcription 2	Negotiated Assessment	100%	w/c 22 April 2024 (practicals); Wed 24 April 2024 (for written/recorded submissions)	See Asimut (practical options) or submit on Moodle (written/recorded options)
Composition 4	Folio of Compositions	70%	Wednesday 22 May 2024	Moodle
JPS Composition 4	Folio of Compositions	50%	Wednesday 22 May 2024	Moodle
Performance 4	Performance A (End-of-session recital)	40%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time
JPS Performance 4	Performance A (End-of-session recital)	50%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time
JPS Independent Research Project	Viva Examination	40%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time
Composition 4	Viva Examination	10%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time
Performance 4	Viva Examination	10%	Monday 27 May to Friday 14 June 2024	See Asimut schedule for exam time

**BMus Shape of the Year 2023/24**

	<b>Week</b>	<b>Date beginning</b>	<b>Activity</b>
<b>TERM ONE</b>	1	25 September 2023	<i>Welcome and Induction Week</i>
	2	2 October 2023	Teaching
	3	9 October 2023	
	4	16 October 2023	
	5	23 October 2023	
	6	30 October 2023	
	7	6 November 2023	Reading week for CCS modules; some dept. activities continue; Auditions Week for 2024 entry
	8	13 November 2023	Teaching
	9	20 November 2023	
	10	27 November 2023	
	11	4 December 2023	<i>Year 2 Music Leadership placements; some work-based learning activities; some core module teaching for years 1, 3 and 4</i>
	12	11 December 2023	<i>IXP Week 1</i>
<b>Winter Break</b>			
<b>TERM TWO</b>	1	8 January 2024	Teaching
	2	15 January 2024	
	3	22 January 2024	
	4	29 January 2024	
	5	5 February 2024	Mid-session assessments and related performance activities: no core teaching
	6	12 February 2024	
	7	19 February 2024	Teaching
	8	26 February 2024	
	9	4 March 2024	
	10	11 March 2024	
	11	18 March 2024	
	12	25 March 2024	<i>IXP Week 2; Year 1 Music Leadership placements</i>
<b>Spring Break</b>			
<b>TERM THREE</b>	1	15 April 2024	Teaching and assessments
	2	22 April 2024	
	3	29 April 2024	
	4	6 May 2024	
	5	13 May 2024	
	6	20 May 2024	
	7	27 May 2024	End-of-session performance examinations
	8	3 June 2024	
	9	10 June 2024	
		17 June 2024	<b>Bridge Week</b>

Traditional music students should also refer to the calendar in the Trad departmental handbook.

Note that in some departments, mid-session exams (often referred to by the official component name of 'Performance B') may be scheduled outside of the advertised window.

**w/c 4 December 2023**

- Restricted timetable this week: core curriculum teaching for single term modules only.
- Students may be required to undertake work-based learning opportunities e.g. placements or professional experience/mentoring schemes, BMus2 Music Leadership.

**IXP Weeks**

w/c 11 December 2023 and 25 March 2024

- Intensive modules are priority activities.
- Other staff-led group classes or activities are reduced during this week.
- One-to-one principal study lessons may be scheduled at the request of the student.

**Bridge Week**

w/c 17 June 2024

- Student-led 'Bridge Week' activities take priority.
- Some departmental or Artistic Planning activities may take place during this week, subject to student availability.
- Students are encouraged to participate in and attend student-led performances as part of Bridge Week.

## Timetabling Information

### Priority Zones

For the effective management of the complexities of the timetable the School of Music operates a zoning policy whereby specific activities are prioritised. When scheduling one-to-one lessons, students **must** ensure that they do not clash with prioritised activities in Asimut.

<b>Mondays</b>	Morning and afternoon (0900 to 1800) Evening (1800 to 2100)	Departmental classes Perf and comp activities
<b>Tuesdays</b>	Morning (0900 to 1300) Afternoon and evening (1400 to 2100)	BMus core modules Perf and comp activities
<b>Wednesdays</b>	Morning (0900 to 1300) Afternoon and evening (1400 to 2100)	BMus core modules Perf and comp activities
<b>Thursdays</b>	All day	Perf and comp activities
<b>Fridays</b>	Morning (0900 to 1300) Afternoon and evening (1400 to 2100)	BMus core modules Perf and comp activities

Your schedule of class activities is provided by the online timetabling system [Asimut](#). As well as checking your schedule, you can search for people, activities and locations, and book rehearsal or practice rooms up to 48 hours in advance.

You will receive training in Asimut during your IT induction. Complete guides to the system are available in the Asimut Student Guide and Asimut Student Booking Rules, both available via the online [Portal](#).

If you find an anomaly or clash on your timetable, you should in the first instance check with the Programme Support Administrator for your Department, or the BMus Programme Administrator. If you have a more general problem with Asimut, or would like more information, then please contact Space Planning ([spaceplanning@rcs.ac.uk](mailto:spaceplanning@rcs.ac.uk)).

Your core modules outside Principal Study may combine independent online learning (video, audio and reading resources) and live classes in Teams and/or Zoom. Depending on the timetabling of your Principal Study classes in the building, your online classes for other core modules may happen at different times from week to week. You should remain alert to the changing pattern of when classes happen, and be pro-active in contacting the Programme Administrator when you identify a clash.

## 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 the Music Ensembles Manager, including:

- Symphony Orchestra
- Chamber Orchestra
- Wind Orchestra
- Concert Orchestra
- Opera Orchestra
- Concerto 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 up-to-date schedule may also be viewed online through your OneDrive account: you will receive an email giving a link to the shared folder where these are kept. Here you will find schedule and personnel information for all of the ensembles above. If you are involved in any of these, 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 the noticeboard, that will **not** be accepted as an authorised absence.

The Orchestra/Ensembles Noticeboard next to Stevenson Hall is a second point of reference you can check if you are in the building.

## Instrument Insurance

It is **your** responsibility to ensure that your musical instrument/s are fully insured against loss or damage whilst on the RCS premises. Please note that 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.

## School of Music Attendance Policy

You are expected to attend all classes and rehearsals. Poor attendance and/or poor time-keeping 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** and inform relevant staff members. You must not declare illness unless you are actually ill. However, if you are displaying symptoms that suggest you are in the process of developing an illness, or know that you are ill, you must not come into the building.

If you are involved in a large ensemble activity (e.g. Wind Orchestra, Symphony Orchestra, Big Band etc.) on that day then you should:

- Declare illness on Asimut  
AND
- Contact the Orchestral Manager, Gemma Carlin, by email ([g.carlin@rcs.ac.uk](mailto:g.carlin@rcs.ac.uk)) or telephone (0141 270 8240)  
AND
- Inform your Head of Department

If you are involved in any other kind of class or activity, on that day you should:

- Declare illness on Asimut  
AND
- Inform the tutor by email

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 your Student Contract.

### Absence Requests

Pre-arranged absence for attending external activities, for instance a scheduled medical appointment or external concert engagement, should be requested at least 7 days in advance using the absence request form on your Student Contract. 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 RCS activities listed in your Asimut timetable at the time of checking. Classes and rehearsals may change slightly, 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 your Student Contract. You must give clear reasons for the absence or discuss them directly with your Head of Department and/ or Head of BMus (years 3 and 4) or Associate Head of BMus (years 1 and 2).

Note that 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 coursework or attend the examination and the outcome will be recorded as a fail.**

## Key Contacts

### Course and Department staff

Role	Name	Office
Head of BMus	Dr Steve Halfyard	2.25
Associate Head of BMus	Dr Sam Ellis	2.25
<b>Heads of Departments</b>		
Head of Brass	John Logan	3.27
Head of Composition	Dr Oliver Searle	2.32
Conducting Coordinator	Michael Bawtree	2.24
Head of Guitar and Harp	Professor Allan Neave	3.17
Head of Jazz	Professor Tommy Smith	1.56
Jazz Coordinator	Dr Colin Broom	2.24
Interim Head of Keyboard	Professor Fali Pavri	3.40
Head of Strings	Professor Andrea Gajic	3.14
<i>Pro tem</i> Head of Timpani and Percussion	John Logan	3.27
Head of Traditional Music	Professor Joshua Dickson	2.59
Interim Head of Vocal Performance (u/g lead)	Elizabeth McCormack	3.34
Head of Woodwind	Heather Nicoll	3.30

Email contact details for all members of staff can be found in the [Conservatoire's email system](#).

### The Academic and Administrative Support (AAS) Office

All taught programme content is supported by a team of Programme Support Administrators who can be contacted in the AAS office on the ground floor (behind Client Services).

The key contact for general BMus programme enquiries is the BMus PSA, Fergus Clark. For IXP modules, you should contact the IXP PSA.

Each instrumental/vocal department has its own Programme Support Administrator (PSA). Enquires that are department-specific should be directed to your departmental PSA.

If you are not sure who to contact, email [psa@rcs.ac.uk](mailto:psa@rcs.ac.uk), although this may result in a slower response than emailing the right person directly.

BMus Core Curriculum modules and School of Music options; Composition	Fergus Clark <a href="mailto:f.clark@rcs.ac.uk">f.clark@rcs.ac.uk</a>
Vocal; Guitar and Harp	Claire Love <a href="mailto:c.love@rcs.ac.uk">c.love@rcs.ac.uk</a>
Woodwind; Brass; Jazz	Joey O'Neill <a href="mailto:J.O'Neill2@rcs.ac.uk">J.O'Neill2@rcs.ac.uk</a>

Keyboard; Traditional Music	TBC, but contact Catherine Jackson until further notice <a href="mailto:c.jackson@rcs.ac.uk">c.jackson@rcs.ac.uk</a>
Strings; Timpani and Percussion	Monica Bachmayer <a href="mailto:m.bachmayer@rcs.ac.uk">m.bachmayer@rcs.ac.uk</a>

### BMus Transitions Tutors 2023/24

BMus 1 (Performance, Composition, JPS)	Brianna Robertson-Kirkland
BMus 2 (Performance, Composition, JPS)	Sam Ellis
BMus 3 (Performance, Composition, JPS)	Elizabeth Jenkinson
All BMus Traditional Music	Joshua Dickson
All BMus Jazz	Colin Broom
All BMus 4	Heads of Departments

### Module Coordinators

Module	Coordinator	Module type
A History of Scotland in 100 Tunes	Joshua Dickson	SoM option
Accompaniment Skills	Edward Cohen	SoM option
Additional Performance Study 1-3	Heads of Department	SoM option
Alexander Technique 1	Linda Wyman	SoM option
Alexander Technique 2	Linda Wyman	SoM option
Arranging For Big Band	Mario Caribe	SoM option
ARSM Teaching Diploma	Ruth Slater	SoM option
Big Noise Project	Brianna Robertson-Kirkland	SoM option
Body Mapping for Musicians	Alison Wells	SoM option
Business Project: The Musician as Entrepreneur	Liz Jenkinson	SoM option
Classical Improvisation	Norman Beedie	SoM option
Community Music	Jo Ashcroft	SoM option
Composition Professional Project	Oliver Searle	Core Composition
Conducting Skills 1	Michael Bawtree	SoM option
Contextual Studies 1	Brianna Robertson-Kirkland	Core Performance/ Composition
Creative Citizenship	Josh Armstrong	Core curriculum module
Creative Skills in Traditional Music 1 and 2	Joshua Dickson	Core Trad
Discourses in Traditional Music	Joshua Dickson	Core Trad

*Discover 1	Josh Armstrong	IXP module
Effective Practice Techniques (Music)	Claire Ruckert	SoM option
Ensemble Musician 1 and 2	Brianna Robertson-Kirkland	Core Performance
*Explore 1	Josh Armstrong	IXP module
*Extend 1	Josh Armstrong	IXP module
Film Music	Steve Halfyard	SoM option
Free Composition 1 (BMus)	Oliver Searle	SoM option
Freelance Musician	Elizabeth Jenkinson	Core curriculum module
Gaelic 1	Joshua Dickson	SoM option
Instrumental and Vocal Pedagogy 1	Angela Jaap	SoM option
Integrated Music Studies 2	Colin Broom and Brianna Robertson-Kirkland	Core Performance/Composition
Interactive Composition	Oliver Searle	SoM option
Interdisciplinary Composition Project	Oliver Searle	Core Composition
Introduction To Jazz Performance	Colin Broom	SoM option
Introduction to Professional Skills for Musicians	Elizabeth Jenkinson	Core curriculum module
Introduction to Scottish Folk Ensemble	Alistair McCulloch	SoM option
*Innovate 1	Josh Armstrong	IXP module
Jazz History Through Performance 1	Tom Gibbs	Core Jazz
Jazz History Through Performance 2	Paul Harrison	Core Jazz
Jazz Keyboard Skills 1	Colin Broom	SoM option
Jazz Performance 1-4	Tommy Smith	Core Jazz
Jazz Research and Transcription 1 & 2	Kevin MacKenzie	Core Jazz
Jazz Theory and Composition 1	Tommy Smith	Core Jazz
Jazz Theory and Composition 2	Mario Caribe	Core Jazz
Jazz Theory and Composition 3	Paul Harrison	Core Jazz
Jazz Theory and Composition 4	Kevin MacKenzie	SoM option
Kodaly Musicianship 1	Andrew Nunn	SoM option
Kodaly Musicianship 2	Andrew Nunn	SoM option
Music Education	Hughina Naylor	SoM option
Music Leadership	Elizabeth Jenkinson	Core curriculum module
Musicianship 1	Sam Ellis	Core Performance/Composition
Orchestration	Colin Broom	SoM option
Performance Folio 2-4	Heads of Department	SoM option
Performance Folios (all levels)	Heads of Departments	Core Performance
Performance/Composition/JPS 4 (Research Paper)	Sam Ellis	Core curriculum module

*Personal Creative Projects	Elizabeth Jenkinson (coordinator for all SoM projects)	IXP module
Principal Study: Composition 1-4	Oliver Searle	Core Composition
Principal Study: Performance 1-4	Heads of Departments	Core Performance
Professional Project: Performance Project	Matthew MacAllister and Steve Halfyard	SoM option
Public Performance Project	Matthew MacAllister and Steve Halfyard	SoM option
Sabhal Mor Ostaig Residency	Joshua Dickson	SoM option
Songwriting	Finlay Napier	SoM option
Sonic Arts 1	Alistair MacDonald	SoM option
Sonic Arts 2	Alistair MacDonald	SoM option
Special Repertoire Topic	Steve Halfyard	Core Performance/ Composition
Teaching Musician	Elizabeth Jenkinson	Core curriculum module
Traditional Music Performance 1-4	Joshua Dickson	Core Trad
Traditional Music Research Portfolio	Joshua Dickson	Core Trad
Traditional Music Research Project	Joshua Dickson	Core Trad
Work Placement	Joshua Dickson	SoM option

\*IXP modules are taken by students from all schools and departments within the Conservatoire. With the exception of the Personal Creative Project, IXP modules run with week-long intensive delivery at the end of either term 1 or term 2.

Note that module descriptors for IXP modules, School of Music options modules and BMus Professional Projects may be found in a separate volume, 'IXP and School of Music Options Modules'.

### **3. Module Descriptors**

#### **Level Two (Core)**

<b>Module Title</b>	<b>Composition 2</b>		
<b>Brief Description</b>	In this 60 credit core module you will continue to develop your compositional practice and identity through individual lessons and classes in a range of composition studies. You are encouraged to reflect on a range of contexts and presentation modes for your work.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	60 SCQF Credits / 30 ECTS credits		
<b>Status (Core/Option/CR SC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) Year 2		
<b>Pre-requisites</b>	Pass in Composition 1		
<b>Co-requisites</b>	none		
<b>Anti-Requisites</b>	none		
<b>Maximum number of Students</b>	12	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson	1.5	27	40.5
Composition Studies (Classes and Workshops)	c. 25% of notional student effort		
Independent study	c. 70% of notional student effort		
Total Notional Student Effort			<b>600</b>
<b>Module Co-ordinator</b>	<b>Head of Composition</b>		
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To provide specialist individual support for your principal study, with a view to developing your technical and creative capabilities.</li> <li>• To develop your musical personality and provide opportunities for its projection in-and-through practice</li> <li>• To develop a knowledge base that supports your understanding and facilitates the solving of specific musical problems</li> <li>• To enhance your professional awareness and insight.</li> <li>• To stimulate debate and critical inquiry on compositional practice with your peers.</li> <li>• To develop your confidence and creativity in communication when working with musicians and other</li> </ul>		

	<p>artists.</p> <ul style="list-style-type: none"> <li>• To further develop your musical understanding and support the application of this in practical contexts.</li> <li>• To encourage you to reflect on your creative practice in relation to a wider artistic context.</li> </ul>
<b>Module Content</b>	<p>Through your individual composition lessons, you will be guided towards developing a range of compositional skills, enabling you to develop creatively and solve musical challenges. The specific content of these lessons will be negotiated in consultation with your tutor, taking into account your individual needs and the assessment requirements for the Composition Folio.</p> <p>You will participate in a range of Composition Studies classes delivered through the Composition Department, including classes in analysis, composing for media, and contemporary repertoire. You will also work with other students from other levels of study in this context, for instance in the Department's Gramophone Listening Group. The Composition Forum includes a programme of staff and invited composers as speakers and acts as a locus for discussion and debate on professional practice.</p> <p>Your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance with a different teacher or in an instrument/voice), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your critical commentary should include reflections on how this split tuition has enhanced your principal study.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Compose with proficient technical ability
<b>LO2</b>	Demonstrate creativity and imagination in exploring musical ideas
<b>LO3</b>	Employ competent presentation skills in the preparation of scores and parts.
<b>LO4</b>	Employ developing critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate developing professional skills and attitudes in both self-directed and collaborative activities
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Composition Folio (90%)</b></p>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Satisfactory technical skills in the handling of resources and approach to structure</li> <li>• musical ideas displaying some creativity and imagination</li> <li>• developing command of notation and other presentational conventions</li> </ul>



<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Composition Studies Tasks and Reports (pass/fail)</b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Composition Studies elements will be scrutinised by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																								
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> <li>• Active and sustained engagement in Composition Studies activities</li> </ul>																								
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1500 words) (10%)</u></b></p>																								
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Critical reflection on your all-round musical and professional development over the course of the year</li> <li>• a rationale for the items in your composition folio</li> <li>• exploration of your goals and plans for the next year of the programme</li> </ul>																								
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1" data-bbox="544 1218 1126 1435"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 2</th> <th>Mode 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO3</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td></td> <td>x</td> </tr> <tr> <td>LO5</td> <td></td> <td>x</td> <td>x</td> </tr> </tbody> </table>		Mode 1	Mode 2	Mode 3	LO1	x			LO2	x			LO3	x			LO4			x	LO5		x	x
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LO2	x																								
LO3	x																								
LO4			x																						
LO5		x	x																						
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on both of your summative folio submissions.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and seminar-based Composition Studies activities. Mid-session, you will receive formative feedback on your work-in-progress from another member of staff in the composition department.</p> <p><b>Mutually Constructed Feedback</b></p>																								

	<p>You may participate in two mutually constructed feedback exercises with your one-to-one teacher during an agreed lesson in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>This feedback, along with other ongoing feedback and tutor reports, provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into Composition Studies class delivery.</p>
<p><b>Recommended Resources</b></p>	<p>See Moodle for additional e-resources.</p> <p>Adler, S. (2016) <i>The study of orchestration</i>, 4<sup>th</sup> edn. New York, NY, United States: WW Norton &amp; Co.</p> <p>Benward, B. and Saker, M. (2014) <i>Music in Theory and Practice Volume 1</i>, 9<sup>th</sup> ed. New York: McGraw-Hill Education.</p> <p>Burkholder, J.P., Grout, D. and Palisca, C. V. (2014) <i>A History of Western Music</i>, 9<sup>th</sup> ed. London: W.W. Norton &amp; Co.</p> <p>Cook, N. (2000). <i>Music: A Very Short Introduction</i>. Oxford: OUP.</p> <p>Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group.</p> <p>Cope, D. (1997) <i>Techniques of the Contemporary Composer</i>. New York: Schirmer Books.</p> <p>Harper-Scott, J.P.E. (2009). <i>An Introduction to Music Studies</i>. Cambridge: Cambridge University Press.</p> <p>Herbert, T. (2012). <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> ed. London: ABRSM.</p> <p>Hugill, A. (2012) <i>The Digital Musician</i>. Oxon: Routledge.</p> <p>Gould, E. (2010) <i>Behind bars: The definitive guide to music notation</i>. London, United Kingdom: Faber Music.</p> <p>Kickstein, G. (2009) <i>The Musician's Way: A Guide to Practice, Composition, and Wellness</i>. Oxford: OUP.</p> <p>Llobet, J. R. and Odam, G. (2007). <i>The Musician's Body: A Maintenance Manual for Peak Composition</i>. Aldershot: Ashgate.</p> <p>Sawyer, K. (2008). <i>Group Genius: The Creative Power of Collaboration</i>. Philadelphia: Basic Books.</p>

	<p>Schoenberg, A. (1999) <i>Fundamentals of Musical Composition</i>. London: Faber and Faber.</p> <p>Pratt, G. (1996). <i>The Dynamics of Harmony: Principles and Practice</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Composition: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p>
<b>Other Relevant Details</b>	<p>Specific assessment requirements for the Composition Portfolio and Composition Studies can be found in the relevant Principal Study Departmental Information section (see Section 4).</p> <p>The number and frequency of student composer commissioning, workshop and performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p>

<b>Module Title</b>	<b>Performance 2</b>		
<b>Brief Description</b>	In this 60 credit core module you will continue to develop your principal study practice and identity through individual lessons and a range of performance studies activities. You are encouraged to reflect on a range of contexts and presentation modes for your performances.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	60 SCQF Credits / 30 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2 (Performance, Jazz, Traditional Music, Traditional Music - Piping) <hr/>		
<b>Pre-requisites</b>	Pass in Performance 1		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>			
<b>Maximum number of Students</b>	As per year group	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson	1.5 <sup>2</sup>	27	40.5
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort		
Independent practice	c. 70% of notional student effort		
Total Notional Student Effort			<b>600</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Performance Department</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster technical security and expressive range in the Principal Study and a range of skills to support the Principal Study</li> <li>• develop a musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the solving of specific musical problems</li> </ul>		

<sup>2</sup> By mutual agreement, one-to-one time may be 'pooled' or split to enable flexibility.

	<ul style="list-style-type: none"> <li>• enable students to learn from participation in a range of artistic activities, internal and external</li> <li>• foster attitudes and skills in co-operation and collaboration</li> <li>• enable students to pursue and sustain fulfilling lifelong learning</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance a different genre or technique), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your critical commentary should include reflections on how this split tuition has enhanced your principal study.</p> <p>Performance Studies classes<sup>3</sup>, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Perform with proficient technical ability in the preparation and execution of solo and/or ensemble performance
<b>LO2</b>	Use expressive and interpretative skills to project a nascent sense of musical personality
<b>LO3</b>	Employ stagecraft skills appropriate to the principal study with some confidence
<b>LO4</b>	Employ proficient critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate developing professional skills in both self-directed, corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (45% or PASS/FAIL for Traditional Music)</u></b>  <b><u>Performance B (45% or PASS/FAIL for Traditional Music)</u></b></p>

<sup>3</sup> See Section 4 (departmental information) for indicative content.

	<p>Both performances will normally be assessed by a panel of two internal examiners, normally the Head of Department (Convenor) plus one other specialist examiner.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>										
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A satisfactory technique</li> <li>• expressive and interpretative ability in projecting musical ideas</li> <li>• a developing command of stage craft and appropriate performance conventions</li> </ul>										
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Performance Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Performance Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>										
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Performance Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>										
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1000 words) (10% or PASS/FAIL for Traditional Music)</u></b></p>										
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• reflection on your all-round musical development</li> <li>• critical evaluation of your progress during the year</li> <li>• a rationale for your repertoire choices</li> <li>• exploration of your aims for the next year of the programme</li> </ul>										
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LO	Mode 1	Mode 2	Mode 3	Mode 4							
1	x	x									

		2	x	x			
		3	x	x			
		4					x
		5			x		x
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on your summative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. In the Traditional Music pathway, these events comprise your Performance B assessment. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback (or when the two are combined, as in the Traditional Music pathway), provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your Performance Studies classes.</p>						
<b>Recommended Resources</b>	All departmental information will be available on Moodle or the Departmental Portal. Some Performance Studies activities (e.g. Performance Classes) will be supported through online video recordings and fora.						
<b>Other Relevant Details</b>	<p>The number and frequency of performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p> <p>Choice of repertoire for Performance A will be agreed by the student in consultation with their teacher and ratified by the HoD, with reference to the year-specific departmental/discipline assessment requirements.</p>						

<b>Module Title</b>	<b>JPS Performance 2</b>		
<b>Brief Description</b>	In this 40 credit core module you will continue to develop your principal study practice and identity through individual lessons and a range of performance studies activities. You are encouraged to reflect on a range of contexts and presentation modes for your performances.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2 (JPS) <hr/>		
<b>Pre-requisites</b>	B3 or higher in JPS Performance 1		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>			
<b>Maximum number of Students</b>	As per prog.	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson	1. <sup>4</sup>	27	27
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort		
Independent practice	c. 70% of notional student effort		
Total Notional Student Effort			<b>600</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Performance Department</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster technical security and expressive range in the Principal Study and a range of skills to support the Principal Study</li> <li>• develop a musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the solving of specific musical problems</li> </ul>		

<sup>4</sup> By agreement, this time may be 'pooled' to enable longer group lessons.



	<ul style="list-style-type: none"> <li>enable students to learn from participation in a range of artistic activities, internal and external</li> <li>foster attitudes and skills in co-operation and collaboration</li> <li>enable students to pursue and sustain fulfilling lifelong learning</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Performance Studies classes<sup>5</sup>, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Perform with proficient technical ability in the preparation and execution of solo and/or ensemble performance
<b>LO2</b>	Use expressive and interpretative skills to project a nascent sense of musical personality
<b>LO3</b>	Employ stagecraft skills appropriate to the principal study with some confidence
<b>LO4</b>	Employ proficient critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate developing professional skills in both self-directed, corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (45% or PASS/FAIL for Traditional Music)</u></b>  <b><u>Performance B (45% or PASS/FAIL for Traditional Music)</u></b></p> <p>Both performances will normally be assessed by a panel of two internal examiners, normally the Head of Department (Convenor) plus one other specialist examiner.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>

<sup>5</sup> See Section 4 (departmental information) for indicative content.

<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A satisfactory technique</li> <li>• expressive and interpretative ability in projecting musical ideas</li> <li>• a developing command of stage craft and appropriate performance conventions</li> </ul>																														
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Performance Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Performance Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																														
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Performance Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>																														
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1500 words) (10%)</u></b></p> <p>Note: only one JPS Critical Commentary should be submitted each year. This should include reflection on both of your principal studies.</p>																														
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• reflection on your all-round musical development</li> <li>• critical evaluation of your progress during the year</li> <li>• a rationale for your repertoire choices</li> <li>• exploration of your aims for the next year of the programme</li> <li>•</li> </ul>																														
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3	x	x																													
4				x																											
5			x	x																											

<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. In the Traditional Music pathway, these events comprise your Performance B assessment. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback (or when the two are combined, as in the Traditional Music pathway), provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your performance studies classes.</p>
<b>Recommended Resources</b>	<p>All departmental information will be available on Moodle or the Departmental Portal. Some Performance Studies activities (e.g. Performance Classes) will be supported through online video recordings and fora.</p>
<b>Other Relevant Details</b>	<p>The number and frequency of performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p> <p>Choice of repertoire for Performance A will be agreed by the student in consultation with their teacher and ratified by the HoD, with reference to the year-specific departmental/discipline assessment requirements.</p>

<b>Module Title</b>	<b>JPS Conducting 2</b>		
<b>Brief Description</b>	In this 40 credit core module you will continue to develop your conducting practice and identity through individual lessons and a range of Conducting Studies activities. You are encouraged to reflect on a range of contexts and presentation modes for your musical direction and performance.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2 (JPS) <hr/>		
<b>Pre-requisites</b>	B3 or higher in JPS Conducting 1		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>			
<b>Maximum number of Students</b>	As per prog.	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson	1. <sup>6</sup>	27	27
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort		
Independent practice	c. 70% of notional student effort		
Total Notional Student Effort			<b>600</b>
<b>Module Co-ordinator</b>	<b>Conducting Coordinator</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster technical security and expressive range in the Principal Study and a range of skills to support the Principal Study</li> <li>• develop a musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the solving of specific musical problems</li> </ul>		

<sup>6</sup> By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> <li>enable students to learn from participation in a range of artistic activities, internal and external</li> <li>foster attitudes and skills in co-operation and collaboration</li> <li>enable students to pursue and sustain fulfilling lifelong learning</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Conducting Studies classes<sup>7</sup>, rehearsals and performances all support your individual development. These group-based activities may include analysis and repertoire classes, workshops, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific content of your Conducting Studies programme will be determined by the needs of the cohort, by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensemble workshops).</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Conduct with proficient technical ability in the preparation and execution of repertoire
<b>LO2</b>	Use expressive and interpretative skills to project a nascent sense of musical personality
<b>LO3</b>	Employ stagecraft skills appropriate to the principal study with some confidence
<b>LO4</b>	Employ proficient critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate developing professional skills in both self-directed, corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (45%)</u></b> <b><u>Performance B (45%)</u></b></p> <p>Both performances will normally be assessed by a panel of two internal examiners, normally the Head of Department (Convenor) plus one other specialist examiner.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>A satisfactory technique</li> </ul>

<sup>7</sup> See Section 4 (departmental information) for indicative content.

	<ul style="list-style-type: none"> <li>expressive and interpretative ability in projecting musical ideas</li> <li>a developing command of stage craft and appropriate presentation conventions</li> </ul>																														
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Conducting Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Conducting Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Conducting Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																														
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>Active and sustained engagement in Conducting Studies activities</li> <li>A developing professional attitude</li> <li>Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>Evidence of independent preparation for lessons and activities</li> <li>Demonstration of appropriate progress</li> </ul>																														
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1500 words) (10%)</u></b></p> <p>Note: only one JPS Critical Commentary should be submitted each year. This should include reflection on both of your principal studies.</p>																														
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>reflection on your all-round musical development</li> <li>critical evaluation of your progress during the year</li> <li>a rationale for your repertoire choices</li> <li>exploration of your aims for the next year of the programme</li> </ul>																														
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th>LO</th> <th>Mode 1</th> <th>Mode 2</th> <th>Mode 3</th> <th>Mode 4</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>2</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>3</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>4</td> <td></td> <td></td> <td></td> <td>x</td> </tr> <tr> <td>5</td> <td></td> <td></td> <td>x</td> <td>x</td> </tr> </tbody> </table>	LO	Mode 1	Mode 2	Mode 3	Mode 4	1	x	x			2	x	x			3	x	x			4				x	5			x	x
LO	Mode 1	Mode 2	Mode 3	Mode 4																											
1	x	x																													
2	x	x																													
3	x	x																													
4				x																											
5			x	x																											
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback</p>																														

	<p>from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback, provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your Conducting Studies classes.</p>
<b>Recommended Resources</b>	<p>All departmental information will be available on Moodle or the Departmental Portal. Some Conducting Studies activities (e.g. Conducting Classes) will be supported through online video recordings and fora.</p>
<b>Other Relevant Details</b>	<p>The number and frequency of performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p> <p>Choice of repertoire for Performance A will be agreed by the student in consultation with their teacher and ratified by the HoD, with reference to the year-specific Conducting assessment requirements.</p>

<b>Module Title</b>	<b>JPS Composition 2</b>			
<b>Brief Description</b>	In this 40 credit core module you will continue to develop your compositional practice and identity through individual lessons and classes in a range of composition studies. You are encouraged to reflect on a range of contexts and presentation modes for your work.			
<b>SCQF Level</b>	8			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status (Core/Option/CR SC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2 (JPS) <hr/>			
<b>Pre-requisites</b>	B3 or higher in JPS Composition 1			
<b>Co-requisites</b>	none			
<b>Anti-Requisites</b>	none			
<b>Maximum number of Students</b>	3	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)	
One-to-one Principal Study Lesson	1	27	27	
Composition Studies (Classes and Workshops)	c. 25% of notional student effort			
Independent study	c. 70% of notional student effort			
Total Notional Student Effort			<b>400</b>	
<b>Module Co-ordinator</b>	<b>Head of Composition</b>			
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To provide specialist individual support for your principal study, with a view to developing your technical and expressive capabilities.</li> <li>• To develop your musical personality and provide opportunities for its projection in-and-through practice</li> <li>• To develop a knowledge base that supports your understanding and facilitates the solving of specific musical problems</li> <li>• To enhance your professional awareness and insight.</li> <li>• To stimulate debate and critical inquiry on compositional practice with your peers.</li> <li>• To develop your confidence and creativity in communication when working with musicians and other</li> </ul>			



	<p>artists.</p> <ul style="list-style-type: none"> <li>• To further develop your musical understanding and support the application of this in practical contexts.</li> <li>• To encourage you to reflect on your creative practice in relation to a wider artistic context.</li> </ul>
<b>Module Content</b>	<p>Through your individual composition lessons, you will be guided towards developing a range of compositional skills, enabling you to develop your creativity and solve musical challenges. The specific content of these lessons will be negotiated in consultation with your tutor, taking into account your individual needs and the assessment requirements for the Composition Folio.</p> <p>You will participate in a range of Composition Studies classes delivered through the Composition Department, including classes in analysis, composing for media, and contemporary repertoire. You will also work with other students from other levels of study in this context, for instance in the Department's Gramophone Listening Group. The Composition Forum includes a programme of staff and invited composers as speakers and acts as a locus for discussion and debate on professional practice.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Compose with proficient technical ability
<b>LO2</b>	Demonstrate creativity and imagination in exploring musical ideas
<b>LO3</b>	Employ competent presentation skills in the preparation of scores and parts.
<b>LO4</b>	Employ developing critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate developing professional skills and attitudes in both self-directed and collaborative activities
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Composition Folio (90%)</b></p>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Satisfactory technical skills in the handling of resources and approach to structure</li> <li>• musical ideas displaying some creativity and imagination</li> <li>• developing command of notation and other presentational conventions</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Composition Studies Tasks and Reports (pass/fail)</b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Composition Studies elements will be scrutinised by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this</i></p>

	<i>component; failed reports will be the subject of scrutiny at the Board of Examiners.</i>																								
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> <li>• Active and sustained engagement in Composition Studies activities</li> </ul>																								
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1500 words) (10%)</u></b></p> <p>Note: only one JPS Critical Commentary should be submitted each year. This should include reflection on both of your principal studies.</p>																								
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Critical reflection on your all-round musical and professional development over the course of the year</li> <li>• a rationale for the items in your composition folio</li> <li>• exploration of your goals and plans for the next year of the programme</li> </ul>																								
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	Mode 1	Mode 2	Mode 3																						
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LO2	x																								
LO3	x																								
LO4			x																						
LO5		x	x																						
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on both of your summative folio submissions.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and seminar-based Composition Studies activities. Mid-session, you will receive formative feedback on your work-in-progress from another member of staff in the composition department.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in two mutually constructed feedback exercises with your one-to-one teacher during an agreed lesson in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p>																								

	<p>This feedback, along with other ongoing feedback and tutor reports, provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into Composition Studies class delivery.</p>
<p><b>Recommended Resources</b></p>	<p>See Moodle for additional e-resources.</p> <p>Adler, S. (2016) <i>The study of orchestration</i>, 4<sup>th</sup> edn. New York, NY, United States: WW Norton &amp; Co.</p> <p>Benward, B. and Saker, M. (2014) <i>Music in Theory and Practice Volume 1</i>, 9<sup>th</sup> ed. New York: McGraw-Hill Education.</p> <p>Burkholder, J.P., Grout, D. and Palisca, C. V. (2014) <i>A History of Western Music</i>, 9<sup>th</sup> ed. London: W.W. Norton &amp; Co.</p> <p>Cook, N. (2000). <i>Music: A Very Short Introduction</i>. Oxford: OUP.</p> <p>Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group.</p> <p>Cope, D. (1997) <i>Techniques of the Contemporary Composer</i>. New York: Schirmer Books.</p> <p>Harper-Scott, J.P.E. (2009). <i>An Introduction to Music Studies</i>. Cambridge: Cambridge University Press.</p> <p>Herbert, T. (2012). <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> ed. London: ABRSM.</p> <p>Hugill, A. (2012) <i>The Digital Musician</i>. Oxon: Routledge.</p> <p>Gould, E. (2010) <i>Behind bars: The definitive guide to music notation</i>. London, United Kingdom: Faber Music.</p> <p>Kickstein, G. (2009) <i>The Musician's Way: A Guide to Practice, Composition, and Wellness</i>. Oxford: OUP.</p> <p>Llobet, J. R. and Odam, G. (2007). <i>The Musician's Body: A Maintenance Manual for Peak Composition</i>. Aldershot: Ashgate.</p> <p>Sawyer, K. (2008). <i>Group Genius: The Creative Power of Collaboration</i>. Philadelphia: Basic Books.</p> <p>Schoenberg, A. (1999) <i>Fundamentals of Musical Composition</i>. London: Faber and Faber.</p> <p>Pratt, G. (1996). <i>The Dynamics of Harmony: Principles and Practice</i>. Oxford: OUP.</p>

	Rink, J. (2002). <i>Musical Composition: A Guide to Understanding</i> . Cambridge: Cambridge University Press.
<b>Other Relevant Details</b>	<p>Specific assessment requirements for the Composition Portfolio and Composition Studies can be found in the relevant Principal Study Departmental Information section (see Section 4).</p> <p>The number and frequency of student composer commissioning, workshop and performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p>

<b>Module Title</b>	<b>Integrated Music Studies 2</b>		
<b>Brief Description</b>	Building on the skills developed in Integrated Music Studies 1, you will continue to enhance your all-round musicianship, with a particular focus on arranging, directing, and the study of composition and performance practices, past and present.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus (Performance, Composition, JPS) Year II		
<b>Pre-requisites</b>	Pass in BMus Year 1		
<b>Co-requisites</b>	N/A		
<b>Anti-Requisites</b>	N/A		
<b>Maximum number of Students</b>	As per programme	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Musicianship Seminars	2	20	40
Research Seminars	1	4	4
Conducting Workshops	1	4	4
Lectures	1	12	12
Independent Study			240
Total Notional Student Effort			<b>300</b>
<b>Module Co-ordinator</b>	Dr Colin Broom and Dr Brianna Robertson-Kirkland		
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To extend your musicianship skills and build your confidence in applying these skills in a variety of contexts.</li> <li>• To encourage creative exploration of tonality, texture and form through arranging, composition and performance.</li> <li>• To stimulate critical discussion and debate on performance and compositional practices, past and</li> </ul>		

	<p>present.</p> <ul style="list-style-type: none"> <li>To strengthen understanding of the relationships between musical theory and practice, in your own and others' practice.</li> </ul>
<b>Module Content</b>	<p>The small-group seminars act as a locus for the development of your musicianship in this module. During these classes you will explore a variety of techniques and concepts to enhance your all-round musicianship. Through activities such as listening, score-reading, debate and peer review of work-in-progress you will encounter new repertoire and techniques to inform all aspects of your assessment tasks.</p> <p>Through practical workshops in conducting you will develop your confidence in leading ensembles, both in rehearsal and performance.</p> <p>The lecture series focusses on a range of issues in performance and composition practice, past and present. These lectures support your contextual understanding of repertoire and techniques covered in the seminars, and reinforce your understanding of research methods in music.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Apply research skills to support discussion and debate around issues of performance and compositional practice/s, past and present
<b>LO2</b>	Apply broad knowledge and understanding of melody, rhythm, harmony, texture and form to produce creative outputs
<b>LO3</b>	Demonstrate secure musicianship skills in variety of contexts, include aural transcription, analysis, critical listening, and score-reading.
<b>LO4</b>	Demonstrate confidence and secure musicianship and communication skills when leading a small ensemble
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>25% (LO2, 4)  <b>Arranging for Ensemble Project</b></p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>Secure understanding of harmonic function</li> <li>Imaginative exploration of harmony and texture</li> <li>Idiomatic writing for the instruments/voices</li> <li>Accuracy and attention to detail in the notation of a score and parts</li> <li>Clear and confident leadership of the ensemble in performance</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>25% (LO3)  <b>Observation of Working Practice</b></p>

	Your contribution and progress during seminars will be assessed on an ongoing basis. The final mark and feedback for this component will be agreed in a mutually-constructed feedback tutorial with your seminar tutor.
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Participation and engagement in class activities</li> <li>• Evidence of independent study and critical thinking in preparation for classes</li> <li>• Evidence of emerging musical leadership</li> <li>• Attention to detail in aural transcription, analysis and critical listening</li> <li>• Emerging critical understanding of the relationship between sound, notation and performance, both historically and present</li> <li>• Clear verbal communication</li> </ul>
<b>Assessment 3, Type and Weighting</b>	You will be assessed through: <p>25% (LO1)</p> <p><b>Portfolio of research and writing</b></p> <p>Comprised of two research tasks set during the year. See the module briefing paper for details.</p>
<b>Assessment Criteria for Assessment 3</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of independent research and selection and synthesis of information appropriate to the topic</li> <li>• Critical understanding of issues in musicology, analysis and/ or performance</li> <li>• Effective expression of points in a clear and well-organised manner</li> <li>• Accurate references to appropriate sources</li> </ul>
<b>Assessment 4, Type and Weighting</b>	You will be assessed through: <p>25% (LO1, 2)</p> <p><b>Portfolio of compositions</b></p>
<b>Assessment Criteria for Assessment 4</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Creative application of innovative techniques</li> <li>• Appropriate text-setting</li> <li>• Effective handling of musical materials and form</li> <li>• Idiomatic writing for the instruments/voices</li> <li>• Accurate and detailed notation</li> </ul>

Alignment of Assessments and Learning Outcomes		Assessment 1	Assessment 2	Assessment 3	Assessment 4
	LO1			X	X
	LO2	X			X
	LO3		X		
	LO4	X			
<b>Feedback</b>	<p>You will receive ongoing verbal feedback during the seminars and written formative feedback on interim submissions of your portfolio tasks.</p> <p>You will receive written reports on the summative submission of your portfolio.</p> <p>The Observation of Working Practice grade and feedback will be discussed by you and your tutor in a tutorial at the end of the year. At this meeting, you will discuss your progress, agree a mark and develop a feedback report together.</p>				
<b>Recommended Resources</b>	<p>See Moodle for additional electronic resources.</p> <p>Adler, S. (2016). <i>The Study of Orchestration</i>, 4<sup>th</sup> ed. New York: W. W. Norton &amp; Co.</p> <p>Auner, J. (2013). <i>Music in the Twentieth and Twenty-First Centuries</i>. London: Norton</p> <p>Benward, B. and Saker, M. (2014) <i>Music in Theory and Practice Volume 1</i>, 9<sup>th</sup> ed. New York: McGraw-Hill Education.</p> <p>Burkholder, J.P., Grout, D. and Palisca, C. V. (2014) <i>A History of Western Music</i>, 9<sup>th</sup> ed. London: W.W. Norton &amp; Co.</p> <p>Halfyard, J. (ed). (2007) <i>Berio's Sequenzas: essays on performance, Composition and Analysis</i>. Aldershot: Ashgate</p> <p>Herbert, T. (2012). <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> ed. London: ABRSM.</p> <p>Lloyd, W. and Terry, P. (1993). <i>Rehearse, Direct and Play: A Student's Guide to Group Music Making</i>. London: Musonix.</p> <p>McElheran, B. (2005). <i>Conducting Technique: For Beginners and Professionals</i>. Oxford: OUP.</p> <p>Pratt, G. (1996). <i>The Dynamics of Harmony: Principles and Practice</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Ross, A. (2009). <i>The Rest is Noise: Listening to the Twentieth Century</i>. London: Harper Perennial</p> <p>Smith Brindle, R. (1987) <i>The New Music: the Avant-Garde since 1945</i>, 2<sup>nd</sup> ed. Oxford: OUP</p> <p>Whittall, A (2003). <i>Exploring Twentieth-Century Music: Tradition and Innovation</i>. Cambridge: CUP.</p>				



<b>Other Relevant Details</b>	N/A
<b>Next Steps</b>	Core modules: Researching Music and Culture, or Special Repertoire Topic You may also wish to consider options in areas of Arranging, Orchestration, Composition or Conducting.

<b>Module Title</b>	<b>Jazz Theory and Composition 2</b>		
<b>Brief Description</b>	This module aims to develop an integrated understanding of the preparation and performance of jazz composition		
<b>Level</b>	8		
<b>Credit Rating</b>	20 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Jazz 2 <hr/>		
<b>Pre-requisites</b>	Jazz Theory & Composition 1		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	All of BMus Jazz 2	<b>Minimum number of Students</b>	n/a
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Seminars	2	19	38
Independent Study	-	-	162
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Mario Caribe		
<b>Module Aims</b>	This module aims to further develop an integrated understanding of jazz theory as it relates to composition and performance		
<b>Module Content</b>	The areas of study will be: <ul style="list-style-type: none"> <li>• Free composition</li> <li>• Arranging</li> <li>• Jazz Harmony</li> <li>• Presentation and notation skills using notation software</li> <li>• Sight-reading</li> <li>• Improvisation</li> </ul>		
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:		
<b>LO1</b>	Demonstrate an ability to compose, arrange, notate and present original jazz compositions for performance.		

<b>LO2</b>	Analyse, describe and use advanced harmonic vocabulary, including: substitute dominant chords, subdominant minor harmony, modal interchange, diminished chords (in turnarounds) and special function dominant seventh chords			
<b>LO3</b>	Demonstrate a working understanding of a range of jazz compositional devices and techniques			
<b>LO4</b>	Rehearse effectively and critically evaluate with some precision a performance of your own work by you and your peers, thus further refining the performance.			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  60% A <b>Composition</b> of approx. 6-8 minutes in duration (incl. improvisation), scored for combinations of 2-5 brass/woodwind instruments plus rhythm section; rehearsed, performed & recorded in class.			
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• clear harmonic direction and sophisticated harmony</li> <li>• use of both parallel and contrapuntal, contemporary writing for combinations of 2-5 brass/woodwind instruments</li> <li>• emerging stylistic understanding</li> <li>• the use of a range of meters, incl. irregular meter</li> <li>• a clearly notated &amp; presented score</li> <li>• a confident and effective rehearsal</li> <li>• an emerging ability to communicate the beat, cues and other musical aspects through gesture</li> </ul>			
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  <b>Viva examination</b> <ul style="list-style-type: none"> <li>• 40%</li> </ul>			
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for an ability to: <ul style="list-style-type: none"> <li>• Recognize Modal Interchange in application to classic jazz standards and original compositions.</li> <li>• Analyse classic chord progressions determining where the Modal Interchange has occurred, using terminology, brackets and arrows.</li> <li>• Identify extended dominants, and analyse them using parenthesis and arrows.</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2	
	LO1	x		
	LO2	x	x	
	LO3	x	x	
	LO4	x		
<b>Feedback</b>	On-going verbal feedback delivered by tutors and peers throughout course and written reports with grades for both assessments			

<b>Recommended Resources</b>	Goldstein, G. (1982) <i>Jazz Composers' Companion</i> (London: Music Sales) Levine, Mark (1995) <i>The Jazz Theory Book</i> (Los Angeles: Sher Music) Steinel, Mike (2005) <i>Building a Jazz Vocabulary: A Resource for Learning Jazz Improvisation</i> (Milwaukee: Hal Leonard) Berliner, Paul F. (1994) <i>Thinking in Jazz: The Infinite Art of Improvisation</i> (Chicago: Chicago UP)
<b>Other Relevant Details</b>	None
<b>Next Steps</b>	Jazz Theory & Composition 3

<b>Module Title</b>	<b>Jazz History through Performance 2</b>			
<b>Brief Description</b>	This module is designed to extend and deepen the student's understanding of the history of jazz and the various performance practices therein.			
<b>Level</b>	8			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Jazz 2 <hr/>			
<b>Pre-requisites</b>	Jazz History through Performance 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BMus Jazz 2	<b>Minimum number of Students</b>	n/a	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Seminars		2	15	30
Independent Study		c. 4	18	70
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Chris Greive			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• further develop students' critical and discursive skills in the study of jazz performance history within a variety of styles</li> <li>• enhance students' historical understanding of specific issues in jazz performance history and theory</li> </ul>			
<b>Module Content</b>	Seminars, video representation, debate and performances exploring the history of Jazz and its main stylistic changes, from its evolution through Charles Mingus through The 2 <sup>nd</sup> Chicago School, The Modern Pianists, Jazz Rock, Big Bands of the 60s, 70s and 80s Soul Jazz, ECM, Fusion, Brazilian, Third Stream, Latin & World Jazz.  Four broad topics will be covered: <ol style="list-style-type: none"> <li>a) history of ideas in Jazz performance</li> <li>b) historically informed performance</li> <li>c) transitions in Jazz history</li> </ol>			

	d) current issues in stylistic performance			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Apply research skills in identifying and discussing key issues, concepts and historiographic processes specific to specific eras and styles of Jazz performance			
<b>LO2</b>	Demonstrate a developed understanding of good academic practice in the structure, expression and referencing of written work			
<b>LO3</b>	Employ nuanced listening skills in the development of transcription and stylistic performance skills			
<b>LO4</b>	Articulate and critically evaluate the outcomes of your musical decisions and learning process			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  A <b>written assignment</b> of 2,500 words (35%)			
<b>Assessment Criteria for Assessment 1</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• an understanding of key issues, concepts and historiographic processes within Jazz performance history [LO1]</li> <li>• ability to research, select and use information from a variety of sources to support your arguments [LO1]</li> <li>• ability to structure your essay logically and express yourself clearly in writing [LO2]</li> <li>• awareness of good academic practice in referencing [LO2]</li> </ul>			
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  A <b>performance</b> of a recorded solo (verbatim) with <b>viva voce</b> (65%)			
<b>Assessment Criteria for Assessment 2</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• an ability to transcribe and recreate a specific style of improvisation from Jazz performance history, according to harmonic, chordal and linear approaches [LO3]</li> <li>• extended stylistic improvisation and performance of your transcription (capturing nuances within the original recording) [LO3]</li> <li>• a developing ability to discuss and critically evaluate your musical learning journey in choosing, preparing and realising your transcription [LO4]</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2	
	LO1	x		
	LO2	x		
	LO3		x	
	LO4		x	

<b>Feedback</b>	You will receive on-going feedback via your tutor's comments. You will also receive written reports for each assessment mode.
<b>Recommended Resources</b>	<p>Alkyl, F. <i>Downbeat: the Great Jazz Interviews: A 75th Anniversary Anthology</i>. New York: Hal Leonard, 2009.</p> <p>Berliner, P. <i>Thinking in Jazz: the Infinite Art of Improvisation</i>. Chicago: University of Chicago, 1994.</p> <p>Carr, I. <i>Keith Jarrett: The Man and His Music</i>. Cambridge, MA.: Da Capo, 1991.</p> <p>Giddens, G. and Deveaux, S. <i>Jazz</i>. New York: Norton, 2009.</p> <p>Meadows, E. S. <i>Jazz scholarship and pedagogy: a research and information guide</i>. New York: Routledge, 2006.</p> <p>Nicholson, S. <i>Jazz: the 1980s Resurgence</i>. Cambridge, MA.:Da Capo, 1995.</p> <p>Small, M. &amp; Taylor, A. <i>Masters of Music: Conversations with Berklee Greats</i>. Berklee: Berklee Press, 1999.</p> <p>Tirro, F. <i>Jazz: A History</i>. New York: Norton, 1993.</p> <p>Walser, R. <i>Keeping Time: Readings in Jazz History</i>. Oxford: OUP, 1999.</p> <p>Tucker, M. <i>Jan Garbarek: Deep Song</i>. Hull: Hull Academic Press, 1999.</p> <p>See Moodle for additional reading and listening resources.</p>
<b>Other Relevant Details</b>	none
<b>Next Steps</b>	Jazz Research & Transcription 1

<b>Module Title</b>	<b>Creative Skills in Traditional Music 2</b>		
<b>Brief Description</b>	Building on the skills developed in Creative Skills in Traditional Music 1, you will study an expanded range of theoretical and creative musicianship in a contemporary Scottish folk/traditional ensemble context.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2 (Traditional Music, Traditional Music - Piping) <hr/>		
<b>Pre-requisites</b>	Creative Skills (Trad) 1		
<b>Co-requisites</b>	N/a		
<b>Anti-Requisites</b>	N/a		
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Seminars (whole cohort)	1	16	16
Tutorials (individual or small groups or combination)	15 min (1:1) or	16	up to 16
Independent Study	c. 8.5	20	168
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	David Milligan		
<b>Module Aims</b>	This module aims to help you develop an integrated understanding of form, structure, instrumentation, orchestration and harmony in Scottish traditional music and to further internalize your ability to apply it in a range of contemporary, creative, collaborative, practical and performed contexts. This includes nurturing of directorial skills and engaging creatively with other genres, such as jazz, pop and western art music.		
<b>Module Content</b>	The areas of study will be:		



	<p><b>HARMONY</b></p> <p>Applying functional harmony to traditional Scottish music and song.</p> <p><b>PRACTICAL SKILLS</b></p> <p>Score and part writing; notation; Sibelius/scoring software; how to rehearse; musical direction and conducting.</p> <p><b>COMPOSITION &amp; ARRANGING</b></p> <p>Idiomatic characteristics of tune-writing; orchestration; improvisation; connecting with other genres and styles.</p> <p><b>The above learning outcomes and skills will be developed through coursework involving four compositions:</b></p> <p><i>Solo on double-staved instrument;</i>  <i>Trio;</i>  <i>Quartet;</i>  <i>Large scale ensemble (8+ instruments).</i></p> <p><b>For assessment of the above, the following will require to be submitted:</b></p> <ol style="list-style-type: none"> <li>1. A high-quality recording of one composition (<i>not solo</i>)</li> <li>2. A full score in Sibelius for each of the four compositions</li> <li>3. A single part (to be designated by tutor from either Quartet or Large-scale composition) demonstrating that you understand clarity of layout and rehearsal/performance-ready presentation; and a handwritten lead-sheet or cheat-sheet for MD or accompanist.</li> <li>4. One commentary of <u>1,000</u> words, reflecting on your decisions and process with regard to all four pieces: compositional &amp; arranging techniques; artistic intentions; and links to traditional roots and wider artistic contexts.</li> </ol> <p>All compositions and supporting documentation may be submitted through Moodle.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate understanding of fundamental orchestration, instrumentation and functional harmony in Scottish traditional music through the creation of new work
<b>LO2</b>	Demonstrate well-developed music notation and documentation skills
<b>LO3</b>	Demonstrate inter-personal skills and musical vocabulary necessary for effective collaboration in a variety of artistic contexts

<b>LO4</b>	Reflect upon your developing compositional approach in relation to traditional Scottish music's stylistic hallmarks and your wider artistic contexts															
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  <b>Continuous observation</b> (LO1, 3) PASS/FAIL															
<b>Assessment Criteria for Assessment 1</b>	Examiners will be assessing developing understanding and application in practice of the following concepts and skills: <ul style="list-style-type: none"> <li>• composing, arranging, orchestrating and scoring for a range of ensembles</li> <li>• idiomatic knowledge of instruments being composed for</li> <li>• preparation of individual scores and parts</li> <li>• musical direction / rehearsal leadership</li> <li>• aural skills</li> </ul>															
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  <b>Composition portfolio</b> (LO1-4) PASS/FAIL															
<b>Assessment Criteria for Assessment 2</b>	Examiners will be assessing: <ul style="list-style-type: none"> <li>• your understanding of orchestration, instrumentation and tonal / chordal harmony</li> <li>• your application of idiomatic compositional and creative techniques in service to above</li> <li>• your ability to link your compositional approach to traditional stylistic hallmarks and wider artistic contexts through reflective analysis</li> <li>• clarity, accuracy and usability of charting and scoring</li> </ul>															
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO4</td> <td></td> <td>X</td> </tr> </tbody> </table>		Mode 1	Mode 2	LO1	X	X	LO2		X	LO3	X	X	LO4		X
	Mode 1	Mode 2														
LO1	X	X														
LO2		X														
LO3	X	X														
LO4		X														
<b>Feedback</b>	Feedback in this module is through lecturer, peer and self review during classes in addition to constructive written feedback from lecturers in response to the above assessment modes.															
<b>Recommended Resources</b>	As directed by the lecturer, the following are recommended:  <i>Jazz Musician's Guide to Creative Practicing</i> (David Berkman)  <i>Jazz Piano Book</i> - Mark Levine															
<b>Other Relevant Details</b>	This module is assessed on a pass/fail basis. You must pass both module assessment modes to pass the module overall.															
<b>Next Steps</b>	As a core elective for Year Three you may wish to take Composition Project (Traditional Music).															

<b>Module Title</b>	<b>Traditional Music Research Portfolio</b>		
<b>Brief Description</b>	This module consolidates the work of Year 1 that developed your understanding of traditional music discourses and contexts into three substantial tasks that build the diversity of your research skills base, your knowledge of the contexts within which you situate your practice, and your ability to		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2 (Traditional Music, Traditional Music - Piping) <hr/>		
<b>Pre-requisites</b>	Concepts in Traditional Music		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Seminars	1	12	12
Mock Presentations	2	3	6
Symposium	2 days	1	16
Tutorials (one-to-one)	15 min. x 2		0.5
Independent Study	7.5	22	165.5
Total Notional Student Effort			<b>200</b>
<b>Module Co-ordinator</b>	Dr Ailie Robertson		
<b>Module Aims</b>	This module provides you with the skills to: <ul style="list-style-type: none"> <li>• widen the range of contexts, concepts and methods through which to develop your evolving traditional arts paradigm</li> <li>• reflect on and engage critically, to a deeper level, with your</li> </ul>		

	<p>own and others' work and experiences</p> <ul style="list-style-type: none"> <li>articulate in greater detail and assurance your practice as a critical and creative artist in a folk/traditional music context</li> </ul> <p>This broadening and deepening of your artistic research experience and critical reflective practice provides the basis for meaningful specialization in the development of your personal traditional arts paradigm at subsequent levels of study.</p>
<b>Module Content</b>	<p>This module consolidates the range of six tasks in Year 1 that developed your understanding of traditional music discourses and contexts into three substantial papers that build the diversity of your research skills base, your knowledge of the contexts within which you situate your practice, and your ability to communicate your findings.</p> <p>The tasks focus on:</p> <ul style="list-style-type: none"> <li>A) <i>historical context</i>, chosen from a set list of topics that interrogate your Principal Study discipline's functional and socio-cultural development in Scottish tradition;</li> <li>B) <i>artistic ethnography</i>, in which you research a chosen player or singer's life and music, transcribe three examples from their playing/singing and perform an analysis of technique and style, culminating in a recording of yourself performing one example in imitation of your subject; and</li> <li>C) <i>comparative analysis</i>, in which you choose an instrument (or voice) which is used in both Scottish traditional music and in the traditional music of another culture. Compare and contrast how this instrument/voice is used in each culture, with reference to style, technique, repertoire, social role, etc.</li> </ul> <p>These three tasks will allow you to:</p> <ul style="list-style-type: none"> <li>understand a wider range of contexts and research methods that influence your practice and the field of traditional music within which you operate</li> <li>develop your ideas as a critical and creative artist and move towards your own traditional arts paradigm</li> <li>use multimedia resources to articulate your findings fluently to a live audience of peers</li> <li>take risks and experiment in a non-judgemental environment</li> </ul> <p>Your work culminates in a multimedia performance presentation of 10 minutes plus Q&amp;A, and the submission of documentation that interrogates your three chosen research foci and communicates your findings.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:

<b>LO1</b>	Demonstrate an emerging ability to engage critically and autonomously with a range of contexts, concepts and methods through which to develop your evolving traditional arts practice															
<b>LO2</b>	Reflect upon your traditional arts practices in relation to wider artistic, historical and socio-cultural parameters															
<b>LO3</b>	Communicate effectively within a defined set of written and oral parameters															
<b>LO4</b>	Demonstrate secure academic practice															
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  <b>ePortfolio</b> (LO1, 3-4) PASS/FAIL															
<b>Criteria for Assessment 1</b>	Examiners will be assessing: <ul style="list-style-type: none"> <li>• your knowledge and understanding of a widening range of Scottish folk/traditional music contexts relevant to your practice;</li> <li>• your understanding and application of a broadening range of methods in idiomatic practice-based research;</li> <li>• your ability to organise, document and evaluate your work in ePortfolio format;</li> <li>• your standard of academic practice, including evidence-based argumentation, knowledge and use of key source materials, and referencing.</li> </ul>															
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  <b>Presentation</b> (LO2-3) PASS/FAIL															
<b>Criteria for Assessment 2</b>	Examiners will be assessing: <ul style="list-style-type: none"> <li>• Your ability to communicate the aims, context, methods and findings of one chosen research task live to an audience of peers;</li> <li>• Your facility with multimedia presentation tools in support of the above;</li> <li>• Your ability to respond knowledgeably and productively in response to the questioning of others;</li> <li>• Your time-keeping ability.</li> </ul>															
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> </tr> <tr> <td>LO3</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO4</td> <td>X</td> <td></td> </tr> </tbody> </table>		Mode 1	Mode 2	LO1	X		LO2		X	LO3	X	X	LO4	X	
	Mode 1	Mode 2														
LO1	X															
LO2		X														
LO3	X	X														
LO4	X															
<b>Feedback</b>	Feedback in this module is through lecturer, peer and self-evaluation during classes in addition to constructive written feedback from lecturers in response to the above assessment modes.															

<b>Recommended Resources</b>	As directed by the module co-ordinator and/or other lecturers.
<b>Other Relevant Details</b>	This module is assessed on a pass/fail basis. You must pass both module assessment modes to pass the module overall.
<b>Next Steps</b>	Traditional Music Research Project

<b>Module Title</b>	<b>Music Leadership</b>		
<b>Brief Description</b>	This module continues to develop your professional skillset by enhancing your understanding of audiences in a range of music performance and participatory contexts. You will explore strategies for communicating, programming, and performing with and for a variety of non-specialist audiences. You will also participate in a placement enabling you to apply and reflect on your skills in practice.		
<b>SCQF Level</b>	8		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus Year 2 (all pathways)		
<b>Pre-requisites</b>	Successful completion of BMus Year 1		
<b>Co-requisites</b>	N/A		
<b>Anti-Requisites</b>	N/A		
<b>Maximum number of Students</b>	BMus 2 cohort	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Lectures	1	6	6
Seminars and Workshops	1	9	9
Work-based learning	3	1	3
Self-directed study and group work			84
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Elizabeth Jenkinson		
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>▪ To develop your understanding of non-specialist audiences in formal and informal settings</li> <li>▪ To encourage flexible and imaginative approaches to working with diverse audiences and participants</li> <li>▪ To develop your confidence and communication skills for a range of performance and participatory arts environments</li> </ul>		

	<ul style="list-style-type: none"> <li>To increase awareness of issues of equality and diversity</li> </ul>	
<b>Module Content</b>	The lecture series will introduce current professional practice, ethical issues and case-studies. Workshops will explore the challenges of working as musicians in a range of participatory contexts, primarily care homes and other healthcare settings, and education. These sessions will introduce you to techniques and approaches in participatory arts practice, providing support and feedback on your placement planning. You will be encouraged to think imaginatively and critically about the relationship/s between musicians and their audiences.	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
<b>LO1</b>	Employ current music workshopping strategies appropriate to a defined community context to devise a participatory activity	
<b>LO2</b>	Work effectively as part of a musical team to deliver the activity	
<b>LO3</b>	Reflect on your own leadership qualities and situate your skills in relation to your professional development	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p style="text-align: center;"><b>Group delivery of a participatory activity and supporting reflective commentary (1000 words)</b> <b>Pass/Fail (LO 1, 2, 3)</b></p>	
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>An appropriately designed, structured and paced activity with a clear participatory element that shows awareness of participants' needs [LO1]</li> <li>Effective use of musical materials [LO1]</li> <li>Effective and balanced teamwork [LO2]</li> <li>Clear musical, verbal and non-verbal communication within the group in delivering the activity [LO2]</li> <li>An ability to reflect upon and synthesise experiences in relation to your own professional development planning [LO3]</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		
	Assessment 1	
	LO1	X
	LO2	X
	LO3	X
<b>Feedback</b>	<p>You will receive regular formative feedback on your project development during the seminars/ workshops. Here you will engage in peer feedback and discussion to inform your approach.</p> <p>You will receive a written feedback report on your presentation and reflective commentary.</p>	



<b>Recommended Resources</b>	<p>Higgins, L. (2012). <i>Community Music: In Theory and in Practice</i>. Oxford, OUP.</p> <p>Leak, G. (2003). <i>Performance Making: A Manual for Music Workshops</i>. NSW: Currency Press.</p> <p>Small, C. (1998). <i>Musicking: The Meanings of Performing and Listening</i>. Connecticut: Wesleyan University Press.</p> <p>See Moodle for additional resources.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>Freelance Musician Teaching Musician Community Music</p>

## **Level Three (Core)**

<b>Module Title</b>	<b>Composition 3</b>		
<b>Brief Description</b>	In this 60 credit core module you will continue to develop your personal compositional voice through in-depth study of technical and aesthetic aspects. Your individual lessons will continue to be a focal point for your technical and creative development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	60 SCQF Credits / 30 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) Year 3 <hr/>		
<b>Pre-requisites</b>	Pass in Composition 2		
<b>Co-requisites</b>	Interdisciplinary Composition Project		
<b>Anti-Requisites</b>	none		
<b>Maximum number of Students</b>	12	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson	1.5	27	40.5
Composition Studies (Classes and Workshops)	c. 25% of notional student effort		
Independent study	c. 70% of notional student effort		
<b>Total Notional Student Effort</b>			<b>600</b>
<b>Module Co-ordinator</b>	<b>Head of Composition</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• nurture advanced skills in critically-informed composition</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the development of creativity and solving of musical problems</li> </ul>		

	<ul style="list-style-type: none"> <li>• encourage a professional attitude in and around your practice as a musician</li> <li>• provide proto-professional opportunities for artistic development.</li> <li>• provide opportunities to develop and realise creative projects in a group.</li> <li>• encourage deep reflection on your professional development.</li> </ul>
<b>Module Content</b>	<p>Through your individual composition lessons, you will be guided towards developing a range of compositional skills, enabling you to develop your creativity and solve musical challenges. The specific content of these lessons will be negotiated in consultation with your tutor, taking into account your individual needs and the assessment requirements for the Composition Folio.</p> <p>You will participate in a range of Composition Studies classes delivered through the Composition Department, including classes in live electronics. You will work with students from other pathways and levels of study in this context, and participate in rehearsals and workshops of your pieces. The Composition Forum includes a programme of staff and invited composers as speakers and acts as a locus for discussion and debate on professional practice.</p> <p>Your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance with a different teacher or in an instrument/voice), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your critical commentary should include reflections on how this split tuition has enhanced your principal study.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Compose with assured technical skill
<b>LO2</b>	Demonstrate creativity and imagination in exploring and developing musical ideas
<b>LO3</b>	Employ assured presentation skills in the preparation of scores and parts.
<b>LO4</b>	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Composition Folio 90%</u></b></p>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• satisfactory technical ability in the handling of musical</li> </ul>

	<p>resources and structure</p> <ul style="list-style-type: none"> <li>• musical ideas explored with creativity and imagination</li> <li>• competent command of notation and other presentational conventions</li> </ul>																								
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Composition Studies Tasks and Reports (pass/fail)</b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Composition Studies elements will be scrutinised by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																								
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> <li>• Active and sustained engagement in Composition Studies activities</li> </ul>																								
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1500 words) (10%)</u></b></p>																								
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Critical reflection on your all-round musical and professional development over the course of the year</li> <li>• a rationale for the items in your composition folio</li> <li>• exploration of your goals and plans for the next year of the programme</li> </ul>																								
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	Mode 1	Mode 2	Mode 3																						
LO1	x																								
LO2	x																								
LO3	x																								
LO4			x																						
LO5		x	x																						
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on both of your summative folio submissions. Mid-session, you will receive formative feedback on your work-in-progress from another member of staff in the composition department.</p> <p><b>Ongoing Feedback</b></p>																								

	<p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and seminar-based Composition Studies activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in two mutually constructed feedback exercises with your one-to-one teacher during an agreed lesson in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>This feedback, along with other ongoing feedback and tutor reports, provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into Composition Studies class delivery.</p>
<p><b>Recommended Resources</b></p>	<p>See Moodle for additional e-resources.</p> <p>Adler, S. (2016) <i>The study of orchestration</i>, 4<sup>th</sup> edn. New York, NY, United States: WW Norton &amp; Co.</p> <p>Benward, B. and Saker, M. (2014) <i>Music in Theory and Practice Volume 1</i>, 9<sup>th</sup> ed. New York: McGraw-Hill Education.</p> <p>Burkholder, J.P., Grout, D. and Palisca, C. V. (2014) <i>A History of Western Music</i>, 9<sup>th</sup> ed. London: W.W. Norton &amp; Co.</p> <p>Cook, N. (2000). <i>Music: A Very Short Introduction</i>. Oxford: OUP.</p> <p>Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group.</p> <p>Cope, D. (1997) <i>Techniques of the Contemporary Composer</i>. New York: Schirmer Books.</p> <p>Harper-Scott, J.P.E. (2009). <i>An Introduction to Music Studies</i>. Cambridge: Cambridge University Press.</p> <p>Herbert, T. (2012). <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> ed. London: ABRSM.</p> <p>Hugill, A. (2012) <i>The Digital Musician</i>. Oxon: Routledge.</p> <p>Gould, E. (2010) <i>Behind bars: The definitive guide to music notation</i>. London, United Kingdom: Faber Music.</p>

	<p>Kickstein, G. (2009) <i>The Musician's Way: A Guide to Practice, Composition, and Wellness</i>. Oxford: OUP.</p> <p>Llobet, J. R. and Odam, G. (2007). <i>The Musician's Body: A Maintenance Manual for Peak Composition</i>. Aldershot: Ashgate.</p> <p>Sawyer, K. (2008). <i>Group Genius: The Creative Power of Collaboration</i>. Philadelphia: Basic Books.</p> <p>Schoenberg, A. (1999) <i>Fundamentals of Musical Composition</i>. London: Faber and Faber.</p> <p>Pratt, G. (1996). <i>The Dynamics of Harmony: Principles and Practice</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Composition: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p>
<b>Other Relevant Details</b>	<p>Specific assessment requirements for the Composition Portfolio and Composition Studies can be found in the relevant Principal Study Departmental Information section (see Section 4).</p> <p>The number and frequency of student composer commissioning, workshop and performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p>

<b>Module Title</b>	<b>Performance 3</b>		
<b>Brief Description</b>	In this 60 credit core module you will continue to develop your principal study through critical exploration of your practice. Your individual lessons will continue to be a focal point for your technical and expressive development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	60 SCQF Credits / 30 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3 (Performance, Jazz, Traditional Music, Traditional Music - Piping)		
<b>Pre-requisites</b>	Pass in Performance 2		
<b>Co-requisites</b>	Ensemble Musician 1		
<b>Anti-Requisites</b>			
<b>Maximum number of Students</b>	As per prog.	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
<b>One-to-one Principal Study Lesson</b>	1.5 <sup>8</sup>	27	40.5
<b>Performance Studies classes, rehearsals and performances</b>	c. 25% of notional student effort		
<b>Independent practice</b>	c. 70% of notional student effort		
Total Notional Student Effort			<b>600</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Performance Department</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster a high degree of technique and expression in Principal Study and a range of skills to support the Principal Study</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> </ul>		

<sup>8</sup> By mutual agreement, one-to-one time may be 'pooled' or split to enable flexibility.



	<ul style="list-style-type: none"> <li>• develop a knowledge base that supports understanding and facilitates the solving of musical problems</li> <li>• enable students to learn from participation in a range of artistic activities, internal and external</li> <li>• foster attitudes and skills in co-operation and collaboration</li> <li>• enable students to pursue and sustain fulfilling lifelong learning</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance a different genre or technique), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your critical commentary should include reflections on how this split tuition has enhanced your principal study.</p> <p>Performance Studies classes<sup>9</sup>, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Perform with assured technical ability in the preparation and execution of solo and/or ensemble performance
<b>LO2</b>	Use expressive and interpretative skills to project an emerging musical personality
<b>LO3</b>	Employ stagecraft skills appropriate to the principal study with confidence
<b>LO4</b>	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate secure professional skills in both self-directed and corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	You will be assessed through:

<sup>9</sup> See Section 4 (departmental information) for indicative content.

	<p><b><u>Performance A (45% or 90% in Traditional Music)</u></b>  <b><u>Performance B (45% or PASS/FAIL in Traditional Music)</u></b></p> <p>Performance A (normally the 'end-of-session recital') will normally involve a Specialist External Assessor. Performance B will be internally assessed.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• satisfactory technical ability</li> <li>• Some creativity and imagination in expression and interpretation</li> <li>• A satisfactory command of stage craft and appropriate performance conventions</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Performance Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Performance Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Performance Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 1500 words) (10%)</u></b></p>
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• reflection on your all-round musical development</li> <li>• critical evaluation of your progress during the year</li> <li>• a rationale for your repertoire choices</li> <li>• exploration of your aims for the next year of the programme</li> </ul>

<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th>LO</th> <th>Mode 1</th> <th>Mode 2</th> <th>Mode 3</th> <th>Mode 4</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>2</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>3</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>4</td> <td></td> <td></td> <td></td> <td>x</td> </tr> <tr> <td>5</td> <td></td> <td></td> <td>x</td> <td>x</td> </tr> </tbody> </table>	LO	Mode 1	Mode 2	Mode 3	Mode 4	1	x	x			2	x	x			3	x	x			4				x	5			x	x
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<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. In the Traditional Music pathway, these events comprise your Performance B assessment. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback (or when the two are combined, as in the Traditional Music pathway), provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your performance studies classes.</p>																														
<b>Recommended Resources</b>	<p>All departmental information will be available on Moodle or your Departmental Portal. Some Performance Studies activities (e.g. Performance Classes) will be supported through video recordings and online fora.</p>																														
<b>Other Relevant Details</b>	<p>The number and frequency of performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract. The Student Contract will also note the percentage weightings of Performance A and B (see above). Choice of repertoire for Performance A will be agreed by the student in consultation with their teacher and ratified by the HoD, with reference to the level-specific departmental/ discipline assessment requirements.</p>																														

<b>Module Title</b>	<b>JPS Performance 3</b>		
<b>Brief Description</b>	In this 40 credit core module you will continue to develop your principal study through critical exploration of your practice. Your individual lessons will continue to be a focal point for your technical and expressive development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3 (JPS)		
<b>Pre-requisites</b>	B3 or higher in JPS Performance 2		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	As per prog.	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
<b>One-to-one Principal Study Lesson</b>	1. <sup>10</sup>	27	27
<b>Performance Studies classes, rehearsals and performances</b>	c. 25% of notional student effort		
<b>Independent practice</b>	c. 70% of notional student effort		
<b>Total Notional Student Effort</b>			<b>400</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Performance Department</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster a high degree of technique and expression in Principal Study and a range of skills to support the Principal Study</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the solving of musical problems</li> </ul>		

<sup>10</sup> By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> <li>enable students to learn from participation in a range of artistic activities, internal and external</li> <li>foster attitudes and skills in co-operation and collaboration</li> <li>enable students to pursue and sustain fulfilling lifelong learning</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Performance Studies classes<sup>11</sup>, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Perform with assured technical ability in the preparation and execution of solo and/or ensemble performance
<b>LO2</b>	Use expressive and interpretative skills to project an emerging musical personality
<b>LO3</b>	Employ stagecraft skills appropriate to the principal study with confidence
<b>LO4</b>	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate secure professional skills in both self-directed and corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (45% or 90% in Traditional Music)</u></b>  <b><u>Performance B (45% or PASS/FAIL in Traditional Music)</u></b></p> <p>Performance A (normally the 'end-of-session recital') will normally involve a Specialist External Assessor. Performance B will be internally assessed.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>

<sup>11</sup> See Section 4 (departmental information) for indicative content.

<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• satisfactory technical ability</li> <li>• Some creativity and imagination in expression and interpretation</li> <li>• A satisfactory command of stage craft and appropriate performance conventions</li> </ul>																														
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Performance Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Performance Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																														
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Performance Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>																														
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 2000 words) (10%)</u></b></p> <p>Note: only one JPS Critical Commentary should be submitted each year. This should include reflection on both of your principal studies.</p>																														
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• reflection on your all-round musical development</li> <li>• critical evaluation of your progress during the year</li> <li>• a rationale for your repertoire choices</li> <li>• exploration of your aims for the next year of the programme</li> </ul>																														
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<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. In the Traditional Music pathway, these events comprise your Performance B assessment. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback (or when the two are combined, as in the Traditional Music pathway), provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your performance studies classes.</p>
<b>Recommended Resources</b>	<p>All departmental information will be available on Moodle or your Departmental Portal. Some Performance Studies activities (e.g. Performance Classes) will be supported through video recordings and online fora.</p>
<b>Other Relevant Details</b>	<p>The number and frequency of performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract. The Student Contract will also note the percentage weightings of Performance A and B (see above). Choice of repertoire for Performance A will be agreed by the student in consultation with their teacher and ratified by the HoD, with reference to the level-specific departmental/discipline assessment requirements.</p>

<b>Module Title</b>	<b>JPS Conducting 3</b>			
<b>Brief Description</b>	In this 40 credit core module you will continue to develop your conducting through critical exploration of your practice. Your individual lessons will continue to be a focal point for your technical and expressive development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.			
<b>SCQF Level</b>	9			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3 (JPS)			
<b>Pre-requisites</b>	B3 or higher in JPS Conducting 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	As per prog.	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
<b>One-to-one Principal Study Lesson</b>		1. <sup>12</sup>	27	27
<b>Performance Studies classes, rehearsals and performances</b>	c. 25% of notional student effort			
<b>Independent practice</b>	c. 70% of notional student effort			
<b>Total Notional Student Effort</b>				<b>400</b>
<b>Module Co-ordinator</b>	<b>Conducting Coordinator</b>			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster a high degree of technique and expression in Conducting and a range of complementary skills to support this Principal Study</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the solving of musical problems</li> </ul>			

<sup>12</sup> By agreement, this time may be 'pooled' to enable longer group lessons.



	<ul style="list-style-type: none"> <li>• enable students to learn from participation in a range of artistic activities, internal and external</li> <li>• foster attitudes and skills in co-operation and collaboration</li> <li>• enable students to pursue and sustain fulfilling lifelong learning</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Conducting Studies classes<sup>13</sup>, rehearsals and performances all support your individual development. These group-based activities may include analysis and repertoire classes, workshops, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific content of your Conducting Studies programme will be determined by the needs of the cohort, by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensemble workshops).</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Conduct with assured technical ability in the preparation and execution of repertoire
<b>LO2</b>	Use expressive and interpretative skills to project an emerging musical personality
<b>LO3</b>	Employ stagecraft skills appropriate to the principal study with confidence
<b>LO4</b>	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate secure professional skills in both self-directed and corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (45%)</u></b> <b><u>Performance B (45%)</u></b></p> <p>Performance A (normally the 'end-of-session recital') will normally involve a Specialist External Assessor. Performance B will be internally assessed.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• satisfactory technical ability</li> </ul>

<sup>13</sup> See Section 4 (departmental information) for indicative content.

	<ul style="list-style-type: none"> <li>• Some creativity and imagination in expression and interpretation</li> <li>• A satisfactory command of stage craft and appropriate presentation conventions</li> </ul>																														
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Conducting Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Conducting Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Conducting Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																														
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Conducting Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>																														
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Critical Commentary (minimum 2000 words) (10%)</u></b></p> <p>Note: only one JPS Critical Commentary should be submitted each year. This should include reflection on both of your principal studies.</p>																														
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• reflection on your all-round musical development</li> <li>• critical evaluation of your progress during the year</li> <li>• a rationale for your repertoire choices</li> <li>• exploration of your aims for the next year of the programme</li> </ul>																														
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th>LO</th> <th>Mode 1</th> <th>Mode 2</th> <th>Mode 3</th> <th>Mode 4</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>2</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>3</td> <td>x</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>4</td> <td></td> <td></td> <td></td> <td>x</td> </tr> <tr> <td>5</td> <td></td> <td></td> <td>x</td> <td>x</td> </tr> </tbody> </table>	LO	Mode 1	Mode 2	Mode 3	Mode 4	1	x	x			2	x	x			3	x	x			4				x	5			x	x
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1	x	x																													
2	x	x																													
3	x	x																													
4				x																											
5			x	x																											
<b>Feedback</b>	<b>Written Feedback</b>																														

	<p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback, provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your Conducting Studies classes.</p>
<b>Recommended Resources</b>	All departmental information will be available on Moodle or your Departmental Portal. Some Conducting Studies activities (e.g. Conducting Classes) will be supported through video recordings and online fora.
<b>Other Relevant Details</b>	The number and frequency of performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract. The Student Contract will also note the percentage weightings of Performance A and B (see above). Choice of repertoire for Performance A will be agreed by the student in consultation with their teacher and ratified by the HoD, with reference to the level-specific departmental/discipline assessment requirements.

<b>Module Title</b>	<b>JPS Composition 3</b>		
<b>Brief Description</b>	In this 40 credit core module you will continue to develop your personal compositional voice through in-depth study of technical and aesthetic aspects. Your individual lessons will continue to be a focal point for your technical and expressive development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3 (JPS) <hr/>		
<b>Pre-requisites</b>	B3 or higher in JPS Composition 2		
<b>Co-requisites</b>			
<b>Anti-Requisites</b>	none		
<b>Maximum number of Students</b>	3	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson	1	27	27
Composition Studies (Classes and Workshops)	c. 25% of notional student effort		
Independent study	c. 70% of notional student effort		
<b>Total Notional Student Effort</b>			<b>400</b>
<b>Module Co-ordinator</b>	<b>Head of Composition</b>		
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• nurture advanced skills in critically-informed composition</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> <li>• develop a knowledge base that supports understanding and facilitates the development of creativity and solving of musical problems</li> </ul>		

	<ul style="list-style-type: none"> <li>• encourage a professional attitude in and around your practice as a musician</li> <li>• provide proto-professional opportunities for artistic development.</li> <li>• provide opportunities to develop and realise creative projects in a group.</li> <li>• encourage deep reflection on your professional development.</li> </ul>
<b>Module Content</b>	<p>Through your individual composition lessons, you will be guided towards developing a range of compositional skills, enabling you to develop your creativity and solve musical challenges. The specific content of these lessons will be negotiated in consultation with your tutor, taking into account your individual needs and the assessment requirements for the Composition Folio.</p> <p>You will participate in a range of Composition Studies classes delivered through the Composition Department, including classes in live electronics. You will work with students from other pathways and levels of study in this context, and participate in rehearsals and workshops of your pieces. The Composition Forum includes a programme of staff and invited composers as speakers and acts as a locus for discussion and debate on professional practice.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Compose with proficient technical ability
<b>LO2</b>	Demonstrate creativity and imagination in exploring musical ideas
<b>LO3</b>	Employ competent presentation skills in the preparation of scores and parts.
<b>LO4</b>	Employ developing critical and reflective thinking skills in relation to your own musical and professional development
<b>LO5</b>	Demonstrate developing professional skills and attitudes in both self-directed and collaborative activities
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Composition Folio 90%</u></b></p>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Satisfactory technical skills in the handling of resources and approach to structure</li> <li>• musical ideas displaying some creativity and imagination</li> <li>• developing command of notation and other presentational conventions</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Composition Studies Tasks and Reports (pass/fail)</b></p>

	<i>This component must be passed in order to pass the module overall. Reports from individual Composition Studies elements will be scrutinised by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i>																								
<b>Assessment Criteria for Assessment 2</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> <li>• Active and sustained engagement in Composition Studies activities</li> </ul>																								
<b>Assessment 3, Type and Weighting</b>	You will be assessed through:  <b><u>Critical Commentary (minimum 2000 words) (10%)</u></b>  Note: only one JPS Critical Commentary should be submitted each year. This should include reflection on both of your principal studies.																								
<b>Assessment Criteria for Assessment 3</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• Critical reflection on your all-round musical and professional development over the course of the year</li> <li>• a rationale for the items in your composition folio</li> <li>• exploration of your goals and plans for the next year of the programme</li> </ul>																								
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 2</th> <th>Mode 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO3</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td></td> <td>x</td> </tr> <tr> <td>LO5</td> <td></td> <td>x</td> <td>x</td> </tr> </tbody> </table>		Mode 1	Mode 2	Mode 3	LO1	x			LO2	x			LO3	x			LO4			x	LO5		x	x
	Mode 1	Mode 2	Mode 3																						
LO1	x																								
LO2	x																								
LO3	x																								
LO4			x																						
LO5		x	x																						
<b>Feedback</b>	<p><b>Written Feedback</b> You will receive written feedback on both of your summative folio submissions. Mid-session, you will receive formative feedback on your work-in-progress from another member of staff in the composition department.</p> <p><b>Ongoing Feedback</b> You will receive regular and immediate informal verbal feedback through one-to-one lessons and seminar-based Composition Studies activities.</p> <p><b>Mutually Constructed Feedback</b> You may participate in two mutually constructed feedback exercises with your one-to-one teacher during an agreed lesson in the academic year. This is an opportunity for you and your</p>																								

	<p>tutor to review your progress together and agree on the next steps for your principal study development. This feedback, along with other ongoing feedback and tutor reports, provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p><b>Peer Feedback</b> Informal peer evaluation opportunities are built into Composition Studies class delivery.</p>
<p><b>Recommended Resources</b></p>	<p>See Moodle for additional e-resources.</p> <p>Adler, S. (2016) <i>The study of orchestration</i>, 4<sup>th</sup> edn. New York, NY, United States: WW Norton &amp; Co. Benward, B. and Saker, M. (2014) <i>Music in Theory and Practice Volume 1</i>, 9<sup>th</sup> ed. New York: McGraw-Hill Education. Burkholder, J.P., Grout, D. and Palisca, C. V. (2014) <i>A History of Western Music</i>, 9<sup>th</sup> ed. London: W.W. Norton &amp; Co. Cook, N. (2000). <i>Music: A Very Short Introduction</i>. Oxford: OUP. Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group. Cope, D. (1997) <i>Techniques of the Contemporary Composer</i>. New York: Schirmer Books. Harper-Scott, J.P.E. (2009). <i>An Introduction to Music Studies</i>. Cambridge: Cambridge University Press. Herbert, T. (2012). <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> ed. London: ABRSM. Hugill, A. (2012) <i>The Digital Musician</i>. Oxon: Routledge. Gould, E. (2010) <i>Behind bars: The definitive guide to music notation</i>. London, United Kingdom: Faber Music. Kickstein, G. (2009) <i>The Musician's Way: A Guide to Practice, Composition, and Wellness</i>. Oxford: OUP. Llobet, J. R. and Odam, G. (2007). <i>The Musician's Body: A Maintenance Manual for Peak Composition</i>. Aldershot: Ashgate. Sawyer, K. (2008). <i>Group Genius: The Creative Power of Collaboration</i>. Philadelphia: Basic Books. Schoenberg, A. (1999) <i>Fundamentals of Musical Composition</i>. London: Faber and Faber. Pratt, G. (1996). <i>The Dynamics of Harmony: Principles and Practice</i>. Oxford: OUP. Rink, J. (2002). <i>Musical Composition: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p>
<p><b>Other Relevant Details</b></p>	<p>Specific assessment requirements for the Composition Portfolio and Composition Studies can be found in the relevant Principal Study Departmental Information section (see Section 4).</p> <p>The number and frequency of student composer commissioning, workshop and performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and</p>

	Commitments Policy; agreed performances will be noted in the Student Contract.
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<b>Module Title</b>	<b>Jazz Theory and Composition 3</b>			
<b>Brief Description</b>	This module aims to expand and integrate deeper understanding of the preparation and performance of jazz composition.			
<b>Level</b>	9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Jazz 3 <hr/>			
<b>Pre-requisites</b>	Jazz Composition 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BMus Jazz 3	<b>Minimum number of Students</b>	n/a	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Seminars		1	19	19
Independent Study		-	-	81
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Paul Harrison			
<b>Module Aims</b>	The module will introduce the student to advanced compositional and harmonic techniques, and foster research skills			
<b>Module Content</b>	The areas of study will be: <ul style="list-style-type: none"> <li>• Advanced and extended composition</li> <li>• Extended Chord scale theory</li> <li>• Professional Arranging skills</li> <li>• Advanced Jazz Harmony</li> <li>• Presentation and notation skills for a wide variety of contexts</li> <li>• Advanced Sight-reading</li> <li>• Advanced Improvisation</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			

<b>LO1</b>	Demonstrate advanced skills and an ability to implement the principles of creative jazz harmony and style in extended jazz composition.		
<b>LO2</b>	Demonstrate research skills through analysis of compositional techniques contained within your own and others' recorded jazz compositions, showing the ability to examine your work in comparison with others and within a broader socio-historical and performance context		
<b>LO3</b>	Sight-read and engage in extended improvisation in performances of original jazz compositions		
<b>LO4</b>	Direct and rehearse a recording of your own work to a high level, sensitively responding to the performance		
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>A composition project (80%)</b>          Comprising 2 pieces with a total duration of ca. 8 Minutes (including improvisation) for small ensemble, submitted with extended programme notes/contextual analysis</p>		
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• evidence of innovation and creativity to a high level</li> <li>• clear harmonic direction, with a range of compositional techniques</li> <li>• stylistic control and understanding</li> <li>• a creative use of structural aspects</li> <li>• the use of a wide range of metres in compositions (some irregular)</li> <li>• professionally-presented score and parts, with a high level of attention to detail</li> <li>• an ability to contextualise your own compositional work and reflect upon your creative processes through detailed and extended contextual and comparative programme notes</li> </ul>		
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>A performing, directing and recording assessment</b>          based on the above submission (20%)</p>		
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• clearly presented score and parts</li> <li>• an effective rehearsal</li> <li>• clear verbal communication</li> <li>• some ability to communicate cues and other musical aspects through gesture</li> <li>• a satisfactory overall final performance and improvisation</li> <li>• an ability to critically evaluate your performance and the performance of others</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>			
		Assessment 1	Assessment 2

	LO1	x		
	LO2	x		
	LO3		x	
	LO4		x	
<b>Feedback</b>	On-going verbal feedback delivered by tutors and peers throughout course and written reports with grades for both assessments			
<b>Recommended Resources</b>	Kernfeld, Barry (1997) What to Listen for in Jazz. (New Haven: Yale University Press) Mercer, Michelle (2008) Footprints: The Life and Work of Wayne Shorter (Jeremy P. Tarcher, Penguin Putnam) Litweiler, John (1992) Ornette Coleman: A Harmolodic Life (William Morrow and Co. Inc.) Sturm, Fred (1995) Changes Over Time: the Evolution of Jazz Arranging (Advance Music)			
<b>Other Relevant Details</b>	none			
<b>Next Steps</b>	Jazz Theory and Composition 4			

<b>Module Title</b>	<b>Jazz Research and Transcription 1</b>		
<b>Brief Description</b>	This module involves in-depth investigation of a specific topic in jazz. It offers the opportunity to research the musical and stylistic attributes of a particular jazz musician, musicians, or sub-genre, with a view to exploring the possible application of some of these attributes within your own practice as a jazz performer or composer		
<b>Level</b>	9		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus Jazz 3 <hr/>		
<b>Pre-requisites</b>	Jazz History through Performance 2		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	All of BMus Jazz 3	<b>Minimum number of Students</b>	n/a
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Seminars	1	5	5
One-to-one Supervision meetings	0.5	2	1
Independent Study	-	-	94
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Dr Colin Broom		
<b>Module Aims</b>	Building on Jazz History through Performance, this module encourages autonomous research into areas of jazz performance and composition that interest the student and that they may find application in their own practice.		
<b>Module Content</b>	Seminars covering techniques and approaches to research and transcription, through use of recordings, videos and scores. Later seminars will be centred around the student's interests, and will include class discussions of various approaches to creatively applying the techniques and attributes currently being researched.		

<b>Learning Outcomes</b>	On successful completion of this module you will be able to:								
<b>LO1</b>	Demonstrate a methodical approach to researching the musical and stylistic attributes of a jazz artist, composer, sub-genre or musical characteristic.								
<b>LO2</b>	Evidence detailed understanding of the artist(s)/musical characteristic(s) in question, informed by researched sources (recordings, transcriptions, interviews, etc.)								
<b>LO3</b>	Demonstrate the application of the research findings through your own performance								
<b>Assessment 1, Type and Weighting</b>	You will be assessed through (CHOOSE ONE) (100%): A. A performance demonstration (20-25 mins), either to the class or as a video presentation, presenting your research findings both verbally and through your performance B. A performance and score of transcriptions (minimum 2), submitted with accompanying contextual rationale and (where appropriate) analysis C. An audio or video recording of a performance (2 or more tunes) that demonstrates your research through your playing and improvising, submitted with accompanying contextual rationale and (where appropriate) analysis D. A recording and score of an original composition that demonstrates your research, submitted with accompanying contextual rationale and (where appropriate) analysis								
<b>Assessment Criteria for Assessment 1</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>Evidence of self-directed research</li> <li>a work or body of work that demonstrates in-depth insights into the chosen topic</li> <li>(B ONLY) Accurate transcriptions performed with sensitivity to the idiomatic qualities of the original artist(s)</li> <li>evidence of synthesis of the researched subject in your own creative practice</li> </ul>								
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> </tr> <tr> <td>LO2</td> <td>x</td> </tr> <tr> <td>LO3</td> <td>x</td> </tr> </tbody> </table>		Assessment 1	LO1	x	LO2	x	LO3	x
	Assessment 1								
LO1	x								
LO2	x								
LO3	x								
<b>Feedback</b>	You will receive on-going feedback during seminar and in your one-to-one supervision meetings. You will also receive written reports for your assessment.								
<b>Recommended Resources</b>	<i>See Moodle for links to electronic resources and specific articles.</i>								
<b>Other Relevant Details</b>	none								
<b>Next Steps</b>	Jazz Research and Transcription 2								

<b>Module Title</b>	<b>Traditional Music Research Project</b>		
<b>Brief Description</b>	This module is designed to consolidate your knowledge in relation to Scottish folk/traditional music contexts, your understanding of historical, artistic and/or performance-based research methods and your project management skills through a single independent research project.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus 3 (Traditional Music, Traditional Music – Piping)		
<b>Pre-requisites</b>	Traditional Music Research Portfolio		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	<b>Hours per week/task</b>	<b>No. of Weeks</b>	<b>Total (hours)</b>
Seminars (whole cohort)	1	5	5
Mock Presentations	2	3	6
Symposium, student-led	2 days	1	16
Tutorials (one-to-one)	25 min. x 3		1.25
Independent Study	3.5	22	c. 72
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Dr Ailie Robertson		
<b>Module Aims</b>	This module is designed to consolidate your knowledge in relation to Scottish folk/traditional music contexts, your understanding of historical, artistic and/or performance-based research methods and your project management skills through a single independent research project.		

<b>Module Content</b>	<p>This module engages you in the following learning experiences:</p> <ul style="list-style-type: none"> <li>• five 1-hour research seminars consolidating historical, artistic and performance-based research methods, key source materials and contexts, preparatory to submission of an independent project proposal;</li> <li>• a two-day student-led symposium in which you deliver a 15-minute multimedia presentation plus Q&amp;A and engage constructively with the presentations of others; and</li> <li>• autonomous practical and scholarly research culminating in the submission of an independent contextual, artistic or practice-based project.</li> </ul> <p>Your final work should be demonstrated in the submission of menu-based project documentation to your ePortfolio, equal to 3,000 words. Your submission should include:</p> <ul style="list-style-type: none"> <li>• identification and clarification of your project's aims, methods, analysis/findings, resources and legacy</li> <li>• critical evaluation of own and, if appropriate, others' work</li> <li>• audio files in MP3 format and video files in MP4 (if applicable)</li> <li>• all musical notation computer-processed (if applicable)</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a consolidation of knowledge in relation to Scottish folk/traditional music and understanding of historical, artistic and/or performance-based research methods through a chosen topic
<b>LO2</b>	Demonstrate autonomy through project management skills and consistent independent study
<b>LO3</b>	Communicate effectively within a defined set of written and oral parameters
<b>LO4</b>	Demonstrate good academic practice appropriate to your chosen topic
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p style="text-align: center;">70% (LO1-4)</p> <p><b>ePortfolio</b></p>
<b>Criteria for Assessment 1</b>	<p>Examiners will be assessing:</p> <ul style="list-style-type: none"> <li>• your knowledge of Scottish folk/traditional music contexts in relation to your chosen topic;</li> <li>• your understanding and application of historical, artistic and/or performance-based research methods;</li> <li>• your autonomy and project management skills, including research planning and execution</li> <li>• your ability to communicate your project's parameters and findings clearly in ePortfolio form;</li> <li>• your academic practice in relation to your chosen topic, including appropriate data-gathering, knowledge and</li> </ul>

	use of key source materials, and referencing.		
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  30% (LO1, 3) <b>Presentation</b>		
<b>Criteria for Assessment 2</b>	Examiners will be assessing: <ul style="list-style-type: none"> <li>• your ability to engage an audience of your peers in an overview of your project's parameters and findings;</li> <li>• your ability to communicate what your project means to you and your artistic practice;</li> <li>• your facility with multimedia presentation tools in support of the above;</li> <li>• your ability to reflect upon and synthesize your knowledge and research experiences in the moment and in response to the questioning of others;</li> <li>• the conciseness, confidence and fluency of your delivery.</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		Mode 1	Mode 2
	LO1	X	X
	LO2	X	
	LO3	X	X
	LO4	X	
<b>Feedback</b>	Feedback in this module is through lecturer, peer and self review during classes and supervision in addition to constructive written feedback from lecturer in response to the above assessment modes.		
<b>Recommended Resources</b>	As directed by the lecturer.		
<b>Other Relevant Details</b>	N/a		
<b>Next Steps</b>	Performance (Trad) 4		



<b>Module Title</b>	<b>Interdisciplinary Composition Project 1 (Core)</b>		
<b>Brief Description</b>	<p>This core module allows composers in Year 3 to develop a new work in addition to their core principal study folio, enabling them to develop further understanding of their compositional practice in an interdisciplinary context. By working closely with an artist from another discipline you will enhance your skills in artistic communication and project management.</p> <p>This additional new work must be interdisciplinary and must be developed in collaboration with other artist/s. You may choose to explore:</p> <ul style="list-style-type: none"> <li>• Music for moving image</li> <li>• Music for a theatrical production</li> <li>• Music for interactive media (including games or apps)</li> <li>• Music for installation</li> <li>• Music for dance</li> <li>• Music for an educational context</li> </ul> <p>or other interdisciplinary forms of composition. Your collaborator/s may be students in other departments at the Conservatoire, or external artists.</p>		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	10 SCQF credits / 5 ECTS credits		
<b>Status (Core/Option/CR SC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
	If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) Year 3 <hr/>		
<b>Pre-requisites</b>	Successful completion of BMus Composition Year 2 or BMus JPS Composition Year 2.		
<b>Co-requisites</b>	Composition 3 or JPS Composition 3		
<b>Anti-Requisites</b>			
<b>Maximum number of</b>		<b>Minimum number of Students</b>	
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Group Feedback Seminars	1	3	3
Independent Study	c.3-4	24	97
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Dr Oliver Searle		

<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To enhance your understanding of interdisciplinary and/or collaborative practices</li> <li>• To develop your compositional skills in an interdisciplinary and/or collaborative context</li> <li>• To promote professional awareness and working practices</li> </ul>	
<b>Module Content</b>	<p>You will participate in the following learning experiences:</p> <ul style="list-style-type: none"> <li>• You will meet with the Head of Composition in Term 1 to agree on a suitable project. Details of this will be recorded on your Student Contract.</li> <li>• This module is student-directed, meaning that you are responsible for project planning, development and realisation. You will be guided through this process by your principal study teacher and seminars on interdisciplinary practice.</li> <li>• In Term two you will participate in a peer presentation and feedback session, where you will receive additional advice on your work-in-process.</li> </ul>	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
<b>LO1</b>	Demonstrate sophisticated technical and expressive skills when composing in a specific interdisciplinary context.	
<b>LO2</b>	Apply imagination and creativity in response to interdisciplinary challenges.	
<b>LO3</b>	Demonstrate sensitivity and emerging professionalism in a specific interdisciplinary and collaborative context.	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• 100% (LO1, 2, 3)</li> </ul> <p><b>Original music for an interdisciplinary context.</b> The precise scope and duration of the new work should be decided through negotiation with your principal study tutor, but as a general guide the music should have a minimum duration of 5 minutes. You should submit your work alongside appropriate evidence of the other media/context you have worked with/in (e.g. video, other images, other documentation). In addition, you should submit a short written commentary of 400 words.</p>	
<b>Assessment Criteria for Assessment 1</b>	<ul style="list-style-type: none"> <li>• thoughtful application of sophisticated musical skills appropriate to the chosen context</li> <li>• creativity and imagination</li> <li>• evidence of artistic sensitivity and professionalism in an interdisciplinary and collaborative context</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1
	LO1	X
	LO2	X
	LO3	X

<p><b>Feedback</b></p>	<p>You will receive ongoing verbal feedback on the project from your principal study teacher during the development of the work.</p> <p>In addition, you will participate in a mid-year group tutorial with all other Interdisciplinary Composition Project students, where you will receive staff and peer feedback on your work-in-progress.</p>
<p><b>Recommended Resources</b></p>	<p>See Moodle for additional e-resources.</p> <p>Chapple, F. (2006) <i>Intermediality in theatre and performance (themes in theatre 2) (themes in theatre)</i>. Edited by Chiel Kattenbelt. 3rd edn. Amsterdam: Editions Rodopi B.V.</p> <p>Cook, N. (2000) <i>Analysing musical multimedia</i>. New York: Oxford University Press.</p> <p>Karlin, F., Wright, R., Williams, J., LeBow, D. and Fred, K. (2004) <i>On the track: A guide to contemporary film scoring</i>. 2nd edn. New York: Taylor &amp; Francis.</p> <p>Miller, A.I. (2014) <i>Colliding worlds: How cutting-edge science is redefining contemporary art</i>. New York, NY, United States: WW Norton &amp; Co.</p> <p>Sawyer, K. (2008) <i>Group genius: The creative power of collaboration</i>. New York: Basic Books.</p> <p>Sawyer, K.R. (2003) <i>Group creativity: Music, theater, collaboration</i>. United States: Lawrence Erlbaum Associates.</p> <p>Sweet, M. (2014) <i>Writing interactive music for video games: A composer's guide</i>. United States: Addison-Wesley Educational Publishers.</p> <p>Teck, K. (ed.) (2011) <i>Making music for modern dance: Collaboration in the formative years of a new American art</i>. New York: Oxford University Press.</p> <p>Tharp, T. and Kornbluth, J. (2010) <i>The collaborative habit: Life lessons for working together</i>. New York: Simon &amp; Schuster Adult Publishing Group.</p>
<p><b>Other Relevant Details</b></p>	<p>-</p>
<p><b>Next Steps</b></p>	<p>Composition 4 Interdisciplinary Composition Project 2 Composition Professional Project</p>

<b>Module Title</b>	<b>Ensemble Musician 1</b>			
<b>Brief Description</b>	This core Level 3 module enables you to develop high-level ensemble communication skills through regular and sustained rehearsal in an ensemble. In this first level of the module you will focus on improving your group's rehearsal processes and reflecting on your own role as an ensemble musician.			
<b>SCQF Level</b>	9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Performance) III <hr/>			
<b>Pre-requisites</b>	Pass in BMus Year 2			
<b>Co-requisites</b>	Performance 3			
<b>Anti-Requisites</b>	n/a			
<b>Maximum number of Students</b>	BMus 3	<b>Minimum number of Students</b>	n/a	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Observed rehearsal		1	1	1
Ensemble rehearsals and coaching sessions <sup>14</sup>		variable	variable	60
Independent study		variable	variable	39
<b>Total Notional Student Effort</b>				<b>100</b>
<b>Module Co-ordinator</b>	Brianna Robertson-Kirkland			
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>▪ To develop high-level ensemble communication skills in and through rehearsal and performance</li> <li>▪ To encourage the exploration of ensemble repertoire</li> <li>▪ To provide an opportunity for sustained engagement with ensemble practice and performance</li> <li>▪ To nurture ensemble performance in and between departments</li> </ul>			

<sup>14</sup> Tutor support for this module is delivered through Performance Studies and pooled principal study tuition.

<b>Module Content</b>	<p>You will engage in regular chamber and ensemble activities throughout the year. The focus of this module may be either:</p> <ul style="list-style-type: none"> <li>i) Rehearsals of a student-led chamber group (2-9 musicians). The group may be formed by your Head of Department for a RCS project or it may be your own, independent, chamber group.</li> <li>ii) Student-led preparation for RCS repertoire sessions or large ensemble/orchestral concerts.</li> </ul> <p>The rehearsals should be predominantly student-led however tutor support is available through your Department and through your Principal Study and (if applicable) Additional Performance Study lessons.</p> <p>A member of staff, who may be from outside your department, will review the recording of your rehearsal.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate enhanced skills in musical collaboration, group practice and ensemble performance for chamber music
<b>LO2</b>	Reflect on the effectiveness of your group, your own contribution to the group, and your developing role as an ensemble musician
<b>LO3</b>	Reflect on repertoire choice, its appropriateness for different performance contexts and the group challenges posed by the repertoire and context.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p style="text-align: center;"><b>Observation of rehearsal (LO1)</b> Pass/Fail</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Effective communication and collaboration in rehearsal to achieve musical goals</li> <li>• Evidence of thoughtful preparation prior to the rehearsal</li> <li>• Attention to detail applied to both technical and expressive aspects</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p style="text-align: center;"><b>Reflective Documentation (LO2, 3)</b> Pass/Fail</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of sustained commitment to rehearsals, as exhibited through documentation of rehearsals</li> <li>• Critical reflection on your developing role as an ensemble musician</li> <li>• Critical evaluation of rehearsal processes, your own contribution to the group, and the contribution of others</li> </ul>

	<ul style="list-style-type: none"> <li>An understanding of selected repertoire and its stylistic demands in different contexts</li> </ul>												
<b>Alignment of Assessment and Learning Outcome</b>													
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		Assessment 1	Assessment 2										
	LO1	X											
LO2		X											
LO3		X											
<b>Feedback</b>	<p>Peer feedback is a vital component of this module. You are encouraged to engage in honest, critical discussion with your group members about the progress of the group as a whole and the musical contribution of each member. This peer feedback will culminate in a peer assessment exercise which you will submit with your reflective documentation.</p> <p>A written feedback report will be provided on your rehearsal observation.</p> <p>A written feedback report will be provided on your reflective documentation.</p>												
<b>Recommended Resources</b>	<p>You should make full use of the Library's scores, audio recordings, and electronic repositories of recordings and filmed performance.</p> <p>Klickstein, G. (2009). <i>The Musician's Way: A Guide to Practice, Performance and Wellness</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Steinhardt, A. (2000). <i>Indivisible by Four</i>. New York: Farrar, Straus and Giroux</p>												
<b>Other Relevant Details</b>	<p>Chamber groups may involve between two and nine musicians. It is acceptable to work as a duo, for instance voice and piano. Cross-departmental groups are strongly encouraged. For chamber groups, the group members need not necessarily all be in Year 3, but for student-formed ensembles you must ensure that all members can commit to the project.</p> <p>You are strongly encouraged to complete this assignment by the end of term 1.</p> <p>Although your Head of Department may direct you to ensemble opportunities that can be used towards this module, ultimately it is your responsibility to fulfil the requirements.</p> <p>It is your responsibility to confirm your assessed ensemble with the module coordinator no later than Wednesday 25 October 2023. This will be logged on your Student Contract.</p>												

	It is every group member's responsibility to engage in regular rehearsals. Failure to attend and document rehearsals may result in failure of assessments. If you are concerned by the participation of any individual you should report this to the module coordinator immediately.
<b>Next Steps</b>	Ensemble Musician 2

<b>Module Title</b>	<b>The Freelance Musician</b>		
<b>Brief Description</b>	This module develops key skills and understanding for pursuing a portfolio career in music. You will critically evaluate the impact of current financial and legal matters in the music industry, whilst exploring potential avenues of arts funding and project development opportunities. Through the assessment tasks you are encouraged to reflect on your own professional development and apply your creative ideas to the development of a business or fundraising proposal.		
<b>SCQF Level</b>	9		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Year 3 (all pathways) <hr/>		
<b>Pre-requisites</b>	Successful completion of BMus Year 2		
<b>Co-requisites</b>	N/A		
<b>Anti-Requisites</b>	N/A		
<b>Maximum number of Students</b>	BMus Year 3 cohort	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Lectures	1	10	10
Seminars	1	8	8
Independent Study			82
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Elizabeth Jenkinson		
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>▪ To develop an understanding of current issues in arts administration, funding and policy</li> <li>▪ To encourage critical reflection on your career development</li> <li>▪ To furnish you with essential skills and understanding to successfully manage a freelance career in the performing arts</li> <li>▪ To develop skills in project planning</li> </ul>		



<b>Module Content</b>	Through the lecture series you will explore key issues in arts administration, funding, arts policy, networking and advocacy, which may include the following topics: royalties, copyright, intellectual property law, contracts, tax and other legal obligations, fundraising, and arts policy. In order to ensure currency and professional relevance, the lectures will be co-delivered by Conservatoire staff and visiting industry professionals. In the accompanying seminar series you will have an opportunity to analyse these topics in relation to your principal study discipline.	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
<b>LO1</b>	Demonstrate a developing understanding the contemporary UK music profession by identifying a career-development opportunity relevant to your future career plans.	
<b>LO2</b>	Employ research and planning skills to formulate a realistic project proposal around the chosen career-development opportunity.	
<b>LO3</b>	Apply your understanding of arts policies, financial and legal factors relevant to the music industry in the development of your proposal.	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>100% (LO 1, 2, 3) <b>E-portfolio</b></p> <p>A proposal for a project related to the student's future career plans. 2500 words (plus supporting graphic/ media materials where appropriate).</p>	
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Identification of a realistic and relevant career development opportunity with a defined intended goal/ outcome in relation to your future career plans</li> <li>• Clear, logical and realistic planning in relation to activities and finances, supported by relevant research</li> <li>• Awareness and understanding of relevant arts policy, legal and financial requirements, and available funding opportunities</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		
		Assessment 1
	LO1	X
	LO2	X
	LO3	X
<b>Feedback</b>	<p>You will receive regular verbal feedback on your progress during the departmental seminars.</p> <p>You will receive written feedback reports on both summative submissions.</p>	

<b>Recommended Resources</b>	<p>Artspire (2011). <i>The Profitable Artist: A Handbook for All Artists in the Performing, Literary and Visual Arts</i>. New York: Allworth Press.</p> <p>Creative Scotland (2017). <a href="http://www.creativescotland.com/">http://www.creativescotland.com/</a> [Accessed 14 October 2017].</p> <p>Harrison, A. (2017). <i>Music: The Business</i> (7<sup>th</sup> edn.). London: Virgin Books.</p> <p>Frith, S. and Marshall, L., eds. (2013). <i>Music and Copyright</i>, 2<sup>nd</sup> edn. New York: Routledge.</p> <p>Incorporated Society of Musicians (2017). <a href="https://www.ism.org/">https://www.ism.org/</a> [Accessed 14 October 2017].</p> <p>Kerres, B. and Mehne, B. (2017). <i>Be Your Own Manager: A Career Handbook for Classical Musicians</i>. Philadelphia: BookBaby.</p> <p>Musicians' Union (2017) <i>Your Career</i>. Available at: <a href="https://www.musiciansunion.org.uk/Home/Advice/Your-Career">https://www.musiciansunion.org.uk/Home/Advice/Your-Career</a> [Accessed 14 October 2017].</p> <p>Performing Rights Society (2017) <i>PRS for Music: royalties, music copyright and licensing</i>. Available at: <a href="https://www.prsformusic.com/">https://www.prsformusic.com/</a> [Accessed 14 October 2017].</p> <p>Rutter, P. (2016). <i>The Music Industry Handbook</i> (2<sup>nd</sup> edn.). London: Routledge.</p>
<b>Other Relevant Details</b>	N/A
<b>Next Steps</b>	Professional Project, Negotiated Project

<b>Module Title</b>	<b>The Teaching Musician</b>			
<b>Brief Description</b>	This module will introduce you to teaching pedagogies that are relevant for delivering music tuition (instrumental, vocal and composition) in a variety of settings. These will be explored on both a practical and theoretical level in order to embed a working knowledge of successful teaching.			
<b>SCQF Level</b>	9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Year 3 (all pathways) <hr/>			
<b>Pre-requisites</b>	Pass in BMus level 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	BMus 3 cohort	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	10	10
Departmental Seminars		variable	variable	8
Teaching Observation		1	4	4
Independent Study		c. 4	20	78
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Elizabeth Jenkinson			
<b>Module Aims</b>	This module is designed to develop a basic understanding of educational pedagogy and good teaching practice in a variety of educational settings.			
<b>Module Content</b>	<ul style="list-style-type: none"> <li>The lecture series covers fundamental areas of current teaching practice and educational policy</li> <li>The departmental seminars allow for more focussed exploration of departmental-specific teaching techniques and resources</li> </ul>			

	<ul style="list-style-type: none"> <li>4 hours of teaching observation (Usually 2 hours for the student's Principal Study discipline and 2 hours on related instruments and/or approaches. At least one hour should be completed in a pre-HE context.)</li> </ul>												
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:												
<b>LO1</b>	Employ knowledge of current teaching practices and resources to develop effective learning and teaching approaches and strategies												
<b>LO2</b>	Demonstrate an understanding of professional values and ethical issues within the educational setting, including the health and wellbeing of learners												
<b>LO3</b>	Demonstrate effective communication skills in responding to a learner's needs.												
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Video documentation of teaching practice (20 mins)* with and commentary (1000 words) and portfolio of supporting materials (100%)</b></p>												
<b>Assessment 1 Criteria for Assessment</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>Practical application of knowledge of content, resources and delivery strategies appropriate to current teaching practices</li> <li>awareness of professional values and ethical issues in an educational setting</li> <li>effective communication skills and responsiveness in a practical teaching environment</li> </ul>												
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> </tr> </tbody> </table>		Assessment 1		LO1	X		LO2	X		LO3	X	
	Assessment 1												
LO1	X												
LO2	X												
LO3	X												
<b>Feedback</b>	You will receive written reports for Assessments 1 and 2. You will receive verbal feedback during seminars as appropriate.												
<b>Recommended Resources</b>	<p>Harris, P. and Crozier. R. (2000) <i>The Music Teacher's Companion: A Practical Guide</i> (London: ABRSM)</p> <p>Harris, P. (2008) <i>Improve Your Teaching: Teaching Beginners: A New Approach for Instrumental and Singing Teachers</i> (London: Faber Music Ltd)</p> <p>Harris, P. (2006) <i>Improve Your Teaching: An Essential Handbook for Instrumental and Singing Teachers</i> (London: Faber Music Ltd)</p> <p>Harris, P. (2012). <i>The Virtuoso Teacher</i>. (London: Faber Music).</p> <p>ISM (2017) <i>Incorporated Society for Musicians: Teachers' Pack</i>. Available at: <a href="http://www.ism.org/images/files/ISM-Teachers-Pack-DOWNLOAD.pdf">http://www.ism.org/images/files/ISM-Teachers-Pack-DOWNLOAD.pdf</a> (Accessed 7 March 2017)</p>												

	<p>Jarvis, M. (2005) <i>The Psychology of Effective Learning and Teaching</i> (Cheltenham: Nelson Thornes Ltd)</p> <p>Marks, A. (ed.) (2004) <i>All Together: Teaching Music in Groups</i> (London: ABRSM)</p> <p>Mills, J. (2007) <i>Instrumental Teaching</i> Oxford Music Education Series (Oxford: Oxford University Press)</p> <p>Hallam, S. (2015) <i>The Power of Music: a research synthesis on the impact of actively making music on the intellectual, social and personal development of children and young people.</i> (London: iMerc).</p> <p>In addition, you will receive materials recommended by discipline-specific tutors as well as online resources via Moodle.</p>
<b>Other Relevant Details</b>	<p>*In order to complete the assessment all students must complete the ethical clearance proforma for this module. If the student intends to conduct a lesson with a child or vulnerable adult then either the student must be PVG certified or a PVG certified adult must be present in the room while the lesson is taking place. Detailed guidance on these elements will be provided in the module lecture series. If you intend to undertake your teaching in England or Wales (e.g. outside term time), you will need to apply under the DBS scheme.</p> <p>Students are encouraged to engage with the Effective Learning Service (els@rcs.ac.uk) for advice on essay writing, structuring, citing and referencing. This service is available throughout the academic year.</p>
<b>Next steps</b>	<p>Professional Project: Music Education Professional Project: Social Action through Music Instrumental and Vocal Pedagogy</p> <p>BMus (Classical Performance or Jazz) students can take supplementary classes in terms 1 and 2 of either BMus3 or BMus4 to complete requirements for the additional award of DipABRSM in Instrumental/Vocal Teaching. Students will write an essay in term 1 and the take an exam (quick study and viva voce, held in term 3) to be awarded this qualification. An exam fee is payable for this supplementary qualification.</p>

<b>Module Title</b>	<b>Performance Practice Through the Ages: From Vivaldi to Ferneyhough</b>			
<b>Brief Description</b>	In this module, students will engage with a range of performance practice issues and debates that affect the composition, direction and performance of music. Such performance practice issues include interpreting historical and modern notation, interpreting and understanding ornamentation and style. Specific debates under discussion throughout the module will be the rise of the historically informed performance practice movement, questions of authenticity, and composer's and performer's intentions. The module will situate debates by examining a range of repertoire, including works from the baroque, classical, and romantic eras, as well as twentieth-century works by composers such as John Cage and Brian Ferneyhough.			
<b>SCQF Level</b>	9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus Performance 3 BMus Composition 3 <hr/>			
<b>Pre-requisites</b>	Pass in BMus 2			
<b>Co-requisites</b>	n/a			
<b>Anti-Requisites</b>	Researching Music and Culture, Special Repertoire Topic			
<b>Maximum number of Students</b>	40	<b>Minimum number of Students</b>	5	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	8	8
Seminars		1	2	2
Independent Study				90
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Dr Brianna Robertson-Kirkland			
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>To develop a secure understanding of wide-range of performance practice debates that affects the</li> </ul>			

	<p>creation, direction and performance of musical repertoire;</p> <ul style="list-style-type: none"> <li>to embed an awareness of performance practice concerns, leading to a more informed approach to artistic practice including composition, conducting, and performance;</li> <li>to prepare students for independent research in the final year of your studies.</li> </ul>	
<b>Module Content</b>	In this module, students will engage with a range of performance practice issues and debates, including interpreting notation, ornamentation, style, the rise of the historically informed performance practice movement, questions of authenticity, and composer's and performer's intentions. The module will situate debates by examining a range of repertoire, including works from the baroque, classical, romantic eras, as well as twentieth century works by composers such as John Cage and Brian Ferneyhough.	
<b>Learning Outcomes</b>	On successful completion of this module, you will be able to:	
<b>LO1</b>	Engage critically with performance practice debates, musical materials and research sources to inform and support performance and compositional practice.	
<b>LO2</b>	Structure and express ideas logically and clearly.	
<b>LO3</b>	Demonstrate an understanding of good academic practice in presentation and referencing skills.	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>100% Essay (2500 words)</p>	
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>The identification of arguments relevant on the chosen topic.</li> <li>The use of appropriate sources and examples to support your arguments.</li> <li>Logical structure and clarity of written expression.</li> <li>Correct referencing of sources (presentation of citations, examples and bibliography).</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		
	Assessment 1	
	LO1	X
	LO2	X
	LO3	X
<b>Feedback</b>	<p>You will receive informal staff and peer feedback in the seminars.</p> <p>You will receive formative feedback on your proposed topic for the assessment which should be used to inform the preparation of your assessment.</p> <p>You will receive a written feedback report on your assessment.</p>	

<p><b>Recommended Resources</b></p>	<p>Berger, C. &amp; B. E. Robertson-Kirkland. (2017). Practitioner report: The burning circle:(pre) history, performance and public engagement. <i>Scottish Journal of Performance</i> 4(1): 29-53. DOI: 10.14439/sjop.2017.0401.03</p> <p>Butt, J. (2002). <i>Playing with History: The Historical Approach to Musical Performance</i>. Cambridge: Cambridge University Press.</p> <p>Brown, C. (2017). Performing Classical Repertoire: The Unbridgeable Gulf Between Contemporary Practice and Historical Reality. <i>Classical and Romantic Music</i>. David Milson (ed). Original publication 2006. Abingdon: Routledge.</p> <p>Dreyfus, L. (1983). Early Music Defended against Its Devotees: A Theory of Historical Performance in the Twentieth Century. <i>The Musical Quarterly</i> 69(3), 297-322. <a href="http://www.jstor.org/stable/742175">www.jstor.org/stable/742175</a>.</p> <p>Guldbrandsen, E. E.; J. Johnson (eds.) (2015). <i>Transformations of Musical Modernism</i>. Cambridge: Cambridge University Press.</p> <p>Grier, J. (1996). <i>The Critical Editing of Music: History, Method, and Practice</i>, Cambridge: Cambridge University Press.</p> <p>Haynes, B. (2007). <i>The End of Early Music: A Period Performer's History of Music for the Twenty-First Century</i>. Oxford: Oxford University Press.</p> <p>Kelly, T. F. (2011). <i>Early Music: A Very Short Introduction</i>. Oxford, England: Oxford University Press.</p> <p>Kuijken, B. (2013). <i>The Notation Is Not the Music: Reflections on Early Music Practice and Performance</i>. Indiana: Indiana University Press.</p> <p>Lawson, C. &amp; Stowell, R. Eds. (2018). <i>The Cambridge Encyclopaedia of Historical Performance in Music</i>. Cambridge: Cambridge University Press.</p> <p>Miller, D. (2009). Indeterminacy and Performance Practice in Cage's "Variations". <i>American Music</i>. 27(1), 60-86. <a href="http://www.jstor.org/stable/25602254">http://www.jstor.org/stable/25602254</a>.</p> <p>Sherman, B. (1997). <i>Inside Early Music</i>. New York; Oxford: Oxford University Press.</p> <p>Taruskin, R. (1984). The authenticity movement can become a positivistic purgatory, literalistic and dehumanizing. <i>Early Music</i>. 12(1), 3-12. <a href="https://doi.org/10.1093/earlyj/12.1.3">https://doi.org/10.1093/earlyj/12.1.3</a>.</p> <p>Taruskin, R. (1988). The pastness of the present and the presence of the past. [Ch. 6] Authenticity</p>
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	<p>and early music: a symposium. Kenyon, N. (ed). Oxford: Oxford University Press.</p> <p>Wilson, N. (2014). <i>The Art of Re-enchantment: Making Early Music in the Modern Age</i>. Oxford: Oxford University Press.</p> <p>Wilson, N. (2018). What's the Problem? Cultural Capability and Learning from Historical Performance. <i>Historical Performance</i>, 1. 190-21. <a href="https://www.jstor.org/stable/10.2979/histperf.1.1.08">https://www.jstor.org/stable/10.2979/histperf.1.1.08</a>.</p>
<b>Other Relevant Details</b>	N/A
<b>Next Steps</b>	Performance 4 or Composition 4

<b>Module Title</b>	<b>Special Repertoire Topic</b>			
<b>Brief Description</b>	This module involves in-depth investigation of a specific topic in western classical music. Each year the module will be delivered according to staff research interests and/or current repertoire being performed in the Conservatoire's Artistic Planning programme or by the National Companies.			
<b>SCQF Level</b>	9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Performance 3, BMus Composition 3, BMus JPS 3			
<b>Pre-requisites</b>	n/a			
<b>Co-requisites</b>	n/a			
<b>Anti-Requisites</b>	Researching Music and Culture			
<b>Maximum number of Students</b>	20 per topic	<b>Minimum number of Students</b>	5 per topic	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	8	8
Seminars		1	2	2
Independent Study		c.3	27	90
<b>Total Notional Student Effort</b>				<b>100</b>
<b>Module Co-ordinator</b>	Dr Sam Ellis; topic coordinators vary			
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To extend your experience of research methods relevant to historical musicology</li> <li>• To stimulate critical debate on historical and analytical aspects of a work</li> <li>• To develop your critical awareness and understanding of the relationship between theory and practice</li> <li>• To guide you through the stages of formulating, proposing, researching and developing an extended essay</li> <li>• To prepare you for your research project in Year 4.</li> </ul>			

<b>Module Content</b>	<p>The lectures explore the special repertoire topic through a number of lenses, including historical, stylistic, ethnographic, analytical and socio-political (as appropriate). Class debate is vital to the lectures. During discussion points you will interrogate different viewpoints and research on the work, in order to develop your critical thinking and arguments.</p> <p>Each of the seminars are aligned to an assessment. The seminars provide an opportunity for feedback on draft work and advice on how to approach the assessment.</p>		
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:		
<b>LO1</b>	Engage critically with musical materials and research sources to support arguments relevant to a topic on specified repertoire.		
<b>LO2</b>	Structure and express ideas logically and clearly		
<b>LO3</b>	Demonstrate an understanding of good academic practice in presentation and referencing skills.		
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: 100% (LO1, 2, 3) <b>Essay</b> (2500 words)		
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The identification of arguments relevant on the chosen topic</li> <li>• The use of appropriate sources and examples to support your arguments</li> <li>• Logical structure and clarity of written expression</li> <li>• Correct referencing of sources (presentation of citations, examples and bibliography)</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2
	LO1	X	
	LO2		X
	LO3		X
<b>Feedback</b>	You will receive informal staff and peer feedback in the seminars. You will receive formative feedback on your proposed topic for the assessment which should be used to inform the preparation of your assessment. You will receive a written feedback report on your assessment.		
<b>Recommended Resources</b>	See Moodle for links to electronic resources and specific articles. The bibliography for this module will be updated annually to reflect the topics.		
<b>Other Relevant Details</b>	This module may run more than once in any year. The module topic/s will be confirmed in time for options pick in March of the preceding academic year.		
<b>Next Steps</b>	Performance 4 or Composition 4		

## **Level Four (Core)**

<b>Module Title</b>	<b>Composition 4</b>			
<b>Brief Description</b>	This 80 credit core module combines the advancement of your compositional practice with skills in artistic research. You will explore methods of artistic research and apply these to develop in-depth critical understanding of your own practice. The module culminates in the submission of a final portfolio, a research paper and a viva.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	80 SCQF Credits / 40 ECTS credits			
<b>Status (Core/Option/CRS C)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) IV <hr/>			
<b>Pre-requisites</b>	Pass in Composition 3			
<b>Co-requisites</b>	Composition Professional Project			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	12	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson		1.5	27	40.5
One-to-one Research Tutorials		0.25	4	1
Research support lectures & seminars		1	5	5
Research support resources		20 minutes	12	4
Composition Studies (Classes and Workshops)	c. 25% of notional student effort			
Independent practice	c. 70% of notional student effort			
Total Notional Student Effort				<b>800</b>
<b>Module Co-ordinator</b>	<b>Head of Composition</b>			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster an advanced level of technique and expression in composition</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> </ul>			

	<ul style="list-style-type: none"> <li>• nurture imaginative, critically aware and articulate composers</li> <li>• encourage the pursuit of new knowledge through advanced exploration of praxis.</li> <li>• provide proto-professional opportunities for artistic development and networking.</li> <li>• Instil professional awareness and attitudes</li> <li>• Provide opportunities for self-directed study and independent project development.</li> <li>• Encourage deep and critical reflection on your musical development and readiness for the profession.</li> </ul>
<b>Module Content</b>	<p>Through your individual composition lessons, you will be guided towards developing a range of compositional skills, enabling you to solve musical challenges and develop your creativity. The specific content of these lessons will be negotiated in consultation with your tutor, taking into account your individual needs and the assessment requirements for the Composition Folio.</p> <p>You will participate in a range of Composition Studies classes delivered through the Composition Department. You will work with students from other pathways and levels of study in this context, and participate in rehearsals and workshops of your pieces. The Composition Forum includes a programme of staff and invited composers as speakers and acts as a locus for discussion and debate on professional practice. In this final year of your studies you will contribute a 45-minute presentation to your peers as part of the Composition Forum programme of talks.</p> <p>Your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance with a different teacher or in an instrument/voice), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. During your viva examination you should reflect on how this split tuition has enhanced your principal study.</p> <p>Seminars, tutorials and video support resources will support your development of a research project focussing on your own chosen topic. You will receive specialist guidance on research and presentation skills, and individual advice on your project proposal and draft work.</p> <p>In addition you will meet at least twice with your Transitions Tutor, the Head of Composition. These tutorials provide an opportunity to discuss your progress and preparation for post-graduation</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Compose with advanced technical skill
<b>LO2</b>	Use creativity and imagination to project an individual musical voice

<b>LO3</b>	Demonstrate advanced presentation skills in the preparation of scores and parts.
<b>LO4</b>	Employ critical, analytical and reflective thinking skills to demonstrate the connections between your research and your practice.
<b>LO5</b>	Employ advanced academic skills in written and verbal contexts.
<b>LO6</b>	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  <b><u>Composition Folio (70%)</u></b>
<b>Assessment Criteria for Assessment 1</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• satisfactory technical ability for the level in the handling of musical resources and structure</li> <li>• musical ideas explored with creativity and imagination, projecting a sense of an individual musical voice</li> <li>• clear command of notation and other presentational conventions</li> </ul>
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  <b>Composition Studies Reports and Tasks (pass/fail)</b>  <i>This component must be passed in order to pass the module overall. Reports from individual Composition Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i>
<b>Assessment Criteria for Assessment 2</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> <li>• Active and sustained engagement in Composition Studies activities</li> </ul>
<b>Assessment 3, Type and Weighting</b>	You will be assessed through: <b>Research Paper (4000 words) (20%)</b>
<b>Assessment Criteria for Assessment 3</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• Identification of relevant issues</li> <li>• Evidence of independent research used to support ideas</li> <li>• evidence that your discussion is informed by practical experience of composition</li> <li>• a critical discussion that takes account of different opinions and approaches</li> <li>• Clear and appropriate written expression</li> <li>• Appropriate awareness good academic practice</li> </ul>

<b>Assessment 4, Type and Weighting</b>	You will be assessed through: <b>Viva (20 minutes) (10%)</b>																																			
<b>Assessment Criteria for Assessment 4</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• evidence of independent research</li> <li>• a critical perspective on the theories, concepts, opinions and approaches encountered in your research in relation to your own practice</li> <li>• an ability to respond to questions clearly</li> <li>• In-depth reflection on professional practice and your readiness for a career in music</li> </ul>																																			
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1" data-bbox="544 674 1305 958"> <thead> <tr> <th></th> <th>Portfolio</th> <th>Report</th> <th>Research paper</th> <th>Viva</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td></td> <td></td> <td></td> </tr> <tr> <td>LO3</td> <td>x</td> <td></td> <td></td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td></td> <td>x</td> <td>x</td> </tr> <tr> <td>LO5</td> <td></td> <td></td> <td>x</td> <td>x</td> </tr> <tr> <td>LO6</td> <td></td> <td>x</td> <td></td> <td>x</td> </tr> </tbody> </table>		Portfolio	Report	Research paper	Viva	LO1	x				LO2	x				LO3	x				LO4			x	x	LO5			x	x	LO6		x		x
	Portfolio	Report	Research paper	Viva																																
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LO5			x	x																																
LO6		x		x																																
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on your summative folio submission. Mid-session, you will receive formative feedback on your work-in-progress from another member of staff in the composition department.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p>Informal written feedback is provided on your initial research project proposal, and you may attend up to two, 30 minute individual tutorials for advice on your draft project.</p> <p><b>Feed-forward</b></p> <p>Informal written feedback will be provided on your research project proposal at the start of the year. Submission points for the elements of this assessment are staggered, so you will receive formal written feedback on your research project <i>before</i> the viva. This feedback on the project will identify points for you to consider for the viva.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in two mutually constructed feedback exercises with your one-to-one teacher during an agreed lesson in the academic year. This is an opportunity for you and your tutor</p>																																			



	<p>to review your progress together and agree on the next steps for your principal study development.</p> <p>This feedback, along with other ongoing feedback and tutor reports, provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into Composition Studies class delivery.</p>
<p><b>Recommended Resources</b></p>	<p><i>See Moodle for additional e-resources.</i></p> <p>Adler, S. (2016) <i>The study of orchestration</i>, 4<sup>th</sup> edn. New York, NY, United States: WW Norton &amp; Co.</p> <p>Collins, D. (ed.) (2016) <i>The act of musical composition: Studies in the creative process</i>. Devon, United Kingdom: Routledge.</p> <p>Dogantan-Dack, M. (2015) <i>Artistic practice as research in music: Theory, criticism, practice</i>. United Kingdom: Ashgate Publishing.</p> <p>Gould, E. (2010) <i>Behind bars: The definitive guide to music notation</i>. London, United Kingdom: Faber Music.</p> <p>Herbert, T. (2012) <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> edn. London: ABRSM.</p> <p>Nelson, R. (ed.) (2013) <i>Practice as research in the arts: Principles, protocols, pedagogies, resistances</i>. Basingstoke: Palgrave Macmillan.</p> <p>Paddison, M and Deliège, I (eds.) (2013). <i>Contemporary Music: Theoretical and Philosophical Perspectives</i>. Farnham: Ashgate.</p> <p>Sampsel, L.J. (2012) <i>Music research: A handbook</i>. 2<sup>nd</sup> edn. New York: Oxford University Press.</p> <p>Saunders, J. (ed.) (2009) <i>The Ashgate research companion to experimental music</i>. Farnham: Ashgate.</p>
<p><b>Other Relevant Details</b></p>	<p>Specific assessment requirements for the Composition Portfolio and Composition Studies can be found in the relevant Principal Study Departmental Information section (see appendix).</p> <p>The number and frequency of student composer commissioning, workshop and performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p>

<b>Module Title</b>	<b>Performance 4</b>		
<b>Brief Description</b>	<p>This final year 80 credit core module is the culmination of your Conservatoire studies, preparing you for your entry to the profession. At the core of this module is the interconnectedness of theory and practice in the pursuit of artistic excellence. You will draw upon and synthesise your learning from previous years to engage in high-level performance activities and independent study, culminating in a public recital and viva at the end of the year.</p> <p>Some of your independent study will focus on an artistic research project, where you will specialise in an area of practice-led research linked directly to your principal study. Individual lessons and tutorials support your independent thinking and career preparation, encouraging you to develop original and imaginative ideas in all areas of your practice.</p>		
<b>SCQF Level</b>	10		
<b>Credit Rating</b>	80 SCQF Credits / 40 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus 4 (Performance/Jazz/Traditional Music/Traditional Music - Piping) <hr/>		
<b>Pre-requisites</b>	Pass in Performance 3		
<b>Co-requisites</b>	Ensemble Musician 2		
<b>Anti-Requisites</b>	Additional Performance Study in the same principal instrument/voice		
<b>Maximum number of Students</b>	As per programme	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lessons	1.5 <sup>15</sup>	27	40.5
One-to-one Research Tutorials	0.25	4	1
Research support lectures & seminars	1	5	5
Research support resources	20 minutes	12	4

<sup>15</sup> By mutual agreement, one-to-one time may be 'pooled' or split to enable flexibility.

Performance Studies classes, rehearsals and performances	c. 25% of notional student effort
Independent practice	c. 70% of notional student effort
Total Notional Student Effort	<b>800</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Performance Department</b>
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• foster an advanced level of technique and expression in performance</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> <li>• nurture imaginative, critically aware and articulate performers</li> <li>• encourage the pursuit of new knowledge through advanced exploration of praxis.</li> <li>• provide proto-professional opportunities for artistic development and networking.</li> <li>• Instil professional awareness and attitudes</li> <li>• provide opportunities for self-directed study and independent project development.</li> <li>• encourage deep and critical reflection on your musical development and readiness for the profession.</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance a different genre or technique), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your viva should include reflective discussion on how this split tuition has enhanced your principal study.</p> <p>Performance Studies classes<sup>16</sup>, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals,</p>

<sup>16</sup> See Section 4 (departmental information) for indicative content.

	<p>competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p> <p>Seminars, tutorials and video support resources will support your development of a research project focussing on your own chosen topic. You will receive specialist guidance on research and presentation skills, and individual advice on your project proposal and draft work.</p> <p>You will have regular contact with your Head of Department in individual 'Transitions' tutorials. This is an opportunity to discuss your progress and preparation for post-graduation.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate advanced technical skills in the preparation and execution of solo and/or ensemble performance
<b>LO2</b>	Use expressive and interpretative skills to project an individual musical personality
<b>LO3</b>	Demonstrate command of performance conventions appropriate to public performance
<b>LO4</b>	Employ critical, analytical and reflective thinking skills to demonstrate the connections between your research and your practice.
<b>LO5</b>	Employ advanced academic skills in written and verbal contexts.
<b>LO6</b>	Demonstrate entry-level professional attitudes and skills in both self-directed and corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (40% or 70% in Traditional Music)</u></b>  <b><u>Performance B (30% or PASS/FAIL in Traditional Music)</u></b></p> <p>Performance A (the 'end-of-session recital') will normally involve a Specialist External Assessor and will be open to a public audience. Performance B will be internally assessed.</p> <p>Refer to the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Technical ability appropriate to the level</li> <li>• Creativity and imagination in expression and interpretation, projecting a sense of an individual musical personality</li> <li>• A clear command of stage craft and appropriate performance conventions</li> </ul>

<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Performance Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Performance Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Performance Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>
<b>Assessment 4, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Research Paper (4000 words) (20%)</b></p>
<b>Assessment Criteria for Assessment 4</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Identification of relevant issues</li> <li>• Evidence of independent research used to support ideas</li> <li>• evidence that your discussion is informed by practical experience of performance</li> <li>• a critical discussion that takes account of different opinions and approaches</li> <li>• Clear and appropriate written expression</li> <li>• Appropriate awareness good academic practice</li> </ul>
<b>Assessment 5, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Viva (20 minutes) (10%)</b></p>
<b>Assessment Criteria for Assessment 5</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• evidence of independent research</li> <li>• a critical perspective on the theories, concepts, opinions and approaches encountered in your research in relation to your own practice</li> <li>• an ability to respond to questions clearly</li> <li>• In-depth reflection on professional practice and your readiness for a career in music</li> </ul>

<b>Alignment of Assessment and Learning Outcomes</b>	LO	Mode 1	Mode2	Mode 3	Mode 4	Mode 5
	1	x	x			
	2	x	x			
	3	x	x			
	4				x	x
	5				x	x
	6			x		x
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p>You will receive written formative feedback on your research project proposal and verbal and/ or written formative feedback on draft project work.</p> <p><b>Feed-forward</b></p> <p>You will receive formative feedback on your research project proposal and work in progress. You will receive formal written feedback on your research project <i>before</i> the viva. This feedback on the project will identify points for you to consider for the viva.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. In the Traditional Music pathway, these events comprise your Performance B assessment. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback (or when the two are combined, as in the Traditional Music pathway), provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your Performance Studies classes.</p>					

<b>Recommended Resources</b>	<p>See Moodle for additional e-resources.</p> <p>Dogantan-Dack, P., Dr Mine (2015) <i>Artistic practice as research in music: Theory, criticism, practice</i>. United Kingdom: Ashgate Publishing.</p> <p>Herbert, T. (2012) <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> edn. London: ABRSM.</p> <p>Nelson, R. (ed.) (2013) <i>Practice as research in the arts: Principles, protocols, pedagogies, resistances</i>. Basingstoke: Palgrave Macmillan.</p> <p>Rink, J. (2002) <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Sampsel, L.J. (2012) <i>Music research: A handbook</i>. 2<sup>nd</sup> edn. New York: Oxford University Press.</p>
<b>Other Relevant Details</b>	<p>Specific assessment requirements for your Principal Study can be found in the relevant Principal Study Departmental Information section of the current BMus Handbook.</p> <p>The number and frequency of performance opportunities is determined in consultation with your Head of Department in accordance with the Performance Opportunities and Commitments Policy. Agreed performances will be noted on your Student Contract.</p> <p>Additional information on assessment requirements will be made available to you via Moodle (the RCS online learning platform). All classes and deadlines are scheduled via Asimut (the RCS online timetabling and room booking system).</p>

<b>Module Title</b>	<b>JPS Performance 4</b>			
<b>Brief Description</b>	This final year 40 credit core module is the culmination of your Conservatoire studies, preparing you for your entry to the profession. In combination with the JPS Independent Project module, you will explore the interconnectedness of theory and practice in the pursuit of artistic excellence. You will draw upon and synthesise your learning from previous years to engage in high-level performance activities and independent study, culminating in a public recital at the end of the year.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status (Core/Option/CR SC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 4 (Performance/Jazz/Traditional Music/Traditional Music - Piping) <hr/>			
<b>Pre-requisites</b>	B3 or higher in JPS Performance 3			
<b>Co-requisites</b>				
<b>Anti-Requisites</b>	Additional Performance Study in the same principal instrument/voice			
<b>Maximum number of Students</b>	As per programme	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lessons		1. <sup>17</sup>	27	27
Performance Studies classes, rehearsals and performances		c. 25% of notional student effort		
Independent practice		c. 70% of notional student effort		
Total Notional Student Effort				<b>400</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Performance Department</b>			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster an advanced level of technique and expression in performance</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> </ul>			

<sup>17</sup> By agreement, this time may be 'pooled' to enable longer group lessons.



	<ul style="list-style-type: none"> <li>• nurture imaginative, critically aware and articulate performers</li> <li>• provide proto-professional opportunities for artistic development and networking.</li> <li>• Instil professional awareness and attitudes</li> <li>• encourage deep and critical reflection on your musical development and readiness for the profession.</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Performance Studies classes<sup>18</sup>, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p> <p>You will have regular contact with your Head of Department in individual 'Transitions' tutorials. This is an opportunity to discuss your progress and preparation for post-graduation.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate advanced technical skills in the preparation and execution of solo and/or ensemble performance
<b>LO2</b>	Use expressive and interpretative skills to project an individual musical personality
<b>LO3</b>	Demonstrate command of performance conventions appropriate to public performance
<b>LO4</b>	Demonstrate entry-level professional attitudes and skills in both self-directed and corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (50% or 100% in Traditional Music)</u></b>  <b><u>Performance B (50% or PASS/FAIL in Traditional Music)</u></b></p> <p>Performance A (the 'end-of-session recital') will normally involve a Specialist External Assessor and will be open to a public audience. Performance B will be internally assessed.</p>

<sup>18</sup> See Section 4 (departmental information) for indicative content.

	Refer to the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B																				
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Technical ability appropriate to the level</li> <li>• Creativity and imagination in expression and interpretation, projecting a sense of an individual musical personality</li> <li>• A clear command of stage craft and appropriate performance conventions</li> </ul>																				
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance Studies Reports (pass/fail)</u></b></p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Performance Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Performance Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>																				
<b>Assessment Criteria for Assessment 3</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Active and sustained engagement in Performance Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>																				
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LO1	x	x																			
LO2	x	x																			
LO3	x	x																			
LO4			x																		
<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p>																				

	<p><b>Mutually Constructed Feedback</b></p> <p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. In the Traditional Music pathway, these events comprise your Performance B assessment. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback (or when the two are combined, as in the Traditional Music pathway), provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your Performance Studies classes.</p>
<p><b>Recommended Resources</b></p>	<p>See Moodle for additional e-resources.</p> <p>Dogantan-Dack, P., Dr Mine (2015) <i>Artistic practice as research in music: Theory, criticism, practice</i>. United Kingdom: Ashgate Publishing.</p> <p>Herbert, T. (2012) <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> edn. London: ABRSM.</p> <p>Nelson, R. (ed.) (2013) <i>Practice as research in the arts: Principles, protocols, pedagogies, resistances</i>. Basingstoke: Palgrave Macmillan.</p> <p>Rink, J. (2002) <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Sampsel, L.J. (2012) <i>Music research: A handbook</i>. 2<sup>nd</sup> edn. New York: Oxford University Press.</p>
<p><b>Other Relevant Details</b></p>	<p>Specific assessment requirements for your Principal Study can be found in the relevant Principal Study Departmental Information section of the current BMus Handbook (Section 4).</p> <p>The number and frequency of performance opportunities is determined in consultation with your Head of Department in accordance with the Performance Opportunities and Commitments Policy. Agreed performances will be noted on your Student Contract.</p>

<b>Module Title</b>	<b>JPS Conducting 4</b>			
<b>Brief Description</b>	This final year 40 credit core module is the culmination of your Conservatoire studies, preparing you for your entry to the profession. In combination with the JPS Independent Project module, you will explore the interconnectedness of theory and practice in the pursuit of artistic excellence. You will draw upon and synthesise your learning from previous years to engage in high-level performance activities and independent study, culminating in a public conducted performance at the end of the year.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status (Core/Option/CR SC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 4 (JPS) <hr/>			
<b>Pre-requisites</b>	B3 or higher in JPS Conducting 3			
<b>Co-requisites</b>				
<b>Anti-Requisites</b>	Additional Performance Study in the same principal instrument/voice			
<b>Maximum number of Students</b>	As per programme	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lessons		1. <sup>19</sup>	27	27
Performance Studies classes, rehearsals and performances		c. 25% of notional student effort		
Independent practice		c. 70% of notional student effort		
Total Notional Student Effort				<b>400</b>
<b>Module Co-ordinator</b>	<b>Conducting Coordinator</b>			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster an advanced level of technique and expression in conducting</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> </ul>			

<sup>19</sup> By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> <li>• nurture imaginative, critically aware and articulate performers</li> <li>• provide proto-professional opportunities for artistic development and networking.</li> <li>• Instil professional awareness and attitudes</li> <li>• encourage deep and critical reflection on your musical development and readiness for the profession.</li> </ul>
<b>Module Content</b>	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Conducting Studies classes<sup>20</sup>, rehearsals and performances all support your individual development. These group-based activities may include analysis and repertoire classes, workshops, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific content of your Conducting Studies programme will be determined by the needs of the cohort, by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensemble workshops).</p> <p>You will have regular contact with your Head of Department in individual 'Transitions' tutorials. This is an opportunity to discuss your progress and preparation for post-graduation.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Conduct with advanced technical skills in the preparation and execution of repertoire
<b>LO2</b>	Use expressive and interpretative skills to project an individual musical personality
<b>LO3</b>	Demonstrate command of performance conventions appropriate to public performance
<b>LO4</b>	Demonstrate entry-level professional attitudes and skills in both self-directed and corporate and collaborative activities
<b>Assessment 1 &amp; 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Performance A (50%)</u></b> <b><u>Performance B (50%)</u></b></p> <p>Performance A (the 'end-of-session recital') will normally involve a Specialist External Assessor and will be open to a public audience. Performance B will be internally assessed.</p>

<sup>20</sup> See Section 4 (departmental information) for indicative content.

	Refer to the current BMus Handbook for Conducting-specific assessment requirements for Performances A and B																				
<b>Assessment Criteria for Assessment 1 &amp; 2</b>	In these assessment modes your assessors will be looking for: <ul style="list-style-type: none"> <li>• Technical ability appropriate to the level</li> <li>• Creativity and imagination in expression and interpretation, projecting a sense of an individual musical personality</li> <li>• A clear command of stage craft and appropriate presentation conventions</li> </ul>																				
<b>Assessment 3, Type and Weighting</b>	You will be assessed through: <b><u>Conducting Studies Reports (pass/fail)</u></b>  <i>This component must be passed in order to pass the module overall. Reports from individual Conducting Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i>																				
<b>Assessment Criteria for Assessment 3</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>• Active and sustained engagement in Conducting Studies activities</li> <li>• A developing professional attitude</li> <li>• Effective collaboration and communication skills in ensemble and peer-review contexts</li> <li>• Evidence of independent preparation for lessons and activities</li> <li>• Demonstration of appropriate progress</li> </ul>																				
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<b>Feedback</b>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on all of your formative assessments (see assessment matrix for details). The feedback from your Performance B assessment(s) provides an indication of your mid-year progress.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through one-to-one lessons and other performance, group and tutorial activities.</p> <p><b>Mutually Constructed Feedback</b></p>																				

	<p>You may participate in mutually constructed feedback with your one-to-one teacher during one or more agreed lessons in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>Feedback from your Performance B, in conjunction with your tutor reports and/ or mutually constructed feedback, provide an individualised and supportive review of your interim progress with detailed advice on next steps.</p> <p><b>Peer Feedback</b></p> <p>Informal peer evaluation opportunities are built into activities as part of your Conducting Studies classes.</p>
<b>Recommended Resources</b>	<p>See Moodle for additional e-resources.</p> <p>Dogantan-Dack, P., Dr Mine (2015) <i>Artistic practice as research in music: Theory, criticism, practice</i>. United Kingdom: Ashgate Publishing.</p> <p>Herbert, T. (2012) <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> edn. London: ABRSM.</p> <p>Nelson, R. (ed.) (2013) <i>Practice as research in the arts: Principles, protocols, pedagogies, resistances</i>. Basingstoke: Palgrave Macmillan.</p> <p>Rink, J. (2002) <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Sampsel, L.J. (2012) <i>Music research: A handbook</i>. 2<sup>nd</sup> edn. New York: Oxford University Press.</p>
<b>Other Relevant Details</b>	<p>Specific assessment requirements for your Principal Study can be found in the relevant Principal Study Departmental Information section of the current BMus Handbook (section 4).</p> <p>The number and frequency of performance opportunities is determined in consultation with your Head of Department in accordance with the Performance Opportunities and Commitments Policy. Agreed performances will be noted on your Student Contract.</p>

<b>Module Title</b>	<b>JPS Composition 4</b>			
<b>Brief Description</b>	This 40 credit core module advances your compositional practice, informed by the skills in artistic research you will develop concurrently in the JPS Independent Research Project. You will explore methods of artistic research and apply these to develop in-depth critical understanding of your own practice. The module culminates in the submission of a final portfolio.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status (Core/Option/CRS C)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) IV <hr/>			
<b>Pre-requisites</b>	B3 or higher in JPS Composition 3			
<b>Co-requisites</b>				
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	As per prog.	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lesson		1	27	27
Composition Studies (Classes and Workshops)	c. 25% of notional student effort			
Independent practice	c. 70% of notional student effort			
<b>Total Notional Student Effort</b>				<b>400</b>
<b>Module Co-ordinator</b>	<b>Head of Composition</b>			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• foster an advanced level of technique and expression in composition</li> <li>• develop an individual musical personality and provide opportunities for its projection in-and-through practice</li> <li>• nurture imaginative, critically aware and articulate composers</li> <li>• provide proto-professional opportunities for artistic development and networking.</li> <li>• Instil professional awareness and attitudes</li> </ul>			



	<ul style="list-style-type: none"> <li>provide opportunities for self-directed study and independent project development.</li> </ul>
<b>Module Content</b>	<p>Through your individual composition lessons, you will be guided towards developing a range of compositional skills, enabling you to solve musical challenges and develop your creativity. The specific content of these lessons will be negotiated in consultation with your tutor, taking into account your individual needs and the assessment requirements for the Composition Folio. At this level, you may split your allowance of Principal Study tuition between two different members of staff in order to tailor the support for your individual portfolio development.</p> <p>You will participate in a range of Composition Studies classes delivered through the Composition Department. You will work with students from other pathways and levels of study in this context, and participate in rehearsals and workshops of your pieces. The Composition Forum includes a programme of staff and invited composers as speakers and acts as a locus for discussion and debate on professional practice. In this final year of your studies you will contribute a 45-minute presentation to your peers as part of the Composition Forum programme of talks.</p> <p>In addition you will meet at least twice with your Transitions Tutor, the Head of Composition. These tutorials provide an opportunity to discuss your progress and preparation for post-graduation</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Compose with advanced technical skill
<b>LO2</b>	Use creativity and imagination to project an individual musical voice
<b>LO3</b>	Demonstrate advanced presentation skills in the preparation of scores and parts.
<b>LO4</b>	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b><u>Composition Folio (100%)</u></b></p>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>satisfactory technical ability for the level in the handling of musical resources and structure</li> <li>musical ideas explored with creativity and imagination, projecting a sense of an individual musical voice</li> <li>clear command of notation and other presentational conventions</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>Evidence of independent preparation for lessons and activities</li> <li>Demonstration of appropriate progress</li> </ul>

	<ul style="list-style-type: none"> <li>Active and sustained engagement in Composition Studies activities</li> </ul> <p><b>Composition Studies Reports and Tasks</b> (pass/fail)</p> <p><i>This component must be passed in order to pass the module overall. Reports from individual Composition Studies elements will be scrutinized by the Head of Programme before submission of the final pass/fail result to Registry. A fail in any one Composition Studies element may lead to failure of this component; failed reports will be the subject of scrutiny at the Board of Examiners.</i></p>															
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>Evidence of independent preparation for lessons and activities</li> <li>Demonstration of appropriate progress</li> <li>Active and sustained engagement in Composition Studies activities</li> </ul>															
<p><b>Alignment of Assessment and Learning Outcomes</b></p>	<table border="1" data-bbox="544 902 951 1077"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td></td> </tr> <tr> <td>LO3</td> <td>x</td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td>x</td> </tr> </tbody> </table>		Mode 1	Mode 2	LO1	x		LO2	x		LO3	x		LO4		x
	Mode 1	Mode 2														
LO1	x															
LO2	x															
LO3	x															
LO4		x														
<p><b>Feedback</b></p>	<p><b>Written Feedback</b></p> <p>You will receive written feedback on your summative folio submission. Mid-session, you will receive formative feedback on your work-in-progress from another member of staff in the composition department.</p> <p><b>Ongoing Feedback</b></p> <p>You will receive regular and immediate informal verbal feedback through 1-to-1 lessons and seminar-based Composition Studies activities.</p> <p><b>Mutually Constructed Feedback</b></p> <p>You may participate in two mutually constructed feedback exercises with your one-to-one teacher during an agreed lesson in the academic year. This is an opportunity for you and your tutor to review your progress together and agree on the next steps for your principal study development.</p> <p>This feedback, along with other ongoing feedback and tutor reports, provides an individualised and supportive review of your interim progress with detailed advice on recommended next steps.</p> <p><b>Peer Feedback</b></p>															

	Informal peer evaluation opportunities are built into Composition Studies class delivery.
<b>Recommended Resources</b>	<p><i>See Moodle for additional e-resources.</i></p> <p>Adler, S. (2016) <i>The study of orchestration</i>, 4<sup>th</sup> edn. New York, NY, United States: WW Norton &amp; Co.</p> <p>Collins, D. (ed.) (2016) <i>The act of musical composition: Studies in the creative process</i>. Devon, United Kingdom: Routledge.</p> <p>Dogantan-Dack, M. (2015) <i>Artistic practice as research in music: Theory, criticism, practice</i>. United Kingdom: Ashgate Publishing.</p> <p>Gould, E. (2010) <i>Behind bars: The definitive guide to music notation</i>. London, United Kingdom: Faber Music.</p> <p>Herbert, T. (2012) <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> edn. London: ABRSM.</p> <p>Nelson, R. (ed.) (2013) <i>Practice as research in the arts: Principles, protocols, pedagogies, resistances</i>. Basingstoke: Palgrave Macmillan.</p> <p>Paddison, M and Deliège, I (eds.) (2013). <i>Contemporary Music: Theoretical and Philosophical Perspectives</i>. Farnham: Ashgate.</p> <p>Sampsel, L.J. (2012) <i>Music research: A handbook</i>. 2<sup>nd</sup> edn. New York: Oxford University Press.</p> <p>Saunders, J. (ed.) (2009) <i>The Ashgate research companion to experimental music</i>. Farnham: Ashgate.</p>
<b>Other Relevant Details</b>	<p>Specific assessment requirements for the Composition Portfolio and Composition Studies can be found in the relevant Principal Study Departmental Information section (see Section 4).</p> <p>The number and frequency of student composer commissioning, workshop and performance opportunities is determined in consultation with the Head of Department and with reference to the Performance Opportunities and Commitments Policy; agreed performances will be noted in the Student Contract.</p>

<b>Module Title</b>	<b>JPS Independent Research Project</b>			
<b>Brief Description</b>	This module complements your Level 4 Principal Study modules by encouraging you to explore the interconnectedness of theory and practice. You will draw upon and synthesise your learning from previous years to explore an area of practice-led research linked directly to one or both of your principal studies.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status (Core/Option/CR SC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 4 (JPS) <hr/>			
<b>Pre-requisites</b>	B3 or higher in JPS Composition/Performance/Conducting 3			
<b>Co-requisites</b>				
<b>Anti-Requisites</b>				
<b>Maximum number of Students</b>	As per programme	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Research Tutorials		0.25	4	1
Research support lectures & seminars		1	5	5
Research support resources		20 minutes	12	4
Principal Studies classes, workshops and performances	c. 25% of notional student effort			
Independent practice	c. 70% of notional student effort			
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	<b>Head of Relevant Department</b>			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• nurture imaginative, critically aware and articulate performers</li> <li>• encourage the pursuit of new knowledge through advanced exploration of praxis.</li> <li>• provide opportunities for self-directed study and independent project development.</li> </ul>			

	<ul style="list-style-type: none"> <li>encourage deep and critical reflection on your musical development and readiness for the profession.</li> </ul>												
<b>Module Content</b>	Seminars, tutorials and video support resources will support your development of a research project focussing on your own chosen topic. You will receive specialist guidance on research and presentation skills, and individual advice on your project proposal and draft work.												
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:												
<b>LO1</b>	Employ critical, analytical and reflective thinking skills to demonstrate the connections between your research and your practice.												
<b>LO2</b>	Employ advanced academic skills in written and verbal contexts.												
<b>LO3</b>	Demonstrate secure professional skills and attitudes in both self-directed and collaborative activities												
<b>Assessment 4, Type and Weighting</b>	You will be assessed through:  <b>Research Paper (4000 words) (60%)</b>												
<b>Assessment Criteria for Assessment 4</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>Identification of relevant issues</li> <li>Evidence of independent research used to support ideas</li> <li>evidence that your discussion is informed by practical experience of composition</li> <li>a critical discussion that takes account of different opinions and approaches</li> <li>Clear and appropriate written expression</li> <li>Appropriate awareness good academic practice</li> </ul>												
<b>Assessment 5, Type and Weighting</b>	You will be assessed through:  <b>Viva (30 minutes) (40%)</b>												
<b>Assessment Criteria for Assessment 5</b>	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> <li>evidence of independent research</li> <li>a critical perspective on the theories, concepts, opinions and approaches encountered in your research in relation to your own practice</li> <li>an ability to respond to questions clearly</li> <li>In-depth reflection on professional practice and your readiness for a career in music</li> </ul>												
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th></th> <th>Research paper</th> <th>Viva</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO2</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO3</td> <td></td> <td>x</td> </tr> </tbody> </table>		Research paper	Viva	LO1	x	x	LO2	x	x	LO3		x
	Research paper	Viva											
LO1	x	x											
LO2	x	x											
LO3		x											

<b>Feedback</b>	<p><b>Ongoing Feedback</b></p> <p>Informal written feedback is provided on your initial research project proposal, and you may attend up to two 30 minute individual tutorials for advice on your draft project.</p> <p><b>Feed-forward</b></p> <p>Informal written feedback will be provided on your research project proposal at the start of the year. Submission points for the elements of this assessment are staggered, so you will receive formal written feedback on your research project <i>before</i> the viva. This feedback on the project will identify points for you to consider for the viva.</p> <p><b>Written Feedback</b></p> <p>You will receive written reports on both of the summative assessments.</p>
<b>Recommended Resources</b>	<p>See Moodle for additional e-resources.</p> <p>Dogantan-Dack, P., Dr Mine (2015) <i>Artistic practice as research in music: Theory, criticism, practice</i>. United Kingdom: Ashgate Publishing.</p> <p>Herbert, T. (2012) <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> edn. London: ABRSM.</p> <p>Nelson, R. (ed.) (2013) <i>Practice as research in the arts: Principles, protocols, pedagogies, resistances</i>. Basingstoke: Palgrave Macmillan.</p> <p>Rink, J. (2002) <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Sampsel, L.J. (2012) <i>Music research: A handbook</i>. 2<sup>nd</sup> edn. New York: Oxford University Press.</p>
<b>Other Relevant Details</b>	

<b>Module Title</b>	<b>Composition Professional Project</b>		
<b>Brief Description</b>	This final year core module for composers enables you to apply and develop your collaboration and leadership skills in a new context. You will lead on a professionally-informed contemporary music project of your choosing. This could be educational, performance-based or entrepreneurial in scope. In delivering the project and reflecting on your role you will develop enhanced understanding of the multidimensional role of the professional composer.		
<b>SCQF Level</b>	10		
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus (Composition) Year IV <hr/>		
<b>Pre-requisites</b>	Pass in BMus (Composition) III		
<b>Co-requisites</b>	Composition 4		
<b>Anti-Requisites</b>	N/A		
<b>Maximum number of Students</b>	12	<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Workshops	2	4	8
Individual Tutorials	0.5	4	2
Negotiated activity (student-led)			c. 20
Independent Study			70
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	TBC		
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>To stimulate critical awareness of the multidimensional role of the professional composer.</li> <li>To provide an opportunity for you to develop your communication, collaboration and leadership skills as a composer.</li> <li>To encourage reflection on your own professional</li> </ul>		

	development as a composer.
<b>Module Content</b>	<p>Central to this module is the completion of a negotiated project, which must be informed by professional practice. In negotiation with your supervisor you will decide on a suitable practical activity to meet the learning outcomes of the module. Typical activities might include:</p> <ul style="list-style-type: none"> <li>• Developing and delivering a series of composition workshops in a community setting</li> <li>• Managing a contemporary music ensemble</li> <li>• Curation and organisation of a contemporary music event</li> <li>• Development of a business plan or a funding proposal for the promotion of contemporary music</li> <li>• Development, realisation and direction of a new work or for an amateur or community music organisation</li> </ul> <p>Your supervisor will advise on the suitability and scope of your project. The agreed project must be logged on your Student Contract by the end of Term 1 Week 4. Following this, it will be your responsibility to manage the project and its associated activities, for instance rehearsals, placement times, or meetings.</p> <p>During the year you will attend individual tutorials with your supervisor and participate in group feedback workshops, where you will receive feedback from your peers on your project and your role.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a flexible and creative approach to working as a composer and musical leader in a collaborative context
<b>LO2</b>	Evidence in-depth and critically-informed understanding of the demands of a chosen professional environment
<b>LO3</b>	Reflect on your professional development as a composer
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>100% (LO1, 2, 3)  <b>Presentation and Supporting Documentation</b></p> <p>20-minute presentation with Q&amp;A from the audience, accompanied by submission of supporting project documentation and evidence. See the module briefing paper for additional guidance.</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• In-depth understanding of the chosen compositional context and its relationship to the wider professional environment.</li> </ul>



	<ul style="list-style-type: none"> <li>• Evidence of critical reflection and creative problem-solving to overcome challenges</li> <li>• Effective use of researched information and examples</li> <li>• Clear articulation of points and an ability to answer confidently and fluently to audience questions.</li> <li>• Detailed documentation of the project and evidence of your contribution.</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		
	Assessment 1	
	LO1	X
	LO2	X
<b>Feedback</b>	<p>Ongoing formative feedback will be provided throughout this module from your supervisor in individual tutorials and from your peers in the accompanying seminar series.</p> <p>Written feedback will be provided on both of the summative assessments.</p>	
<b>Recommended Resources</b>	<p><i>See Moodle for additional resources.</i></p> <p>Dumbreck, A. and McPherson, G. (2016). <i>Music Entrepreneurship</i>. London: Bloomsbury.</p> <p>Fineberg, J. (2013). <i>Classical Music, Why Bother?: Hearing the World of Contemporary Culture through a Composer's Ears</i>. Oxon: Routledge.</p> <p>Fitterman Radbill, C. (2017). <i>Introduction to the Music Industry: An Entrepreneurial Approach</i>. Oxon: Routledge.</p> <p>Sound and Music <a href="http://www.soundandmusic.org/">http://www.soundandmusic.org/</a> (Accessed 2 November 2017).</p> <p>Wiegold, P. and Ghislaine, K., eds. (2015). <i>Beyond Britten: The Composer and the Community</i>. Woodbridge: The Boydell Press.</p> <p>Wittry, D. (2006) <i>Beyond the Baton: what every conductor needs to know</i>. Oxford: OUP.</p>	
<b>Other Relevant Details</b>	N/A	
<b>Next Steps</b>	Entry to the profession.	

<b>Module Title</b>	<b>Ensemble Musician 2</b>			
<b>Brief Description</b>	This core Honours level module enables you to develop your ensemble communication and performance skills to an advanced level. The module requires you to apply and synthesise your skills from previous years, from modules including Performance, Music Leadership and Ensemble Musician 1. You will work in a small group, engaging in regular student-led rehearsals and working towards a final negotiated performance opportunity.			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	<b>10</b> SCQF Credits / <b>5</b> ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Performance) IV <hr/>			
<b>Pre-requisites</b>	Pass in BMus Year 3			
<b>Co-requisites</b>	Performance 4			
<b>Anti-Requisites</b>	n/a			
<b>Maximum number of Students</b>	BMus 4	<b>Minimum number of Students</b>	n/a	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Ensemble rehearsals and coaching sessions <sup>21</sup>		variable	variable	60
Independent study		variable	variable	40
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Brianna Robertson-Kirkland			
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>To develop advanced ensemble communication skills in and through rehearsal and performance</li> <li>To encourage detailed exploration of chamber music repertoire</li> <li>To provide an opportunity for sustained and deep engagement with chamber music</li> <li>To nurture advanced ensemble performance in and between departments</li> </ul>			

<sup>21</sup> Tutor support for this module is delivered through Performance Studies and pooled principal study tuition.

<b>Module Content</b>	<p>You will work as a group of two to nine musicians to explore a range of repertoire for this ensemble. The group may be established by your Head of Department for a specific RCS project, or it may be student-formed. The group may comprise musicians from other departments and/or years. It is essential that all members of the group are able to commit to regular rehearsals and a performance.</p> <p>This project should be predominantly student-led however staff support is available through your Department and through your Principal Study and (if applicable) Additional Performance Study lessons.</p> <p>Your negotiated performance should be agreed with the module coordinator no later than Wednesday 15 November 2023.</p> <p>Cross-departmental groups, interdisciplinary performances and performances for non-standard audiences and venues are strongly encouraged.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate advanced communication skills in ensemble performance
<b>LO2</b>	Demonstrate sophisticated technical and interpretative skills as an ensemble
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p style="text-align: center;">100% (LO 1, 2) <b>Negotiated Performance</b> (c. 20 minutes)</p> <p>Your group should present a varied programme of repertoire. This may be performed live (where appropriate and possible) or submitted as a high-quality video recording.</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Effective communication between all ensemble members</li> <li>• Quality of presentation and communication with the audience</li> <li>• Evidence of detailed stylistic awareness appropriate to the repertoire</li> <li>• An advanced level of technical and expressive capability as an ensemble</li> </ul>
<b>Alignment of Assessment and Learning Outcome</b>	Assessment 1
	LO1 <span style="float: right;">X</span>
	LO2 <span style="float: right;">X</span>
<b>Feedback</b>	Peer feedback is a vital component of this module. You are encouraged to engage in honest, critical discussion with your group members about the progress of the group as a whole and the musical contribution of each member.

	Your ensemble will receive a written feedback report on the negotiated performance.
<b>Recommended Resources</b>	<p>You should make full use of the Library's scores, audio recordings, and electronic repositories of recordings and filmed performance.</p> <p>Klickstein, G. (2009). <i>The Musician's Way: A Guide to Practice, Performance and Wellness</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Steinhardt, A. (2000). <i>Indivisible by Four</i>. New York: Farrar, Straus and Giroux</p>
<b>Other Relevant Details</b>	<p>Groups may involve between two and nine musicians. It is acceptable to work as a duo, for instance voice and piano. Cross-departmental groups are strongly encouraged, as are cross-disciplinary projects and projects for non-standard audiences and venues.</p> <p>The duration of 20 minutes is intended as a guide. Where your chosen repertoire is more than 10% over or under this duration, discuss with your head of department whether or not you need to adjust the repertoire.</p> <p>It is strongly recommended, but is not obligatory, that you work in the same group as Ensemble Musician 1 and that the repertoire rehearsed for EM1 is the repertoire performed for EM2. It is <b>your responsibility</b> to confirm your assessed ensemble no later than Wednesday 15 November 2023. This will be logged on your Student Contract.</p> <p>It is <b>every group member's responsibility</b> to engage in regular rehearsals. If you are concerned by the participation of any individual you should report this to the module coordinator immediately.</p>
<b>Next Steps</b>	Postgraduate study or entry to the profession

<b>Module Title</b>	<b>Jazz Research and Transcription 2</b>			
<b>Brief Description</b>	This module gives a further opportunity for the jazz performer/composer to research in depth a specific topic in jazz that you feel is pertinent to your own practice. Once again, you will research the musical and/or stylistic attributes of a particular jazz musician, musicians, sub-genre, or musical characteristic with a view to demonstrating the application these attributes within your own practice as a jazz performer or composer			
<b>SCQF Level</b>	10			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  <hr/> BMus Jazz 4 <hr/>			
<b>Pre-requisites</b>	Jazz Research / Transcription 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BMus Jazz 4	<b>Minimum number of Students</b>	n/a	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Seminars		1	5	5
One-to-one Supervision meetings		0.5	2	1
Independent Study		c.4	20	94
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Dr Colin Broom			
<b>Module Aims</b>	Building on Jazz Research Transcription 1, this module encourages further and more in-depth research into areas of jazz performance and composition that interest the student and that they may find application in their own practice.			
<b>Module Content</b>	Seminars covering techniques and approaches to research and transcription, through use of recordings, videos and scores. Later seminars will be centred around the student's interests, and will include class discussions of various approaches to creatively applying the techniques and attributes currently being researched.			

<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
<b>LO1</b>	Demonstrate a methodical approach to researching the musical and stylistic attributes of a jazz artist, composer, sub-genre or musical characteristic.	
<b>LO2</b>	Evidence detailed and in-depth understanding of the artist(s)/musical characteristic(s) in question, informed by researched sources (recordings, transcriptions, interviews, etc.)	
<b>LO3</b>	Demonstrate the application of the research findings through your own performance	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through (CHOOSE ONE) (100%):</p> <ol style="list-style-type: none"> <li>1. A performance demonstration (20-25 mins), either to the class or as a video presentation, presenting your research findings both verbally and through your performance</li> <li>2. A performance and score of transcriptions (minimum 2), submitted with accompanying contextual rationale and (where appropriate) analysis</li> <li>3. An audio or video recording of a performance (2 or more tunes) that demonstrates your research through your playing and improvising, submitted with accompanying contextual rationale and (where appropriate) analysis</li> <li>4. A recording and score of an original composition that demonstrates your research, submitted with accompanying contextual rationale and (where appropriate) analysis</li> </ol>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of self-directed research</li> <li>• a work or body of work that demonstrates in-depth insights into the chosen topic</li> <li>• (Option 2 ONLY) Accurate transcriptions performed with sensitivity to the idiomatic qualities of the original artist(s)</li> <li>• evidence of synthesis of the researched subject in your own creative practice</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		
		Assessment 1
	LO1	x
	LO2	x
	LO3	x
<b>Feedback</b>	You will receive on-going feedback during seminar and in your one-to-one supervision meetings. You will also receive written reports for your assessment.	
<b>Recommended Resources</b>	See Moodle for links to electronic resources and specific articles.	
<b>Other Relevant Details</b>	Postgraduate study or entry to the profession	

## **IXP and School of Music Options Modules**

Module descriptors for IXP modules, School of Music options modules and BMus Professional Projects may be found in a separate volume, 'IXP and School of Music Options Modules'.

## 4. Performance and Composition: Departmental Information

The following pages list, by department and by year of study:

- the assessment requirements for Performance A (e.g. length of recital, indicative repertoire, etc.) or Composition Portfolios
- the assessment options and assessment requirements for Performance B (e.g. indicative repertoire, etc.)
- Principal Study and Supporting Studies activities

Under exceptional circumstances, bespoke alternative assessments may replace those given in the assessment specifications. Alternative assessments must be negotiated transparently between the Head of Department, Head of Programme and the student, and should also be approved by the Director of Music.

Any 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 the student contract, including agreement as appropriate around aspects such as the length, repertoire, scheduling, timing and/or format of the alternative submission/performance.

### Split Principal Study Tuition and Second Study

As detailed in the Performance 2-4 module descriptors, your weekly 90 minutes of individual tuition may be split. In this way, tuition in a complementary area (for instance a different genre, technique or unrelated instrument/second study), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 in the previous academic year or, for new BMus students, the end of Term 1 Week 1. Your critical commentary (or viva) should include reflections on how this split tuition has enhanced your principal study.

Please note that after Term 1 Week 5 you will not be permitted to revert back to 90-minute lessons; the split arrangement will continue for the remainder of the academic year unless extenuating circumstances apply.

### Important Information on Performance Exam Penalties

Please note that 'the overall duration' refers to the lengths of the pieces as well as gaps in between. For Public Recitals, this duration starts the moment you enter the stage and ends when you leave the stage.

Recital lengths are specified as an exact number of minutes: this is the length of the complete recital, including, where appropriate, spoken introductions, resetting of the stage etc. The actual length of the recital must be noted clearly on the assessment form.



**Recitals that under- or over-run by 10% or more will be penalised as follows:**

*Recitals that over-run by 10% will lose 1 mark and be stopped in order to try and keep to the published schedule. (e.g. B1 would be awarded a B2)*

*Recitals that under-run by 10-19% will lose 1 mark to a minimum of D3. (e.g. B1 would be awarded a B2)*

*Recitals that under-run by 20% or more will fail with a grade of F*

- Examiners will first grade the recital as normal, and then apply the penalty to the agreed mark.
- The penalty should be clearly noted on the report form (reason for penalty and marks deducted).

Where the assessment is Pass/Fail, the grading time penalties used in relation to graded assessments cannot be applied.

**Penalties for memorisation requirements**

Recitals with memorization requirements are subject to the following penalty should this requirement not be met:

*Recitals which do not meet the published memorization requirements will lose one grade band to a minimum of D3 (e.g. a B1 would be awarded a C1)*

Further information on assessment penalties can be found in the BMus Assessment Handbook on the RCS Portal.

**Repeat repertoire**

It is generally not permitted for students to receive credit twice for the same piece of work. This applies to all types of practical assessments and coursework. Repertoire therefore cannot normally be repeated across assessments unless there is a clear rationale **negotiated and agreed with the Head of Department.**

## Change of Teacher Policy

### Background

When you begin studies in the School of Music, you are allocated to a 1:1 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 1:1 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 must 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 1:1 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 1:1 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](mailto:susupport@rcs.ac.uk))
- the Deputy Registrar ([m.green@rcs.ac.uk](mailto:m.green@rcs.ac.uk))
- RCS Counsellors (<https://portal.rcs.ac.uk/counselling/>)

## Use of the Recording Studios

There are three recording studios on the Renfrew Street Campus.

**Studio A** is the largest and best equipped studio in the RCS. It is staffed by professional and experienced recording engineers, and is best suited for music recording. There is a large 70 square meter live room, with separate drum and vocal booths, and a full-size Steinway.

As well as providing the best possible recordings, Studio A aims to give students the experience of working in a professional studio. Students are therefore encouraged to be as well prepared and rehearsed as possible, to be punctual, to inform the engineer of any changes to their session, and to have a responsible attitude towards cancellations.

Peak studio times are March to end of June.

- Bookings should be made via email to [recordingstudioa@rcs.ac.uk](mailto:recordingstudioa@rcs.ac.uk)
- Bookings will be accepted on a first come first served basis.
- Studios are free of charge for students. (Staff and outside bookings are charged at £70 per hour + VAT. Outside bookings will only be considered at non-peak times.)
- Students pay for materials (CDR or DVDs where required, £1) or bring their own.
- Normally two sessions are allowed per student per term but exceptions can be made. This doesn't include recording for examination.
- Where recordings are being made for your own purposes rather than for assessment, you will need written authorisation from your Head of Department or Head of Programme.
- 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.
- Single shot video recording is available, but video editing is not offered.
- The recording facilities can only be used by engineers approved by the studio manager. A staff member must be present at all times if the live area is being used for a rehearsal.

**Studios B & C** are more basic studios that can be booked and run by students after they have completed a short introductory course. They both have Pro Tools DAW and a small selection of microphones. They are also used for teaching and drama classes. Studio B is room 369 and Studio C is 261, to book contact Client Services.

**Venues:** all student concerts in the Stevenson Hall, AGOS and the Ledger Room are recorded and available to students on request. Recordings can be made in the Stevenson Hall, AGOS and the Ledger Room on the overhead microphones at any time, provided enough notice is given to program the recorder. Competitions cannot be recorded unless permissions have been given by the Director of Music. Public exams can be recorded on request, no other exams can be recorded.

## Brass

### Brass Assessment Requirements

#### Brass, Year 2: Performance A (Recital) assessment requirements

**Recital (non-public):** student will be expected to present:

- a programme of varied repertoire, the overall duration to be 25 minutes. One piece (or substantial movement) should be presented from one of the following periods\*

*Baroque (or Baroque inspired)*

*Classical/Romantic*

*Contemporary*

- **One piece (or substantial movement) is required to be played from memory.**

\* All three periods should be covered during the student's first three years of study (i.e. a different period piece should be chosen each year)  
(Assessed by the Head of Department and one other specialist examiner)

#### Brass, Year 2: Performance B

- Technical Assessment

(Assessed by the Head of Department and one other examiner)

#### assessment requirements

The student will be expected to be able to play on their Principal Study:

- Scales and arpeggios (see online for departmental and instrumental requirements)
- A study (requiring a variety of technical demands) of the student's own choice (to be approved by the Principal Study Tutor)
- Orchestral excerpts (8 prepared excerpts – a set list will be provided)\*

**\* If the 'excerpts' additional performance study assessment has been selected, the student must also present 4 excerpts on their additional instrument** (chosen from a set list).

*Students must achieve the minimum satisfactory level in all elements of the exam to attain an overall pass.*

#### Brass, Year 3: Performance A (Public Recital)

**Recital (public):** student will be expected to present:

- a programme of varied repertoire, the overall duration to be 30 minutes. One piece (or substantial movement) should be presented from one of the following periods\*

*Baroque (or Baroque inspired)*

*Classical/Romantic*

*Contemporary*

\* All three periods should be covered during the student's first three years of study (i.e. a different period piece should be chosen each year)

Students are required to submit informative programme notes prior to the recital. The deadline for submission will be set by the HoD.

*(Assessed by the Head of Department, a Specialist External Examiner and one other Examiner)*

### **Brass, Year 3: Performance B**

- Technical Assessment

#### **assessment requirements**

The student will be expected to be able to play on their Principal Study:

- Scales and arpeggios (see online for departmental and instrumental requirements)
- A study (requiring a variety of technical demands) of the student's own choice (to be approved by the Principal Study Tutor)
- Orchestral excerpts (10 prepared excerpts – a set list of 8 will be provided; 2 are free choice)\*

**\* If the 'excerpts' additional performance study assessment has been selected, the student must also present 4 excerpts on their additional instrument** (chosen from a set list). Students are expected to present the prepared excerpts on the additional instrument from the previous year(s), where applicable.

*Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

### **Brass, Year 4: Performance A (Public Recital)**

**Recital (public):** the student will present:

- a programme of varied repertoire, the overall duration to be 35 minutes.

Students are required to submit informative programme notes prior to the recital. The deadline for submission will be set by the HoD.

*(Assessed by a Specialist External Examiner, the Head of Department and one other Examiner)*

### **Brass, Year 4: Performance B**

- Technical Assessment (Mock Audition)

*(Assessed by the Head of Department and one other specialist examiner)*

#### **assessment requirements**

The student will be expected to present on their Principal Study:

- one unaccompanied recital piece
- 12 prepared excerpts (a set list of 8 will be provided; 4 are free choice)\*
- Sight-reading will be given

**\* If the 'excerpts' additional performance study assessment has been selected, the student must also present 4 excerpts on their additional instrument** (chosen from a set list). Students are expected to present the prepared excerpts on the additional instrument from previous year(s), where applicable.

*Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

## **Brass Performance Studies Activities**

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

- Performance Class
- Repertoire Class
- Departmental events
- Chamber music
- Orchestral and Ensemble projects

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.



## Brass Performance Folio Options

### Brass, Year II: Performance Folio indicative assessment options

**Orchestral / Ensemble performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. This can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an Orchestral/ Ensemble performance will be allowed later in the year if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one (or two\*) agreed significant orchestral / ensemble performance, discussed and approved by the HoD will be assessed.

**Chamber Music Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should participate in chamber activities as required throughout the year. A minimum of one (or two\*) agreed significant chamber performance, discussed and approved by the HoD will be assessed (this may be an external performance if appropriate). In the absence of a suitable scheduled chamber performance opportunity, the student will be assessed by a chamber recital, the overall duration to be circa. 20 minutes. The programme should be devised by, and feature the examination candidate and is to be discussed and approved by the Head of Department. Performance may be assessed live or via recording.

### Brass, Year III: Performance Folio indicative assessment options

**Orchestral / Ensemble performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. This can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an Orchestral/ Ensemble performance will be allowed later in the year if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one (or two\*) agreed significant orchestral / ensemble performance, discussed and approved by the HoD will be assessed.

**Chamber Music Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should participate in chamber activities as required throughout the year. A minimum of one (or two\*) agreed significant chamber performance, discussed and approved by the HoD will be assessed (this may be an external performance if appropriate). In the absence of a suitable scheduled chamber performance opportunity, the student will be assessed by a chamber recital, the overall duration to be circa. 20 minutes. The programme should be devised by, and feature the examination candidate and is to be discussed and approved by the Head of Department. Performance may be assessed live or via recording.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA. You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)*

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process. Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle. You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

**Concerto Performance** on the principal study or additional study if appropriate, 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.

*Students choosing this option will be expected to enter the concerto competitions available to them.*

**The Concerto Assessment may only be chosen in one year of study.**

**Lecture-Recital** of 20 minutes on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should submit full programme notes of the repertoire chosen. The chosen specialist content should be discussed and approved by HoD.

### **Brass, Year IV: Performance Folio indicative assessment options**

**Orchestral / Ensemble performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. This can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an Orchestral/ Ensemble performance will be allowed later in the year if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one (or two\*) agreed significant orchestral / ensemble performance, discussed and approved by the HoD will be assessed.

**Chamber Music Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should participate in chamber activities as required throughout the year. A minimum of one

agreed significant chamber performance, discussed and approved by the HoD will be assessed (this may be an external performance if appropriate). In the absence of a suitable scheduled chamber performance opportunity, the student will be assessed by a chamber recital, the overall duration to be circa. 20 minutes. The programme should be devised by, and feature the examination candidate and is to be discussed and approved by the Head of Department. Performance may be assessed live or via recording.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA. You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)*

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process. Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle. You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

**Concerto Performance** on the principal study or additional study if appropriate, 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.

*Students choosing this option will be expected to enter the concerto competitions available to them.*

**The Concerto Assessment may only be chosen in one year of study.**

**New Work** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Assessed in a live performance or studio recording submission of the work. Candidates should also submit a portfolio of evidence documenting their collaborative process with the composer and highlight any challenges the work presented to the performer. A submission deadline will be set by the HoD.

## Composition

### Composition Assessment Requirements

#### General Notes (all years)

#### Interim deadlines

- A mandatory mid-term submission of one complete work (or near-complete work) will take place on **Friday 15 December 2023**, after which you will receive formative, written feedback from a member of staff from the Composition Department (within the normal marking turnaround time).

#### 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, interdisciplinary, and conceptual works may be submitted (again, with appropriate documentation) as long as they are not submitted for assessment elsewhere on the programme.

#### Submission format

- An electronic copy of the portfolio (PDFs and recordings) should be submitted to Moodle.
- You should not submit your portfolio as weblinks to external platforms.
- You may submit weblinks to external platforms as supplementary if there is a reason you feel the work should be seen in that specific context. This does not replace the requirement to submit the complete folio to Moodle; and any weblinks submitted **must** be easily accessible for examiners using standard platforms (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).
- If you choose to submit physical scores (e.g. as a part of your artistic practice), these should be bound and presented in a clear and legible format.
- A contents page, and short, contextual commentary (or programme notes) should accompany the electronic submission as a pdf file.

#### Other requirements

- Students are reminded that all Composition Studies elements must achieve a PASS at this level to pass the Principal Study Composition module overall (including in the Critical Commentary).

**Composition, Year 2: Portfolio  
assessment requirements**

Assessed by means of a portfolio submitted with contextual commentary, which will normally consist of a minimum of 3 varied pieces of work, for a range of instrumental forces, with an expected total duration of 20-30 minutes (if less than 20 minutes, penalties may apply).

At this level, assessors will look for evidence that you can:

- Compose with proficient technical ability
- Demonstrate creativity and imagination in exploring musical ideas
- Employ competent presentation skills in the preparation of scores and parts.

**Composition, Year 3: Portfolio  
assessment requirements**

Assessed by means of a portfolio submitted with contextual commentary, which will normally consist of a minimum of 3 varied pieces of work, for a range of instrumental forces, with an expected total duration of 25-40 minutes (if less than 25 minutes, penalties may apply).

At this level, assessors will look for evidence that you can:

- Compose with assured technical skill
- Demonstrate creativity and imagination in exploring and developing musical ideas
- Employ assured presentation skills in the preparation of scores and parts.

**Composition, Year 4: Portfolio  
assessment requirements**

Assessed by means of a portfolio submitted with contextual commentary, which will normally consist of a minimum of 3 varied pieces of work, for a range of instrumental forces, with an expected total duration of 30-50 minutes (if less than 30 minutes, penalties may apply).

At this level, assessors will look for evidence that you can:

- Compose with advanced technical skill
- Use creativity and imagination to project an individual musical voice
- Demonstrate advanced presentation skills in the preparation of scores and parts.

## Composition Studies Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will typically include the following:

<b>Year 2</b>
Gramophone
Composers' Forum
Contemporary Repertoire
Analysis 2
Musicianship for Composers
Sound Recording
Composition for Multimedia
Notation Studies 2
Workshops and Rehearsal Technique
Peer-to-peer sharing
Attendance at concerts and rehearsals and reflective concert reports
<b>Year 3</b>
Composers' Forum
Interactive Composition
Notation Studies 3
Workshops and Rehearsal Technique
Peer-to-peer sharing
Attendance at concerts and rehearsals and reflective concert reports
<b>Year 4</b>
Composers' Forum
Workshops and Rehearsal Technique
Peer-to-peer sharing
Attendance at concerts and rehearsals and reflective concert reports

**Conducting** (JPS Principal Study Only)**JPS Conducting Assessment Requirements****JPS Conducting, Year 2: Performance A (Recital) assessment requirements****Conductor's Ensemble (non-public)**

Repertoire to be negotiated and agreed in advance.

Alternatively, exceptionally, another negotiated conducting opportunity may be substituted. This may, exceptionally, be a public event.

*(Assessed by the Artistic Director of Conducting and one other specialist examiner, or two specialist examiners.)*

**JPS Conducting, Year 2: Performance B assessment requirements****Conductor's Ensemble (non-public)**

Repertoire to be negotiated and agreed in advance.

*(Assessed by the Artistic Director of Conducting and one other specialist examiner, or two specialist examiners.)*

**JPS Conducting, Year 3: Performance A (Recital) assessment requirements****Conducting opportunity (public)**

Repertoire to be negotiated and agreed in advance.

*(Assessed by the Artistic Director of Conducting (or other internal specialist examiner), a Specialist External Assessor and one other Examiner)*

**JPS Conducting, Year 3: Performance B assessment requirements****Conductor's Ensemble (non-public)**

Repertoire to be negotiated and agreed in advance.

Alternatively, exceptionally, another negotiated conducting opportunity may be substituted. This may, exceptionally, be a public event.

*(Assessed by the Artistic Director of Conducting and one other specialist examiner, or two specialist examiners.)*

**JPS Conducting, Year 4: Performance A (Recital)  
assessment requirements****Conducting opportunity (public)**

Repertoire to be negotiated and agreed in advance.

*(Assessed by the Artistic Director of Conducting (or other internal specialist examiner),  
Specialist External Assessor and one other Examiner)*

**JPS Conducting, Year 4: Performance B  
assessment requirements****Conductor's Ensemble (non-public)**

Repertoire to be negotiated and agreed in advance.

Alternatively, exceptionally, another negotiated conducting opportunity may be substituted. This may, exceptionally, be a public event.

*(Assessed by the Artistic Director of Conducting and one other specialist examiner,  
or two specialist examiners.)*



## **Conducting Studies Activities**

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

Departmental Masterclasses/Events  
Conductors Ensemble  
Repertoire Orchestra  
Aural skills

Some activities may be student-led. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

## JPS Conducting Folio Options

<b>JPS Conducting, Year II: Performance Folio indicative assessment options</b>
<ul style="list-style-type: none"><li>• Additional Orchestral/Ensemble Conducting</li><li>• External Concert</li><li>• External Competition</li><li>• Lecture Recital</li></ul>
<b>JPS Conducting, Year III: Performance Folio indicative assessment options</b>
<ul style="list-style-type: none"><li>• Additional Orchestral/Ensemble Conducting</li><li>• External Concert</li><li>• External Competition</li><li>• Lecture Recital</li></ul>
<b>JPS Conducting, Year IV: Performance Folio indicative assessment options</b>
<ul style="list-style-type: none"><li>• Additional Orchestral/Ensemble Conducting</li><li>• External Concert</li><li>• External Competition</li><li>• Lecture Recital</li></ul>

## Guitar and Harp

### Guitar Assessment Requirements

#### Guitar, Year 2: Performance A (Recital) assessment requirements

Recital (non-public):

- you must present a programme of varied repertoire, the overall duration to be **25 minutes**.
- One piece is required to be played from memory.
- One piece (or substantial movement) should be presented from one of the following periods\*

*Renaissance / Baroque*

*Classical/Romantic*

*Contemporary*

\* All three periods should be covered during the student's first three years of study (i.e. a different period piece should be chosen each year)

#### Guitar, Year 2: Performance B possible assessment options

- Technical Assessment for Principal Study Guitar (20 minutes)

#### assessment requirements

A 20-minute technical examination in which you will be expected to be able to play:

Scales: crotchet = 96bpm (in addition to the scales in Year 1):

- all scales and arpeggios Ab to B 3 octaves
- With RH fingerings additional to Year 1 pi, pm, pa
- Double stopped scales: 8ves; 3rds in the keys of E, F, G and A.

Study:

- One study by Villa Lobos and one other contrasting work from the South American repertoire at the student's discretion.

Sight reading

### Guitar, Year 3: Performance A (Recital) assessment requirements

Public Recital:

- you must present a programme of varied repertoire, the overall duration to be **30 minutes**.
- One piece is required to be played from memory.
- One piece (or substantial movement) should be presented from one of the following periods\*

*Renaissance /Baroque*  
*Classical/Romantic*  
*Contemporary*

\* All three periods should be covered during your first three years of study (i.e. a different period piece should be chosen each year)

### Guitar, Year 3: Performance B possible assessment options

Technical Assessment for Principal Study Guitar (20 minutes)

#### assessment requirements

A 20-minute technical examination in which you will be expected to be able to play:

Scales: crotchet = 108bpm

- All scales and arpeggios to the limit of the instrument.
- C to Eb 2 octaves and E to B 3 octaves (be able to begin on any degree of the scale)
- All RH fingering as specified in Year 1 & II requirements.
- Double stopped scales: 3rds & 6ths in the keys of C, D, E & F; 10ths & 8ves in the keys of C and D
- 'Campanella' scales in the keys of E, F, G and A

Study:

- Any 2 contrasting studies by two 20th/21<sup>st</sup> century composers, one of which must demonstrate a specific technical aspect i.e tremolo/artificial harmonics/pizzicato etc.

*Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

**Guitar, Year 4: Performance A (Recital)  
assessment requirements**

Public recital: you are required to present a programme of varied repertoire, the overall duration to be **40 minutes**. One piece is required to be played from memory.

**Guitar, Year 4: Performance B  
possible assessment options**

- Recital (**20 minutes**)

**assessment requirements**

You must present a programme of varied repertoire and in a variety of styles or from a specific period e.g. Baroque, Classical, Romantic, Contemporary, in which you can demonstrate a particular understanding of the performance practices and techniques of the period chosen.

## Guitar Performance Studies Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

Performance Class (some with harp)  
Participation in Concerts/Masterclasses  
Guitar Ensembles & cross departmental chamber music  
Fretboard Harmony (years 1-3)  
Guitar Technique Class (years 1-3)

Introduction to Audio and Video Recording for Guitar & Harp

- Understanding, preparing and positioning audio, video and lighting equipment for broadcasts and recordings
- How to prepare, record and submit videos for online auditions, competitions and social media promotion

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

## Harp Assessment Requirements

Welcome to the Harp Department at the Royal Scottish Conservatoire. We are here to help you make the best of your time at the RCS, and strongly recommend you follow the guidance given, as it is there to ensure you are prepared fully for your future career.

- Please aim for 3-4 hours personal practice a day
- You are encouraged to perform as much chamber music as possible, and we suggest forming a flute and harp duo as early as possible in your RCS career
- The Orchestral Studies element of the course is of considerable importance, and as part of this area of study you would be wise to also attend as many concerts, both within and without of the RCS, as possible. There are a number of orchestras which regularly perform in Glasgow (RSNO, BBCSSO, SCO, Scottish Opera, and Scottish Ballet). Some of the harp staff are in orchestral positions, and can arrange for you to attend rehearsals and performances. You should have many opportunities to play with the various RCS orchestras and ensembles, so keep an eye on the notice boards, and take on every opportunity to perform that you are able.
- Conservatoire commitments should take priority throughout your student years, and you are expected to plan and manage your time responsibly. Please consult with your head of department or personal tutor if you have any enquiries or difficulties regarding your student commitments.

Exam requirements associated with your harp studies are set out below:

### Harp, Year 2: Performance A (Recital)

#### assessment requirements 25 minutes

- Recital (non-public): • Students will present a programme of varied repertoire that may include up to 10 minutes of chamber music if desired.
- Two pieces are required to be played from memory.

### Harp, Year 2: Performance B

#### • Technical Assessment for Principal Study Harp (20 minutes)

#### assessment requirements

1. Scales, to be played at minimum tempo of semi-quavers at crotchet = 75
  - Scales in all major and minor keys, hands together, 4 octaves.
  - Scales in all major and minor keys starting a 10<sup>th</sup> apart (above)
  - Scales in all major and minor keys starting a 6<sup>th</sup> apart (below)
  - Scales in contrary motion in all major and harmonic minor keys, two octaves, starting a third apart (LH tonic, RH 3<sup>rd</sup>)
2. Arpeggios, to be played at minimum tempo of triplet quavers at crotchet = 75 in all major and minor keys,
  - Hands together and separate (root and inversions) 4 octaves
  - Divided (root and inversions) 5 octaves
3. Dominant 7<sup>th</sup> with inversions hands together and divided, 4 octaves  
Diminished 7<sup>th</sup> with inversions hands together and divided, 4 octaves
4. Major 6<sup>th</sup> / pentatonic glissandi [*as above*] + whole tone scales on c d e f g a b

5. Sight reading
6. Study: One study selected from either:
  - Dizi: 48 Etudes
  - Naderman: Sept Sonates Progressives
7. Orchestral Excerpts:
  - Richard Strauss: Don Juan (fig. L-O)
  - Tchaikovsky: Swan Lake Cadenza
  - Ravel: Mother Goose Suite/ Ballet, Laideronette up to fig. 4, fig.14-16, Le Jardin Feerique
  - Bartok: Concerto for Orchestra 4th mvt
  - Verdi: Force of Destiny Overture
  - Holst: The Planets, Neptune 2nd Hp solo, Mercury beginning up to fig. 4
8. Student to produce a written critique of a relevant orchestral concert recently attended

### Harp, Year 3: Performance A (Recital)

#### assessment requirements 30 minutes

##### Public Recital:

- Students will present a programme of varied repertoire, which may include chamber music if desired.
- Two pieces to be played from memory.

### Harp, Year 3: Performance B

#### Technical Assessment for Principal Study Harp (20 minutes)

#### assessment requirements

1. Scales, to be played at minimum tempo of semi-quavers at crotchet = 90
  - Scales in all major and minor keys, hands together, 4 octaves.
  - Scales in all major and minor keys starting a 10th apart
  - Scales in all major and minor keys starting a 6th apart
  - Scales in contrary motion in all major and harmonic minor keys, two octaves, LH tonic, RH 3rd
2. Arpeggios, to be played at minimum tempo of triplet quavers at crotchet = 90 in all major and minor keys,
  - Hands together and separate (root and inversions) 4 octaves
  - Divided (root and inversions) 5 octaves
3. Dominant 7<sup>th</sup> with inversions hands together and divided, 4 octaves  
Diminished 7<sup>th</sup> with inversions hands together and divided, 4 octaves
4. Major 6<sup>th</sup> / pentatonic glissandi [as above] + diminished gliss. on c d e f g a b
5. Study: One study selected from either:
  - Schmidt: Six Etudes for Harp
  - Boscha
6. Orchestral Excerpts:
  - Berlioz: Symphonie Fantastique – First page
  - Britten: Young Person's Guide – Cadenza and Fugue
  - Massenet: Meditation from Thais
  - Mussorgsky/Ravel: Pictures at an Exhibition, Ballet of Chicks in their Shells
  - Tchaikovsky: Sleeping Beauty Cadenza
  - Stravinsky: Firebird, Berceuse



Debussy: Petite Suite, 1st mvt

7. Students to produce a written critique of an orchestral concert recently attended.

*Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

**Harp, Year 4: Performance A (Recital)  
assessment requirements 40 minutes**

Public recital:

- Students will present a programme of varied music of varying styles, which may include a concerto and/or chamber music.
- Two pieces to be played from memory

**Harp, Year 4: Performance B**

- Technical Assessment for Principal Study Harp (20 minutes)

**assessment requirements**

1. Study: One study played from memory selected from either:
  - Posse: Grandes Etudes
  - Oberthur: Etudes
2. Orchestral Excerpts:
  - Mahler
    - Symphony no. 4:, 3rd mvt fig.13 to end, 4th mvt
    - Symphony no. 5: Adagietto
  - Debussy: Jeux, fig 58-67
  - Strauss: Ein Heldenleben, fig.85-89
  - Ravel: Tzigane (Cadenza)
  - Chabrier: Espania (beginning up to fig.8)
  - Respighi: Pines of Rome (3<sup>rd</sup> Mvt)
  - Brunc: Scottish Fantasy (4<sup>th</sup> Mvt until fig 4.)
  - Stravinsky: Petrouchka (fruit 143-147)
  - Bernstein: Chichester Psalms (up to fig.40)
3. Sight-Reading
4. Students to produce a written critique of a relevant orchestral concert recently attended.

## Harp Example Repertoire

### Baroque

Dittersdorf	Concerto	
Pescetti	Sonata	
CPE Bach	Sonata	
Scarlatti	Sonatas	
Couperin	Sonatas	
Bach Grandjany	Etude	
Parry	Sonatas	
Handel	Chaconne	Theme & variations
	Concerto in B flat	Prelude & Toccata

### Classical

Krumpholtz	Sonatas	
Cardon	Sonatas	
Thomas	Watching the Wheat/. David of the white /Minstrels Adieu	
Beethoven	Variations on a Swiss air	
Spohr	Fantasie	
Parish Alvars	Serenade/ Mandoline /Introduction, cadenza and rondo	
Dussek	Grandes Sonate/ Sonata in C minor	

### Romantic

Faure	Impromptu/ Une chatelaine	
Debussy	Clair de lune/Arabesques	
Hasselmans	Priere /Gondoliera/Gitana/ Guitare La Valse/La source	
Godefroid	Etude de concert/ Carnival Venice	
Grandjany	Rhapsodie/Aria in a classical style/Fantasie/The fountain	
Tournier	Sonatine/Images/Feerie/Theme & Variations	
	Vers las Source/Au matin	
Zabel	La source/Am springbrunnen	
Renie	Legend/Contemplation/Danse des Lutins	
Salzedo	Scintillation/Variations anciens/Chanson dans la nuit	
Glinka	Nocturne/Theme & variations	
Liszt	Un sospiro/Le rossignol	
Andres	Elegie/Absidoles (and any others)	
Kachaturian	Toccata/Oriental dance	

### Other

Smetana	Moldau
Saint-saens	Fantasie
Guridi	Viejo Zortzico
Pierne	Impromptu Caprice
Damase	Sicilienne Varee

Ibert	Scherzetto
Prokofieff	Prelude
Caplet	Divertissements
Chertok	Round the clock suite
Albeniz	Malaguena/Cordoba/Granada
De Falla	3 pieces for harp/Spanish dance
Granados	Danza espanola/ Andaluza

### 20<sup>th</sup> & 21<sup>st</sup> Century

Britten	Suite
Hindemith	Sonata
Rota	Sarabande e toccatta
Krenek	Sonata
Casella	Sonata
Watkins	Petite suite
Beamish	Auwya
Berio	Sequenza
Holliger	Sequenza
Petrassi	Flou
Donatoni	Marches
Glass	Metamorphosen
Cage	In a landscape/Postcard from heaven
Lex van Delden	Impromptu/Pour le tombeau d'Orphee
Paterson	Spiders/Bugs/Lizards
Roussel	Serenade/Impromptu
Mathias	Santa Fe suite/ 3 Improvisations
Natra	Prayer/ Sonatine

### Concertos & Major Works by

Britten	Pierne	Saint-Saens
Mozart	Gliere	Boiledieu
Krumpholtz	Dittersdorf	Zabel
Parish Alvars	Dussek	Eichner
Renie	Handel	Debussy
Reinicke	Rodrigo	Rota

## Harp Performance Studies Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

Performance Class (some with guitar)  
Participation in Concerts/Masterclasses/exchanges  
Chamber Ensembles  
Technique Class  
Orchestral Excerpts Class

Introduction to Audio and Video Recording for Guitar & Harp

- Understanding, preparing and positioning audio, video and lighting equipment for broadcasts and recordings
- How to prepare, record and submit videos for online auditions, competitions and social media promotion

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

## Guitar and Harp Performance Folio Options

In consultation with the Head of Department as part of the Learning Agreement, one or more significant performances from the range of folio options below will be selected for assessment.

<p><b>Guitar/Harp Year 2: Performance Folio indicative assessment options</b></p>
<ul style="list-style-type: none"> <li>• Big Guitar Weekend</li> <li>• Plug</li> <li>• Performance Classes</li> <li>• Technical Classes</li> <li>• Masterclass</li> <li>• Guitar Competitions (NESCOGS Prize)</li> <li>• RCS Music Competitions (eligible competitions include: Classical Concerto Competition, Governor's Recital Prizes for Strings,</li> <li>• Internal and external solo, chamber or concerto concerts (external concerts to be recorded in agreement with Student Contract)</li> <li>• CD or DVD recording (Programme to be agreed in the Student Contract) See below for options in recorded submission</li> </ul>
<p><b>Guitar/Harp Year 3: Performance Folio indicative assessment options</b></p>
<ul style="list-style-type: none"> <li>• Big Guitar Weekend</li> <li>• Plug</li> <li>• Performance Classes</li> <li>• Technical Classes</li> <li>• Masterclass</li> <li>• Guitar Competitions (NESCOGS Prize)</li> <li>• RCS Music Competitions (eligible competitions include: Classical Concerto Competition, Governor's Recital Prizes for Strings,</li> <li>• Internal and external solo concerts (external concerts to be recorded in agreement with Student Contract)</li> <li>• Chamber music performance (guitar only ensemble)</li> <li>• New Work (Performance or Recording)</li> <li>• CD or DVD recording (Programme to be agreed in the Student Contract) See below for options in recorded submission</li> <li>• Lecture Recital of 20 minutes on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should submit full programme notes of the repertoire chosen. The chosen specialist content should be discussed and approved by HoD</li> </ul>
<p><b>Guitar/Harp Year 4: Performance Folio indicative assessment options</b></p>
<ul style="list-style-type: none"> <li>• Big Guitar Weekend</li> <li>• Plug</li> <li>• Performance Classes</li> <li>• Masterclass</li> <li>• Guitar Competitions (NESCOGS Prize)</li> <li>• RCS Music Competitions (eligible competitions include: Classical Concerto Competition, Governor's Recital Prizes for Strings,</li> <li>• Internal and external solo, chamber or concerto concerts (external concerts to be recorded in agreement with Student Contract)</li> <li>• New Work (Performance or Recording)</li> </ul>

- Concerto performance
- Chamber music performance (open instrumentation and size of group)
- Early music performance
- Studio recorded performance CD or DVD  
See below for options in recorded submission
- Contemporary music performance (Programme to be agreed in the Student Contract)

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

*(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)*

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

## Jazz

### BMus Jazz Assessment Requirements

#### General Notes

- Your recital should be specially focused on improvisation. Therefore, choose a repertoire that demonstrates your ability as an improviser.
- In preparing your recital, you should also consider these essential elements that will be assessed; presentation and professionalism, musicality, tempo and time-feel, sound, technique, and harmonic technique (except drummers).
- An online recital form should be completed and submitted for approval one month before your recital, detailing your programme, musicians, and any additional technical requirements you may have. You must submit a new form to replace the original if your programme changes after this date.
- Any combination of instruments is permissible for your recital, either in a solo context or within a small group. Players may comprise fellow students from any year group or Jazz department alumni.
- You should introduce your music and players.
- You should take careful note of the duration of your exam and the penalties for over/under-running (detailed in the School of Music assessment handbook). Students often take a stopwatch or muted phone into their recital and place it on their stand or the floor while performing. You may wish to consider this. The timing of recitals starts from the moment you walk on stage to the moment you leave the stage.
- If using an ensemble for your recital, you should ensure that the focus remains on you as the ensemble leader. It will help if you avoid too many improvisations from accompanying musicians. Other players need not solo unless you need to rest or demonstrate your comping skills.
- Vocalists may change the keys of any jazz standards to suit their vocal range. Vocalists may also select the key of their scale tests, again to suit their vocal range.

**Jazz, Year 2: Performance A (End of Session Recital)**

30 Minutes

Jazz Recital [Any Repertoire] - 30 minutes.

**Assessment requirements**

A balanced jazz programme consisting of any repertoire, with the primary focus on improvisation. Presented either in a solo context or within a small group comprising of current RCS students.

**Jazz, Year 2: Performance B (Mid-Session)**

20 Minutes

1. Jazz Recital - 15 minutes

2a. Practical Scales Test (vocalists &amp; instrumentalists except drummers) - 5 minutes

2b. Practical Rudiments Test (drummers only) - 5 minutes

**Assessment requirements**1. Jazz Recital

A balanced jazz programme with a primary focus on improvisation chosen from the Year 1 or 2 Standards list (Yr 2 list below). Present your performance in either a solo context or within a small group comprising of current RCS students.

- Blues For Alice
- Oleo
- Tune Up
- Half Nelson
- Ornithology
- Have You Met Miss Jones?
- I Love You
- Some Day My Prince Will Come
- Body & Soul
- Four
- Bye Bye Blackbird
- Night & Day
- Yesterdays
- Like Someone In Love
- Star Eyes

2a. Practical Scales Test (Vocalists & Instrumentalists except drummers)

A practical demonstration in which you will be asked to perform a number of scales chosen from the following:

*Modes of the Major Scale – in any of 12 keys.*

2b. Practical Rudiment Test (drummers only)

A practical demonstration in which you will be asked to perform a number of drum rudiments, played as continuous crotchets, chosen from the following:

*Flam, Flam tap, Flamadiddle (flam paradiddle), Swiss Army triplet.*



**Jazz, Year 3: Performance A (End of Session Public Recital)**

40 Minutes

Public Jazz Recital [Any Repertoire] - 40 minutes.

**Assessment requirements**

A balanced jazz programme consisting of any repertoire, and with the primary focus on improvisation. Presented either in a solo context or within a small group comprising of current RCS students.

**Jazz, Year 3: Performance B (Mid-Session)**

30 Minutes

1. Jazz Recital - 25 minutes

2a. Practical Scales Test (vocalists &amp; instrumentalists except drummers) - 5 minutes

2b. Practical Rudiments Test (drummers only) - 5 minutes

**Assessment requirements**1. Jazz Recital

A balanced jazz programme with a primary focus on improvisation chosen from the Year 1, 2 or 3 Standards list (Yr 3 list below). Present your performance in either a solo context or within a small group comprising of current RCS students.

- Eternal Triangle
- Round Midnight
- Without A Song
- Freedom Jazz Dance
- Naima
- It Could Happen To You
- Confirmation
- Moonlight In Vermont
- Stablemates
- Bluesette
- In A Sentimental Mood
- Anthropology
- I'll Remember April
- Dolphin Dance
- Yes or No

2a. Practical Scales Test (Vocalists & Instrumentalists except drummers)

A practical demonstration in which you will be asked to perform a number of scales chosen from the following:

*Both Whole-Tone scales, Be-Bop Major, Be-Bop Dominant, Altered - in any of 12 keys.*

2b. Practical Rudiment Test (drummers only)

A practical demonstration in which you will be asked to perform a number of drum rudiments, played as continuous crotchets at 140 bpm, chosen from the following:

*Drag, Drag tap, Drag paradiddle, Ratamacue (not continuous)*

**Jazz, Year 4: Performance A (End of Session Public Recital)**

40 Minutes

Public Jazz Recital [Any Repertoire] - 40 minutes.

**Assessment requirements**

A balanced jazz programme consisting of any repertoire, with the primary focus on improvisation. Presented either in a solo context or within a small group comprising of current RCS students.

**Jazz, Year 4: Performance B (Mid-Session)**

30 Minutes

1. Jazz Recital - 25 minutes

2a. Practical Scales Test (vocalists &amp; instrumentalists except drummers) - 5 minutes

2b. Practical Rudiments Test (drummers only) - 5 minutes

**Assessment requirements**1. Jazz Recital

A balanced jazz programme with a primary focus on improvisation chosen from the Year 1, 2, 3 or 4 Standards list (Yr 4 list below). Present your performance in either a solo context or within a small group comprising of current RCS students.

- Impressions
- Sophisticated Lady
- Blues
- Very Early
- I Hear A Rhapsody
- Giant Steps
- Invitation
- Prelude To A Kiss
- Bud Powell
- A Night Has 1000 Eyes
- One Down, One Up
- Woody 'n' You
- The Peacocks
- Countdown
- Falling Grace

2a. Practical Scales Test (Vocalists & Instrumentalists except drummers)

A practical demonstration in which you will be asked to perform a number of scales chosen from the following:

*Both Diminished Scales, Phrygian Major (Mode 5 Harmonic), Locrian #2, Lydian #5 – in any of 12 keys*

2b. Practical Rudiment Test (drummers only)

A practical demonstration in which you will be asked to perform a number of drum rudiments, played as continuous quavers/8<sup>th</sup> notes at 120 bpm, chosen from the following:

*5 stroke roll, 6 stroke roll, 7 stroke roll, 9 stroke roll*

## Jazz Standards Lists and Jazz Repertoire Tutors

Year 1	Year 2	Year 3	Year 4
Kevin MacKenzie	Paul Harrison	John Lowrie	Tommy Smith
Au Privave (F)	Blues For Alice [F]	Eternal Triangle [Bb]	Impressions [D-]
Cottontail (Bb)	Oleo [Bb]	Round Midnight [Eb-]	Sophisticated Lady [Ab]
Maiden Voyage	Tune Up [Usual Key]	Without A Song [Eb]	Variations on the Blues [C]
Cherokee (Bb)	Half Nelson [C]	Freedom Jazz Dance [Bb]	Very Early [C]
Autumn Leaves (G-)	Ornithology [G]	Naima [Bb-]	I Hear A Rhapsody [C-]
Solar (C-)	Have You Met Miss Jones [F]	It Could Happen To You [F]	Giant Steps [B]
Beautiful Love (D-)	I Love You [F]	Confirmation [F]	Invitation [C-]
Doxy (Bb)	Some Day My Prince Will Come [Bb]	Moonlight In Vermont [Eb]	Prelude To A Kiss [C]
Green Dolphin Street (Eb)	Body & Soul [Eb-]	Stablemates [Usual Key]	Bud Powell [F]
What is this thing Called Love	Four [Eb]	Bluesette [Bb]	A Night Has A Thousand Eyes [G]
Bernie's Tune [D-]	Bye Bye Blackbird [F]	In A Sentimental Mood [Usual Key]	One Down, One Up [Bb]
All The Things You Are [Ab]	Night & Day [C]	Anthropology [Bb]	Woody 'n' You [Db]
Stella By Starlight [Bb]	Yesterdays [D-]	I'll Remember April [G]	The Peacocks [Bb-]
There Will Never Be Another You [Eb]	Like Someone In Love [Eb]	Dolphin Dance [Usual Key]	Countdown [Usual Key]
Just Friends [C]	Star Eyes [Eb]	Yes Or No [Usual Key]	Falling Grace [Ab]

## **Jazz Performance Studies Activities**

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

Jazz Repertoire (years 1, 2, 3, 4)  
Chord Scale Harmony (year 1 and 2)  
Latin Ensemble (year 3)  
Rhythm Section Workshops  
Ear Training (years 1, 2, 3, 4)  
Participation in Masterclasses, Workshops, Jazz @ the Chimp & Blue Monday  
Concerts,  
Stage Craft  
Big Band  
Jazz Improvisation

As outlined in module documents, supporting group activities and classes account for around 25% of your Performance module work (c. 150 hours per year). Some activities may be student-led, in particular band/ ensemble work. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

In addition to the above, students are encouraged to engage with Glasgow's very active jazz scene (and possibly further afield), course schedule permitting.

## Jazz Performance Folio Options

In consultation with the Head of Department/Jazz Coordinator as part of the Student Contract, one or more significant performances from the range of folio options below can be selected for assessment.

<p><b>Jazz, Year 2: Performance Folio indicative assessment options</b></p> <ul style="list-style-type: none"> <li>• Participation in Blue Monday gig</li> <li>• Participation in Jazz @ the Chimp gig</li> <li>• (in negotiation with Jazz Coordinator) Participation in an external gig</li> <li>• Master classes with visiting Artists</li> <li>• RCS Jazz Big Band</li> <li>• Bridge Week Projects</li> </ul>
<p><b>Jazz, Year 3: Performance Folio indicative assessment options</b></p> <ul style="list-style-type: none"> <li>• Participation in Blue Monday Concerts</li> <li>• Participation in Jazz @ the Chimp gig</li> <li>• (in negotiation with Jazz Coordinator) Participation in an external gig</li> <li>• Master classes with visiting Artists</li> <li>• RCS Jazz Big Band</li> <li>• Premiere Student Arrangements w/RCS Jazz Big Band</li> <li>• Bridge Week Projects</li> </ul>
<p><b>Jazz, Year 4: Performance Folio indicative assessment options</b></p> <ul style="list-style-type: none"> <li>• Participation in Blue Monday Concerts</li> <li>• Participation in Jazz @ the Chimp gig</li> <li>• (in negotiation with Jazz Coordinator) Participation in an external gig</li> <li>• Master classes with visiting Artists</li> <li>• RCS Jazz Big Band</li> <li>• Premiere Original Student Compositions w/RCS Jazz Big Band</li> <li>• Bridge Week Projects</li> </ul>

## Keyboard

### Piano Assessment Requirements

#### **General Assessment Requirement for Years I–III: Piano**

Students must present these minimum repertoire requirements in end of year exams or performance folios before completion of their 3<sup>rd</sup> year on the BMus programme.

1. A major contrapuntal work
2. A Sonata from the Classical Period
3. A modern or contemporary work written in the 20<sup>th</sup> or 21<sup>st</sup> century

#### **Keyboard, Year 2: Performance A (Recital) assessment requirements**

##### Piano Solo Performance

A free choice programme (within the guidelines of the general assessment requirements for BMus Years I–III above) which must also include two Etudes, one of which can be a short virtuosi work. This choice must be approved by the Head of Department prior to examination. The programme will be 25 minutes' duration.

#### **Keyboard, Year 2: Performance B (Mid-Session Chamber Exam)**

##### **Piano and Voice Performance**

##### **assessment requirements**

A programme of own choice song repertoire to be presented with, ideally, a fellow 2<sup>nd</sup>-year voice student. The programme should be of 15 minutes' duration, which must include a brief spoken introduction of the works to be performed. Imaginative and challenging programming will also be assessed.

#### **Keyboard, Year 3: Performance A (Recital) assessment requirements**

##### **Piano Solo Public Performance (Chamber Music Option)**

- A balanced, free choice programme of solo music (within the guidelines of the general assessment requirements for BMus Years I–III above) which must also include two Etudes, one of which can be a short virtuosi work. This choice must be approved by the Head of Department prior to examination. The programme should be of 35 minutes' duration.
  - There is also the option of including chamber music within this programme. If this option is chosen, the chamber music works presented should not exceed 20 minutes. The remainder of the programme will comprise works for solo piano and still must include one etude.
  - Original programme notes are required

**Keyboard, Year 3: Performance B (Mid-Session Chamber Exam)****Piano and Wind or Piano and Brass or Piano and String Performance  
assessment requirements**

A programme of own choice piano/wind or piano/brass or piano/string repertoire, ideally to be performed with fellow 3<sup>rd</sup>-Year instrumentalists. The programme should be 20 minutes in duration.

**Keyboard, Year 4: Performance A (Recital)****Assessment requirements**

- A balanced programme of solo piano music and/or chamber music or song accompaniment. The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. The programme should be of 45 minutes' duration. Chamber music or song repertoire can comprise the entire recital or any portion of the allotted time for this recital.
- Original programme notes are required

**Keyboard, Year 4: Performance B****Assessment requirements**

Concerto Performance: Free Choice Concerto to be performed complete, along with 2nd piano accompaniment. The concerto choice and timing (with any tutti cuts in the accompaniment) should be submitted to the Keyboard Administrator in early December, prior to the B examination diet.

## Indicative Keyboard Performance Studies Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

- Online Peer Feedback
- Performance Class Attendance and Participation
- Participation in Concerts & Masterclasses
- Collaborative Keyboard (chamber music, vocal accompaniment, small and large ensembles, orchestra)
- Improvisation Workshop (Compulsory in 1<sup>st</sup> year)
- Piano Technique
- Alexander Technique
- Piano Literature Projects
- Conducting
- Organ/Harpsichord Seminars
- Aural Appreciation (year 1)
- Sight-Reading (Compulsory in 1<sup>st</sup> year)
- Accompanying Skills (years 2-4)
- Jazz Keyboard
- Performance Psychology

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.



## Organ Assessment Requirements

### **General Assessment Requirement for Years I-III: ORGAN**

Students must present these minimum repertoire requirements in performance exams or performance folios before completion of their 3<sup>rd</sup> year on the BMus programme.

1. A substantial setting of a chorale or plainsong melody by any Renaissance/Baroque composer (excluding J. S. Bach)
2. One of the Sonatas (BWV 525-530) by J. S. Bach
3. A modern or contemporary work written in the 20<sup>th</sup> or 21<sup>st</sup> century

#### **Organ, Year 2: Performance A (Recital) assessment requirements**

A free choice programme (within the guidelines of the general assessment requirements for BMus Years I–III above). The programme should be of 25 minutes' duration.

#### **Organ, Year 2: Performance B (Mid-Session Improvisation Exam)**

##### **assessment requirements**

Fantasia on a single theme (8-10 mins)

#### **Organ, Year 3: Performance A (Recital) assessment requirements**

##### Organ Solo Public Performance

A free choice programme of solo music (within the guidelines of the general assessment requirements for BMus Years I–III above). The programme should be of 35 minutes' duration.

#### **Organ, Year 3: Performance B (Mid-Session Improvisation Exam)**

##### **assessment requirements**

Fantasia on a plainsong theme (10-12 mins)

#### **Organ, Year 4: Performance A (Recital) assessment requirements**

##### Organ Public Performance

A free choice programme of solo organ music. The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. The programme should be of 45 minutes' duration.

**Organ, Year 4: Performance B (Mid-Session Improvisation Exam)**

## Assessment requirements

Improvisation(s) on a choice of themes (15-20 mins)

## Accordion Assessment Requirements

### Accordion, Year 2: Performance A (Recital) assessment requirements

#### Accordion Solo Performance

A free choice programme of 25 minutes' duration.

### Accordion, Year 2: Performance B

#### **Mid-Session Examination**

#### **assessment requirements**

Option 1:

Two contrasting Baroque pieces or Baroque Sonata or Prelude and Fugue from Well-Tempered Clavier by J.S. Bach or a transcription of the work for organ.

The student may opt for the alternative:

Option 2:

A programme of own choice chamber music repertoire to be presented with fellow 2<sup>nd</sup> year students (alternative level students is acceptable). The programme should be of 12 minutes duration.

### Accordion, Year 3: Performance A (Recital) assessment requirements

#### Accordion Solo Public Performance (Chamber Music Option)

A free choice programme of solo music. The programme should be of 35 minutes' duration.

This recital also holds the option of including chamber music within this programme. If this option is chosen, the chamber music works presented should not exceed 20 minutes. The remainder of the programme will comprise works for solo accordion.

### Accordion, Year 3: Performance B

#### **Mid-Session Chamber Music Exam**

#### **assessment requirements**

#### Accordion and Wind or Accordion and Brass or Accordion and String Performance

A programme of own choice accordion/wind or accordion/brass or accordion/string repertoire to be performed with fellow 3<sup>rd</sup>-year instrumentalists. The programme should be of 20 minutes' duration.

### Accordion, Year 4: Performance A (Recital) assessment requirements

#### Accordion Solo Public Performance (Chamber Music Option)

A free choice programme of solo accordion music and/or chamber music or song accompaniment. The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. The programme should 45 minutes' duration. Chamber music or song repertoire can comprise the entire recital or any portion of the allotted time for this recital.

**Accordion, Year 4: Performance B assessment requirements****Mid-Session Concerto Examination  
assessment requirements**

Concerto Performance: Free Choice Concerto to be performed. The concerto choice and timing (with any tutti cuts in the accompaniment) should be submitted to the Keyboard Administrator in early December, prior to the B examination diet.

## Keyboard Performance Folio Options

In consultation with the Head of Department as part of the Student Contract, one or more significant performances from the range of folio options below will be selected for assessment.

### Keyboard, Year 2: Performance Folio indicative assessment options:

- Piano Festival
- Plug
- Performance Class
- Collaborative Performance
- Masterclass
- Concerts
- Chamber Music Performance
- Piano Competitions (eligible competitions include: Mozart Concerto Competition Finals, Governor's Recital Prize Finals, Bamber-Galloway Competition Finals, Walcer Competition Finals, Tony and Tania Webster Rare Russian Music Prize, Beethoven Society Intercollegiate Competition, Peter Lindsay Miller Prize for Piano Duo)
- Chamber Music Competitions (eligible competitions include: Dunbar-Gerber Prize, Ian D Watt Award, Governor's Recital Prizes for Voice, Strings, Winds or Brass – Finals only, Spedding Lieder Prize Finals)
- New Work (Performance or Recording)
- Audio or video recording (Programme and mode of recording, edited or live, to be agreed in the Student Contract)  
See below for options in recorded submission
- Orchestral Piano Performance

### Keyboard, Year 3: Performance Folio indicative assessment options:

- Piano Festival
- Plug
- Performance Class
- Collaborative Performance
- Masterclass
- Concerts
- Piano Competitions (eligible competitions include: Concerto Competition Finals, Mozart Concerto Competition Finals, Governor's Recital Prize Finals, Bamber-Galloway Competition Finals, Walcer Competition Finals, Tony and Tania Webster Rare Russian Music Prize, Beethoven Society Intercollegiate Competition, Peter Lindsay Miller Prize for Piano Duo)
- Chamber Music Competitions (eligible competitions include: Dunbar-Gerber Prize, Ian D Watt Award, Governor's Recital Prizes for Voice, Strings, Winds or Brass – Finals only, Spedding Lieder Prize Finals)
- New Work (Performance or Recording)
- Audio or video recording (Programme and mode of recording, edited or live, to be agreed in the Student Contract)  
See below for options in recorded submission
- Orchestral Piano Performance

**Keyboard, Year 4: Performance Folio****indicative assessment options:**

- Piano Festival
- Plug
- Performance Class
- Collaborative Performance
- Masterclass
- Concerts
- Piano Competitions (eligible competitions include: Concerto Competition Finals, Mozart Concerto Competition Finals, Governor's Recital Prize Finals, Bamber-Galloway Competition Finals, Walcer Competition Finals, Tony and Tania Webster Rare Russian Music Prize, Beethoven Society Intercollegiate Competition, Peter Lindsay Miller Prize for Piano Duo)
- Chamber Music Competitions (eligible competitions include: Dunbar-Gerber Prize, Ian D Watt Award, Governor's Recital Prizes for Voice, Strings, Winds or Brass – Finals only, Spedding Lieder Prize Finals)
- New Work (Performance or recording)
- Audio or video recording (Programme and mode of recording, edited or live, to be agreed in the Student Contract)  
See below for options in recorded submission
- Orchestral Piano Performance

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)

## Strings

### Strings Assessment Requirements

Students must present the following repertoire requirements for examination during years I-III:

- A work by JS Bach
- A work from the Classical or early-Romantic period
- A work from the Romantic period
- A modern or contemporary work written in the 20<sup>th</sup> or 21<sup>st</sup> century

#### Year 2 Performance A (Recital) assessment requirements

The student will present a programme of varied repertoire within the guidelines of the general assessment requirements as above. The overall duration of the programme is 25 minutes.

#### Year 2: Performance B (Chamber Exam)

BMus 2 violin, viola and cello students will present a 20 min programme of Chamber music in agreement with the Head of Department. Groups will be allocated by the Head of Department. Principal study violinists choosing to play viola in their group have the option to be assessed on the viola.

BMus 2 Double Bass students will present a 20 min programme of work from the Collaborative Bass classes, by agreement with the Head of Department. This will include a mixture of: accompanying skills, Bass ensemble, and orchestral excerpts. All 3 elements should be covered over years 1 to 3.

#### Year 3: Performance A (Recital) assessment requirements

The student will present a programme of varied repertoire within the guidelines of the general assessment requirements as above.

The overall duration of the programme is 30 minutes. Original programme notes are required.

#### Year 3: Performance B (mid-session Chamber Exam)

BMus 3 Violin, viola and cello students will present either:

- a 20 min programme of Chamber music by agreement with the Head of Department. Groups will be allocated by the Head of Department.
- Or a 20 min programme of Chamber Music with keyboard, by agreement with the Head of Department.

Principal study violinists choosing to play viola in their group have the option to be assessed on the viola.

BMus 3 Double Bass students will present a 20 min programme of work from the Collaborative Bass classes, by agreement with the Head of Department. This will

include a mixture of: accompanying skills, Bass ensemble, and orchestral excerpts. All 3 elements should be covered over years 1 to 3.

BMus 3 Double Bass students may alternatively present a 20 min programme of Chamber music. Any student wishing to pursue this option must discuss it with the Head of Strings as early as possible in term 1.

#### **Year 4: Performance A (Recital) assessment requirements**

The student will present a 40-minute free choice recital programme. Credit will be given to a well-conceived programme that demonstrates the student's musicianship. Original programme notes are required.

#### **Year 4: Performance B possible assessment options**

1. A 20 min programme of Chamber music in agreement with the Head of Department. The repertoire must not overlap with the repertoire used for Ensemble Musician 2. (Principal study violinists choosing to play viola in their group have the option to be assessed on the viola.) OR
2. Mock orchestral audition.

#### **assessment requirements**

For Mock orchestral audition

- The first movement from a Classical concerto with cadenza
- Orchestral excerpts (8 prepared excerpts – a set list will be provided)



## Strings Performance Studies Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

- Performance Class
- Departmental Masterclasses/Events
- Online feedback
- Instrument-specific Studio/Technique class
- Alexander Technique
- Chamber Music Coaching
- Chamber Music Performance Class
- Collaborative Bass class (for Double Bass students only)
- Viola for Violinists (for year 2 violinists)
- Orchestral projects (rehearsals & performances)

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

## Strings Performance Folio Options

### Strings, Year 2: Performance Folio assessment options

**Orchestral / Ensemble Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. This can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an alternative performance will be permitted if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one agreed significant orchestral / ensemble performance, discussed and approved by the HoD will be assessed.

The assessment may span a whole period of the project including sectionals, rehearsals, performance/s and a viva as appropriate.

**Chamber Music Performance** of 10-15 minutes in duration on the Principal Study instrument (and/or Additional Performance Study if appropriate, to be approved by HoD).

*This option is available to students who are members of a well-established chamber group that rehearses regularly.*

You will be assessed on one significant chamber performance. Performance may be assessed live or via recording.

### Strings, Year 3: Performance Folio assessment options

**Orchestral / Ensemble Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. This can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an alternative performance will be permitted if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one agreed significant orchestral / ensemble performance, discussed and approved by the HoD will be assessed.

The assessment may span a whole period of the project including sectionals, rehearsals, performance/s and a viva as appropriate.

**Chamber Music Performance** of 10-15 minutes in duration on the Principal Study instrument (and/or Additional Performance Study if appropriate, to be approved by HoD).

*This option is available to students who are members of a well-established chamber group that rehearses regularly.*

You will be assessed on one significant chamber performance. Performance may be assessed live or via recording.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

**Concerto Performance** with orchestra on the principal study instrument (or additional performance study if appropriate and approved by HoD): This option is offered subject to orchestra availability, and the final choice of concerto is to be discussed and approved by the Head of Department.

*Students choosing this option will be expected to enter the concerto competitions and professional orchestral concerto opportunities available to them.*

**The Concerto Assessment may only be chosen in one year of study.**

**Professional Orchestra Apprenticeship Scheme** on the Principal Study instrument. This option is only available to student who is offered a place on one of the schemes available to them. Student will be assessed by either an internal examiner or a member of the relevant orchestra.

#### **Strings, Year 4: Performance Folio indicative assessment options**

**Orchestral / Ensemble Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. This can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an alternative performance will be permitted if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one agreed significant orchestral / ensemble performance, discussed and approved by the HoD will be assessed.

The assessment may span a whole period of the project including sectionals, rehearsals, performance/s and a viva as appropriate.

**Chamber Music Performance** of 10-15 minutes in duration on the Principal Study instrument (and/or Additional Performance Study if appropriate, to be approved by HoD).

*This option is available to students who are members of a well-established chamber group that rehearses regularly.*

You will be assessed on one significant chamber performance. Performance may be assessed live or via recording.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

*(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)*

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

**Concerto Performance** with orchestra on the principal study instrument (or additional performance study if appropriate and approved by HoD): This option is offered subject to orchestra availability, and the final choice of concerto is to be discussed and approved by the Head of Department.

*Students choosing this option will be expected to enter the concerto competitions and professional orchestral concerto opportunities available to them.*

**The Concerto Assessment may only be chosen in one year of study.**

**Professional Orchestra Apprenticeship Scheme** on the Principal Study instrument. This option is only available to student who is offered a place on one of the schemes available to them. Student will be assessed by either an internal examiner or a member of the relevant orchestra.

## Timpani and Percussion

### Timpani and Percussion Assessment Requirements

Please refer to the separate Timpani and Percussion Handbook for supplementary information on assessment requirements.

<p><b>Timpani &amp; Percussion, Year 2: Performance A assessment requirements</b></p> <ul style="list-style-type: none"> <li>• Timpani &amp; Percussion end-of-session examination (excerpts; 45 minutes)</li> <li>• The prescribed repertoire for this examination will be published <b>4 weeks</b> before the assessment date.</li> </ul>
<p><b>Timpani &amp; Percussion, Year 2: Performance B possible assessment options</b></p> <ul style="list-style-type: none"> <li>• Principal Timpani in concert performance</li> <li>• Principal Percussion in concert performance</li> <li>• musical theatre band/other staged performance (e.g. play)</li> <li>• symphony/opera orchestra</li> <li>• PLUG concert (or other new work)</li> <li>• departmental concert</li> </ul>
<p><b>assessment requirements</b></p> <ul style="list-style-type: none"> <li>• Repertoire for assessment B should be decided in negotiation with Principal Study Tutors &amp; Head of Department</li> </ul>
<p><b>Timpani &amp; Percussion, Year 3: Performance A assessment requirements</b></p> <ul style="list-style-type: none"> <li>• Timpani &amp; Percussion end-of-session examination (excerpts; 45 minutes)</li> <li>• The prescribed repertoire for this examination will be published <b>4 weeks</b> before the assessment date.</li> </ul>
<p><b>Timpani &amp; Percussion, Year 3: Performance B possible assessment options</b></p> <ul style="list-style-type: none"> <li>• Principal Timpani in concert performance</li> <li>• Principal Percussion in concert performance</li> <li>• musical theatre band/other staged performance (e.g. play)</li> <li>• symphony/opera orchestra</li> <li>• PLUG concert (or other new work)</li> <li>• departmental concert</li> </ul>
<p><b>assessment requirements</b></p> <ul style="list-style-type: none"> <li>• Repertoire for assessment B should be decided in negotiation with Principal Study Tutors &amp; Head of Department</li> </ul>
<p><b>Timpani &amp; Percussion, Year 4: Performance A (Public Recital) assessment requirements</b></p> <ul style="list-style-type: none"> <li>• A public recital of <b>45 minutes</b></li> <li>• At this level, specialisation in Timpani <b>or</b> Percussion may be permitted subject to approval from the Head of Department (see the Timpani and Percussion Handbook for details).</li> <li>• The timing of 45 minutes must allow for any setting-up of instruments/equipment that may need to take place</li> <li>• Repertoire for the recital should be decided in negotiation with the Principal Study Tutor/s and the Head of Department</li> </ul>

**Timpani & Percussion, Year 4: Performance B (End of Session Excerpts Examination)**

- A Timpani and Percussion end-of-session excerpts examination (**45 minutes**)
- This assessment is in the format of an orchestral audition
- The prescribed repertoire for this examination will be published **4 weeks** before the assessment date.
- *Note: In this Department the Performance B component is assessed by an internal examiner (who should not be the student's tutor), a Specialist External Assessor and a Convenor*

## **Timpani and Percussion Performance Studies Activities**

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

1:1 Percussion Lessons and Group activities with Associate Artist

Marimba (1:1 lessons)

Marimba (group classes)

Latin American, Ethnic Percussion & Drum Set (1:1 lessons)

Latin American, Ethnic Percussion & Drum Set (group classes)

Orchestral Activity & Performances

Repertoire Classes

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

## Timpani and Percussion Performance Folio Options

In consultation with the Head of Department as part of the Student Contract, one or more significant performances from the range of folio options below might be selected for assessment.

### Timpani & Percussion, Year 2: Performance Folio indicative assessment options

- symphony orchestra
- opera orchestra
- PLUG (or other concert of new music)
- musical theatre band
- incidental music to staged performance
- solo/chamber recital

Orchestral projects can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an alternative performance will be permitted if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year.

### Timpani & Percussion, Year 3: Performance Folio indicative assessment options

- symphony orchestra
- opera orchestra
- PLUG (or other concert of new music)
- musical theatre band
- incidental music to staged performance
- solo /chamber recital

Orchestral projects can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an alternative performance will be permitted if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year.

- Lecture-Recital of 20 minutes on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should submit full programme notes of the repertoire chosen. The chosen specialist content should be discussed and approved by HoD. (10 credits)

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*



**Timpani & Percussion, Year 4: Performance Folio  
indicative assessment options**

- symphony orchestra
- opera orchestra
- PLUG (or other concert of new music)
- musical theatre band
- incidental music to staged performance
- solo/chamber recital

Orchestral projects can be offered for assessment where available in term 2/3, but these opportunities cannot be guaranteed and should a suitable opportunity not be identified, a change of Folio assessment to an alternative performance will be permitted if an appropriate opportunity is identified. Candidates should participate in orchestral / ensemble activities as required throughout the year.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

## Traditional Music

### Traditional Music BMus Exam Requirements

Please refer to the separate Traditional Music Handbook for supplementary information on assessment requirements.

<p><b>Traditional Music and Piping, Year 2: Performance A (Recital)</b></p> <p>Internal recital, 30 minutes in duration, consisting of a varied programme of repertoire drawn from different regional, national, period or other styles/repertoires (or similar), drawn from appropriate sources (both traditional and contemporary), developed over the course of the academic year and open to observation by other students and staff.</p>
<p><b>Traditional Music and Piping, Year 2: Performance B (Recital Auditions)</b></p> <p><b>Indicative Content</b></p> <p>Two in-lesson recitals (Last week of T1 and of T2) in which you should prepare a programme of 10-15 minutes duration, demonstrating evidence of progress in performing different regional, national, period or other styles/repertoires fundamental to your Principal Study discipline, drawn from appropriate sources (both traditional and contemporary). In your programme you should articulate how they inform your own personal stylistic approach.</p> <p>Material demonstrated in these lessons may be performed formally on the occasion of Performance A.</p>
<p><b>Traditional Music and Piping, Year 3: Performance A (Public Recital, 90%)</b></p> <p>Public recital, 45 minutes in duration, that articulates a specific theme developed over the course of the academic year. Your theme may be soloist in nature or may involve collaboration with other singers or instrumentalists, accompaniment and (if appropriate) improvisation. Your programme may include, or indeed emphasise, your own compositions and arrangements so long as this is in alignment with your recital's theme and your tutor's approval.</p> <p>You may involve a maximum of two accompanists in your public recital.</p>
<p><b>Traditional Music and Piping, Year 3: Performance B (Recital Auditions)</b></p> <p><b>Indicative Content</b></p> <p>Two in-lesson recitals (Last week of T1 and of T2) in which you should prepare a programme of 15 minutes duration, demonstrating evidence of progress in performing project material being developed to date that contribute to the theme of the final public recital.</p> <p>Material demonstrated in these lessons may be performed formally on the occasion of Performance A.</p>
<p><b>Traditional Music and Piping, Year 4: Performance A (Public Recital, 70%)</b></p> <p>Public recital, 45 minutes in duration, that articulates your distinct idiomatic voice through a specific theme or project 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. 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 are free to choose).</p>

You may involve a maximum of two accompanists in your public recital.

**Traditional Music and Piping, Year 4: Performance B (Recital Auditions)  
Indicative Content**

Two in-lesson recitals (Last week of T1 and of T2) in which you should prepare a programme of 15 minutes duration, demonstrating evidence of progress in performing project material being developed to date that contribute to the theme of the final public recital.

Material demonstrated in these lessons may be performed formally on the occasion of Performance A.

<b>Traditional Music: Principal Study and Supporting Studies</b>	
<b>Year 2</b>	
1:1 Principal Study lessons	40.5
<b>Supporting Studies:</b>	
Performance Classes (specialist and cross-instrumental)	20
Technique and Healthy Practice workshops	20
Folk Ensemble 2	32
Sang Scuil   Sgoil nan Òran	40
Ceilidh Skills	15
<b>Year 3</b>	
1:1 Principal Study lessons	
<b>Supporting Studies:</b>	
Performance Classes (specialist and cross-instrumental)	20
Technique and Healthy Practice workshops	20
Folk Ensemble 3	32
<b>Year 4</b>	
1:1 Principal Study lessons	
<b>Supporting Studies:</b>	
Performance Classes (specialist and cross-instrumental)	20
Technique and Healthy Practice workshops	20
Technique and Healthy Practice workshops	
Scottish Traditional Repertoire 3: The Box, the Fiddle and the Making of the Modern Band	
Folk Ensemble 3	
<i>Electives</i>	

Additional elective supporting classes will be offered, plus the following standard departmental opportunities:

- Traditional Music masterclasses
- Afternoons / Evenings of Traditional Music
- Big Band Performances (Celtic Connections; Spring Piping Concert; etc.)
- Associate Artist projects

<b>Piping: Principal Study and Supporting Studies</b>	
<b>Year 2</b>	
1:1 Principal Study lessons	
<b>Supporting Studies:</b>	
Performance, Technique & Maintenance	20
Performing Ceòl Beag of the 19 <sup>th</sup> Century	15
The Piobaireachd Pit 2	15
Folk Ensemble 2	32
Sang Scuil   Sgoil nan Òran	40
Ceilidh Skills	15
<b>Year 3</b>	
1:1 Principal Study lessons	
<b>Supporting Studies:</b>	
Performance, Technique & Maintenance	20
Performing Ceòl Beag of the 21 <sup>st</sup> Century	15
The Piobaireachd Pit 3	15
Folk Ensemble 3	32
<b>Year 4</b>	
1:1 Principal Study lessons	
<b>Supporting Studies:</b>	
Performance, Technique & Maintenance	20
Spring Piping Concert arrangement and leadership	10

Additional elective supporting classes will be offered, plus the following standard departmental opportunities:

- Traditional Music masterclasses
- Afternoons / Evenings of Traditional Music
- Big Band Performances (Celtic Connections; Spring Piping Concert; etc.)
- Associate Artist projects

## Traditional Music & Piping Performance Folio Options

In consultation with the Head of Department as part of the Student Contract, one or more significant performances from the range of folio options below can be selected for assessment. Recordings of pub session performances are not eligible.

### **BMus Trad and MMus/MA Trad: Performance Folio indicative assessment options**

- Participation in Celtic Connections RCS Trad Showcase and/or other formal, staged Celtic Connections performances
- Participation in collaborative RCS performances in-house or external
- Participation in National Piping Centre's Spring Piping Concert
- Accompaniment (esp. guitar, piano, percussion) in other students' Principal Study recital performances
- Participation in a non-RCS external gig, tour or other festival performance(s), e.g. Niel Gow Festival, Celtic Colours Festival, Piping Live, Skye Festival

### **Also open to students in BMus Trad Years 3 and 4 and MMus/MA Trad:**

**Lecture-Recital** of 30 minutes on the principal study discipline and/or additional performance study if appropriate and approved by the Head of Dept. Candidates should submit full programme notes of the repertoire chosen and the live presentation should include evidence of research into the repertoire's historical, social and/or artistic contexts. The chosen specialist content should be discussed and approved by HoD.

**Live Recorded Performance** on the Principal Study instrument and/or other discipline if appropriate and approved by HoD. An 'uncut,' live studio recorded\* performance (video or audio) of circa. 20 mins plus detailed programme notes should be submitted, comprising repertoire appropriate to the specialisms of the student and NOT featuring in their Performance A programme (to be approved in discussion with the HoD). Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material, or more if an ensemble.

**Studio Recorded Performance** on the Principal Study instrument and/or other discipline if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, comprising repertoire appropriate to the specialisms of the student and NOT featuring in their Performance A programme (to be approved in discussion with the HoD). To be accompanied by detailed programme notes and documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

## Vocal Performance

### Vocal Performance Assessment Requirements

Please note that for all assessments, repertoire is required to be sung from memory (with the exception of Oratorio where a copy of the music may be used).

#### Vocal Performance, Year 2: Performance A

##### Non-public end of year recital – overall duration not exceeding 15 minutes

Assessment requirements:

- a vocalise from Vaccai (or similar)
- a Baroque or pre-1750 aria (in Italian), including da capo where applicable
- two Lieder chosen from Schubert, Schumann, Brahms, Wolf, or similar
- one Art Song in English

#### Vocal Performance, Year 2: Performance B

##### Non-public mid-year recital – overall duration not exceeding 15 minutes

Assessment requirements (should include at least three languages, unless agreed with Head of Department):

- a vocalise from Vaccai (or similar)
- one Lied by Schubert (in German)
- two accompanied folk songs (any language)
- one 'own choice' song (any language)

#### Vocal Performance, Year 3: Performance A

##### Public end of year recital

Assessment requirements:

- to present a programme of balanced and varied repertoire (for example, suitable for inclusion in a lunchtime recital), to include at least three languages (unless agreed with HoD), the overall duration to be 25 minutes platform time
- programme must include at least one French *mélodie*
- one item from 20th or 21st century (in post Romantic style) in addition to the French *mélodie* above
- must include brief spoken introductions

Please note that the **public end of year recital programme** is to be submitted via email to [vocalperformanceHoD@rcs.ac.uk](mailto:vocalperformanceHoD@rcs.ac.uk) by **Friday 19 April 2024**

#### Vocal Performance, Year 3: Performance B

##### Non-public mid-year recital

Assessment requirements:

- to present a programme of balanced and varied repertoire (for example, suitable for inclusion in a lunchtime recital), the overall duration to be 20 minutes platform time
- a selection of folk songs (must include at least one song in a foreign language)
- two French *mélodies*

- brief spoken introductions

Please note that the **public mid-year recital programme** is to be submitted via email to [vocalperformanceHoD@rcs.ac.uk](mailto:vocalperformanceHoD@rcs.ac.uk) by **Friday 1 December 2023**

#### **Vocal Performance, Year 4: Performance A Public end of year recital**

Assessment requirements:

- to present a coherent, balanced programme of repertoire (for example, suitable for a lunchtime recital), to include at least three languages (unless agreed with HoD), the overall duration to be **35 minutes** platform time
- a written programme with original programme notes
- one oratorio item to be included in either Performance A or Performance B exam
- brief spoken introductions

Please note that the **public end of year recital programme** is to be submitted via email to [vocalperformanceHoD@rcs.ac.uk](mailto:vocalperformanceHoD@rcs.ac.uk) by **Friday 19 April 2024**

#### **Vocal Performance, Year 4: Performance B Public mid-year recital**

Assessment requirements:

- to present a coherent, balanced programme of repertoire (for example, suitable for a lunchtime recital), to include at least three languages (unless agreed with HoD), the overall duration to be **30 minutes** platform time
- a written programme with original programme notes
- one oratorio item to be included in either Performance A or Performance B exam
- brief spoken introductions

Please note that the **public mid-year recital programme** is to be submitted via email to [vocalperformanceHoD@rcs.ac.uk](mailto:vocalperformanceHoD@rcs.ac.uk) by **Friday 1 December 2023**



## Vocal Performance Departmental Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

Performance Class (years 1 to 4)

Chorus Activity

Choral Concerts (weekly rehearsals compulsory for Vocal Performance students in years 1 to 4)

Basis of Vocal Technique (years 1 to 3)

Italian Diction / Italian Repertoire (year 1)

Duet and Ensemble Singing Class (year 1)

German Diction / German Repertoire (year 2)

English Art Song Class (year 2)

French Diction / French Repertoire (year 3)

Physical Performance

Drama Workshop

Oratorio (year 4)

Opera scenes – an Introduction to Operatic Acting (year 4)

As outlined in module documents, supporting group activities and classes account for around 25% of your Performance module work (c. 150 hours per year). Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are also located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.

## Vocal Performance: Performance Folio Options

### Vocal Performance, Year 2: Performance Folio indicative assessment options

**Choral/ Large Ensemble Performance** as approved by the HoD. Students will participate in choral/large ensemble activities as required throughout the year and must demonstrate professional commitment throughout the project. A minimum of one significant choral/large ensemble performance discussed and approved by the HoD will be assessed.

In the event of Choral or Large Ensemble activity becoming unfeasible for assessment purposes, a change of Folio assessment to an alternative ensemble performance project will be permitted at the discretion of the HoD.

**Other Ensemble Performance** The following list is indicative of the types of activity suitable. A minimum of one significant ensemble performance discussed and approved by the HoD will be assessed.

- Opera Chorus
- Small Ensemble Group
- Improvisation Group
- Trios
- Quartets

*Please note all those underlined above can be made up of a combination of voices or a combination of voices and instruments.*

### Vocal Performance, Year 3: Performance Folio indicative assessment options

**Choral/ Large Ensemble Performance** as approved by the HoD. Students will participate in choral/large ensemble activities as required throughout the year and must demonstrate professional commitment throughout the project. A minimum of one significant choral/large ensemble performance discussed and approved by the HoD will be assessed.

In the event of Choral or Large Ensemble activity becoming unfeasible for assessment purposes, a change of Folio assessment to an alternative ensemble performance project will be permitted at the discretion of the HoD.

**Other Ensemble Performance** The following list is indicative of the types of activity suitable. A minimum of one significant ensemble performance discussed and approved by the HoD will be assessed.

- Opera Chorus
- Small Ensemble Group
- Improvisation Group
- Trios
- Quartets

*Please note all those underlined above can be made up of a combination of voices or a combination of voices and instruments.*

**New Work** A performance or recording (audio or video), of a new work. The scope and choice of the project to be discussed and approved by HoD. A substantial programme note of not less than 500 words should introduce and discuss the work, with reference to any collaborative process of gestation. A deadline for performance date(s) or submission deadline for recordings will be set by HoD and logged in your student contract. Assessment by a senior member of vocal teaching staff.

**Participation in Competitions** This option is only available to those who are undertaking a significant performance in these areas, to be discussed and approved by HoD. Assessment by a senior member of vocal teaching staff.

**Participation in Masterclasses** This option is only available to students who have been selected to undertake a significant performance in this area, to be discussed and approved by HoD. Participation in masterclasses is entirely at the discretion of HoD. Assessment by a senior member of vocal teaching staff.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded (normally video) performance\* of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to the Departmental PSA.

(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)

**Note:** Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Role in Opera/Opera Scenes** Available to students who are cast in a role in the annual programme of operas or opera scenes which the Conservatoire undertakes. The scope of the role(s) negotiated and approved by HoD. Assessment would normally be undertaken by the relevant panel in place for the performances.

#### Vocal Performance, Year 4: Performance Folio indicative assessment options

**Choral/ Large Ensemble Performance** as approved by the HoD. Students will participate in choral/ensemble activities as required throughout the year and must demonstrate professional commitment throughout the project. A minimum of one significant choral/large ensemble performance discussed and approved by the HoD will be assessed.

In the event of Choral or Large Ensemble activity becoming unfeasible for assessment purposes, a change of Folio assessment to an alternative ensemble performance project will be permitted at the discretion of the HoD.

**Other Ensemble Performance** The following list is indicative of the types of activity suitable. A minimum of one significant ensemble performance discussed and approved by the HoD will be assessed.

- Opera Chorus
- Small Ensemble Group
- Improvisation Group
- Trios
- Quartets

*Please note all those underlined above can be made up of a combination of voices or a combination of voices and instruments.*

**Participation in Competitions** This option is only available to those who are undertaking a significant performance in these areas, to be discussed and approved by HoD. Assessment by a senior member of vocal teaching staff.

**Participation in Masterclasses** This option is only available to students who have been selected to undertake a significant performance in this area, to be discussed and approved by HoD. Participation in masterclasses is entirely at the discretion of HoD. Assessment by a senior member of vocal teaching staff.

**New Work** A performance or recording (audio or video), of a new work. The scope and choice of the project to be discussed and approved by HoD. A substantial programme note of not less than 500 words should introduce and discuss the work, with reference to any collaborative process of gestation. A deadline for performance date(s) or submission deadline for recordings will be set by HoD and logged in your student contract. Assessment by a senior member of vocal teaching staff.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut, live studio recorded (normally video) performance'\* of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)

**Note:** Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Role in Opera/Opera Scenes** Available to students who are cast in a role in the annual programme of operas or opera scenes which the Conservatoire undertakes (excluding Year 4 BMus coursework scenes). The scope of the role(s) negotiated and approved by HoD. Assessment would normally be undertaken by the relevant panel in place for the performances.

## Woodwind

### Woodwind Assessment Requirements

#### Woodwind, Year 2: Performance A (Recital) assessment requirements

**Recital (non-public):** student will be expected to present:

- a programme of varied repertoire, the overall duration to be 25 minutes  
One piece (or substantial movement) should be presented from the one of following periods\*

*Baroque (or Baroque inspired)*

*Classical/Romantic*

*Contemporary*

**One piece (or substantial movement) is required to be played from memory.**

**Principal Study Double Reed players: one significant piece is required as a minimum to be played on a reed you have made (year 2 only).**

\* All three periods should be covered during the student's first three years of study (e.g. a different period piece may be chosen each year). Principal study clarinetists and saxophonists should cover Classical, Romantic & Contemporary.  
(Assessed by the Head of Department and one other specialist examiner)

#### Woodwind, Year 2: Performance B possible assessment options

- Technical Assessment

*(Assessed by the Head of Department and one other specialist examiner)*

#### assessment requirements

The student will be expected to be able to play on their Principal Study:

- Scales and arpeggios from memory (see online for departmental and instrumental requirements)
- A study (requiring a variety of technical demands) of the student's own choice (to be approved by the Principal Study Tutor)
- Orchestral excerpts (8 prepared excerpts – a set list will be provided)\*

**\* If the 'excerpts' additional performance study assessment has been elected, the student must also present 4 excerpts on their additional instrument** (chosen from a set list).

*Students must achieve the minimum satisfactory level in all elements of the exam to attain an overall pass.*

#### Woodwind, Year 3: Performance A (Recital) assessment requirements

**Recital (public):** student will be expected to present:

- a programme of varied repertoire, the overall duration to be 30 minutes.  
One piece (or substantial movement) should be presented from one of the following periods\*

*Baroque (or Baroque inspired)*

*Classical/Romantic*

*Contemporary*

\* All three periods should be covered during the student's first three years of study (e.g. a different period piece may be chosen each year). Principal study clarinetists and saxophonists should cover Classical, Romantic & Contemporary.

Students are required to submit informative, original programme notes prior to the recital. The deadline for submission will be set by the HoD.

*(Assessed by the Head of Department, a Specialist External Assessor and one other Examiner)*

### **Woodwind, Year 3: Performance B possible assessment options**

- Technical Assessment

*(Assessed by the Head of Department and one other specialist examiner)*

### **assessment requirements**

The student will be expected to be able to play on their Principal Study:

- Scales and arpeggios from memory (see online for departmental and instrumental requirements)
- A study (requiring a variety of technical demands) of the student's own choice (to be approved by the Principal Study Tutor)
- Orchestral excerpts (10 prepared excerpts – a set list of 8 will be provided; 2 are free choice)\*

**\* If the 'excerpts' additional performance study assessment has been elected, the student must also present 4 excerpts on their additional instrument** (chosen from a set list). Students are expected to present the prepared excerpts on the additional instrument from previous year(s), where applicable.

*Students must achieve the minimum satisfactory level in all elements of the exam to attain an overall pass.*

### **Woodwind, Year 4: Performance A (Recital) assessment requirements**

**Recital (public):** the student will present:

- a programme of varied repertoire, the overall duration to be 35 minutes.

Students are required to submit informative, original programme notes prior to the recital. The deadline for submission will be set by the HoD.

*(Assessed by a Specialist External Assessor, the Head of Department and one other Examiner)*

### **Woodwind, Year 4: Performance B possible assessment options**

- Technical Assessment (Mock Audition)

*(Assessed by the Head of Department and one other specialist examiner)*

### **assessment requirements**

The student will be expected to present on their Principal Study:

- one unaccompanied recital piece
- 12 prepared excerpts (a set list of 8 will be provided; 4 are free choice)\*
- Sight-reading will be given

**\* If the 'excerpts' additional performance study assessment has been elected, the student must also present 4 excerpts on their additional**

**instrument** (chosen from a set list). Students are expected to present the prepared excerpts on the additional instrument from previous year(s), where applicable.

*Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

## Woodwind Performance Studies Activities

In addition to your Principal Study lessons, you will take part in a variety of departmental and School of Music activities. These will vary from student to student but will typically include:

- Departmental Masterclasses/Events
- Performance Class
- Technique Class
- Ensembles/Orchestral Activity
- Chamber Music (elective)
- Year 1 Class (year 1 only)
- Reed Making Class (double-reed players only)

Some activities may be student-led, in particular chamber music. As well as the Principal Study module itself, departmental and other Principal Study activities are located within core modules such as Ensemble Musician 1 and 2, and may also be part of optional modules such as Performance Folio, Additional Performance Study and Negotiated Projects.



## Woodwind Performance Folio Options

### Woodwind, Year II: Performance Folio

#### indicative assessment options

**Orchestral / Ensemble Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD.

This can be offered for assessment where available, but these opportunities cannot be guaranteed and should a suitable performance opportunity not be identified, then a change of Folio assessment (Chamber Music Performance) should then be undertaken.

Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one (or two\*) agreed significant orchestral / ensemble performance(s) (rehearsal or concert as agreed), discussed and approved by the HoD will be assessed. Students must demonstrate professional commitment throughout the project.

**Chamber Music Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should participate in chamber activities as required throughout the year. A minimum of one (or two\*) agreed significant chamber performance(s), discussed and approved by the HoD will be assessed (this may include an external performance if appropriate). You will be assessed by a chamber recital, the overall duration to be 20 (\*or 40) minutes. You will be responsible for arranging a suitable performance. The programme should be devised by, and feature the examination candidate and is to be discussed and approved by the HoD. Performance may be assessed live or via recording.

### Woodwind, Year III: Performance Folio

#### indicative assessment options

**Orchestral / Ensemble Performance+** on the principal study instrument and/or additional performance study if appropriate and approved by HoD.

This can be offered for assessment where available, but these opportunities cannot be guaranteed and should a suitable performance opportunity not be identified, then a change of Folio assessment (Chamber Music Performance) should then be undertaken.

Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one (or two\*) agreed significant orchestral / ensemble performance(s) (rehearsal or concert as agreed), discussed and approved by the HoD will be assessed. Students must demonstrate professional commitment throughout the project.

**Chamber Music Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should participate in chamber activities as required throughout the year. A minimum of one (or two\*) agreed significant chamber performance(s), discussed and approved by the HoD will be assessed (this may include an external performance if appropriate). You will be assessed by a chamber recital, the overall duration to be 20 (\*or 40) minutes. You will be responsible for arranging a suitable performance. The programme should be devised by, and feature the examination candidate and is to be discussed and approved by the HoD. Performance may be assessed live or via recording.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio

recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

*(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)*

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

*(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)*

**New Work** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Assessed in a live performance or studio recording submission of the work. Candidates should also submit a portfolio of evidence documenting their collaborative process with the composer and highlight any challenges the work presented to the performer. A submission deadline will be set by the HoD and logged on the student contract.

**Lecture-Recital** of 20 minutes on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should submit full original programme notes of the repertoire chosen. The chosen specialist content should be discussed and approved by HoD.

### **Woodwind, Year IV: Performance Folio indicative assessment options**

**Orchestral / Ensemble Performance+** on the principal study instrument and/or additional performance study if appropriate and approved by HoD.

This can be offered for assessment where available, but these opportunities cannot be guaranteed and should a suitable performance opportunity not be identified, then a change of Folio assessment (Chamber Music Performance) should then be undertaken.

Candidates should participate in orchestral / ensemble activities as required throughout the year. A minimum of one (or two\*) agreed significant orchestral / ensemble performance(s) (rehearsal or concert as agreed), discussed and approved by the HoD will be assessed. Students must demonstrate professional commitment throughout the project.

**Chamber Music Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should participate in chamber activities as required throughout the year. A minimum of one (or two\*) agreed significant chamber performance(s), discussed and approved by the

HoD will be assessed (this may include an external performance if appropriate). You will be assessed by a chamber recital, the overall duration to be 20 (\*or 40) minutes. You will be responsible for arranging a suitable performance. The programme should be devised by, and feature the examination candidate and is to be discussed and approved by the HoD. Performance may be assessed live or via recording.

**Recorded Performance** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An 'uncut,' live studio recorded performance\* (video or audio) of circa. 20 mins should be submitted comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). A weblink with programme notes should be submitted to your Departmental PSA.

(\*The student is required to produce a signed statement from an individual present at the recording confirming that the recording is unedited.)

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material.

**Studio Recording Project** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

You may not submit recordings of repertoire you have already performed or plan to perform for another assessment.

(You may choose to record within the Conservatoire or elsewhere, but should not rely on Conservatoire staff to record the session.)

**Concerto Performance** with orchestra on the principal study instrument (or additional performance study if appropriate and approved by HoD): This option is offered subject to orchestra availability, and the final choice of concerto is to be discussed and approved by the Head of Department.

**The Concerto Assessment may only be chosen in one year of study.**

**New Work** on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Assessed in a live performance or studio recording submission of the work. Candidates should also submit a portfolio of evidence documenting their collaborative process with the composer and highlight any challenges the work presented to the performer. A submission deadline will be set by the HoD.

## 5. 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.

Additionally, we recommend that students familiarise themselves with the RCS [Performance Ethics policy](#).

### **Personal Mitigating Circumstances**

If an unforeseen occurrence, such as illness or other serious mitigating circumstances, makes it impossible for you to fulfil your obligations in a particular performance or production, you must contact your Head of Department without delay, and submit a PMC form, with appropriate evidence, to the AAS office.

### **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 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.

## 6. Arrangements for Work Based Learning

All students on the BMus Programme engage in work-based learning as part of their studies, frequently in the form of 'placements' with an external organisation. Placements may be embedded in core and options modules, or they may take the form of optional opportunities designed to enhance the student's experience and employability. Placements may range from a few hours of observation to regular placements over the full duration of the academic year.

The School of Music's placement partners include community organisations, schools, local authority music services, the National Performing Companies, cultural organisations, venues and local businesses.

In addition, students may be invited to participate in practice-based activities that expose them to professional environments and working practices. Examples include the Celtic Connections Festival and composer commissions from festivals and ensemble. Due to their professional context, such activities are considered to be work-based learning.

In all cases, students undertaking work-based learning will be supported by a mentor, who may be the module coordinator or the Head of Department. Students should liaise closely with their mentor, and report any issues with off-site activities as soon as they arise.

Students on placements are expected to adhere to professional standards of conduct, extending to attendance, commitment, tolerance, honesty and integrity. Students should refer to the Conservatoire's Quality Assurance Handbook and Dignity at Work and Study policy for guidance on the expected standards of conduct.

## 7. Programme Aims and Learning Outcomes

### Graduate Attributes

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities that will be facilitated through study at the Conservatoire. Royal Conservatoire of Scotland graduates are specialist arts practitioners and should be highly skilled, effective and confident individuals. Our graduate attributes first encapsulate our Curriculum Principles and then develop those principles in the context of the wide range of transferable skills that are developed in the course of the unique educational experience offered by the Conservatoire.

### The Royal Conservatoire of Scotland graduate:

- Should be an excellent and reflective arts practitioner who leads, creates, achieves and innovates. Conservatoire graduates should understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
- Should have the creative attitudes and skills needed for collaborative learning and should have sophisticated skills in leading, building and working in teams. He or she should be adaptable and confident and should be used to taking risks and working positively with ambiguity and unpredictability.
- Should take responsibility for managing and evaluating their own learning and be resourceful, independent and effective in their approach to managing their life and work.
- Should have insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and be able to respond quickly to a fast changing and dynamic world. Conservatoire graduates should have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
- Should use theoretical understanding to inform practice and practice to inform theory and combine sophisticated aesthetic and emotional intelligence, integrity and insight with the ability to think analytically and critically.
- Should be equipped to make a contribution in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the world.

## **RCS Aims and Learning Outcomes for each SHE Level**

The Conservatoire has articulated generic aims and learning outcomes for each Scottish Higher Education Level, the achievement of which leads to the development of the Graduate Attributes noted above.

### **SHE Level One (Year One)**

#### **Certificate of Higher Education**

**Level One is primarily staff-led and is focused on Professional Orientation**

#### **AIMS**

##### **Knowledge and Understanding**

- To introduce underpinning knowledge and understanding
- To introduce fundamental critical and ethical concepts and skills

##### **Professional Practice**

- To consolidate and extend essential practical skills for participation in the discipline
- To introduce skills of reflection and evaluation in practice
- To ensure the student experiences autonomy and accountability in practice

##### **Professional Preparation**

- To introduce essential personal skills in creative collaboration
- To introduce contemporary skills of communication and documentation

## **LEARNING OUTCOMES**

**On completion of SHE Level One the student will be able to:**

- 1.1 Demonstrate the attainment of the essential practical skills for participation in their discipline
- 1.2 Reflect on, and evaluate, their practice within a given framework
- 1.3 Demonstrate the ability to work autonomously, and with due regard for their own responsibilities
- 1.4 Apply as appropriate an introductory understanding of the knowledge and understanding (concepts, key ideas, theories) that underpin their discipline
- 1.5 Understand and apply as appropriate the basic critical and ethical skills relevant to their discipline
- 1.6 Demonstrate and draw on the personal skills required for creative collaboration
- 1.7 Demonstrate introductory communication and documentation skills using contemporary tools



**SHE Level Two (Year Two)****Diploma of Higher Education**

**Level Two is primarily staff-supported and is focused on Professional Contexts**

**AIMS****Knowledge and Understanding**

- To broaden the range of knowledge and understanding and deepen it in selected areas
- To develop and deepen critical and ethical engagement

**Professional Practice**

- To increase the range and depth of skills, and the degree of control with which they are practised
- To strengthen autonomous reflective practice
- To ensure the student experiences a range of alternative practices and viewpoints

**Professional Preparation**

- To introduce entrepreneurial skills, including planning and organization skills for creative projects
- To extend and refine contemporary skills of communication and documentation
- To introduce skills in research methods

**LEARNING OUTCOMES****On completion of SHE Level Two the student will be able to:**

- 2.1 Demonstrate a growing range and depth of skills relevant to their discipline, and greater control and expertise in their execution
- 2.2 Independently reflect on, and evaluate, their practice
- 2.3 Draw insights based on experience of working with a range of alternative practices and viewpoints
- 2.4 Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline
- 2.5 Understand and apply as appropriate a range of critical and ethical skills relevant to their discipline
- 2.6 Demonstrate planning and organizational skills, and an introductory understanding of entrepreneurship
- 2.7 Demonstrate skill in communication and documentation, using contemporary tools
- 2.8 Show an introductory understanding of research method

**SHE Level Three (Years Three and Four)**

**Level Three and 4 are primarily staff-supervised and focused on Autonomy and the Emerging Professional**

**AIMS****Professional Praxis**

- To enable students to synthesize knowledge and understanding with professional practice into a personal reflective *praxis*
- To enable students to integrate knowledge and understanding with professional ancillary skills to develop areas of specialism
- Increasingly, to create opportunities for the personal *praxis* and specialisms to be realised

**LEARNING OUTCOMES****On completion of SHE Level Three the student will be able to:**

- 3.1 Demonstrate in his/her discipline a well-founded, creative and flexible *praxis* in which professional practice is informed by theoretical knowledge and understanding of the discipline
- 3.2 Show that the individual *praxis* also draws on appropriate critical and ethical thinking
- 3.3 Show that the individual *praxis* informs his/her conceptual understanding of the discipline
- 3.4 Demonstrate independence in their individual *praxis*
- 3.5 Apply this *praxis* in at least one of the following:

- Originating new work
- Independent Professional Practice
- Practice-based research
- Autonomous collaborations
- Acting for constructive change in professional and community contexts

**On completion of SHE Level Four the student will be able to:**

Demonstrate in his/her discipline a well-founded, creative and flexible *praxis* in which professional practice is informed by theoretical knowledge and understanding of the discipline

- 4.1 Show that the individual *praxis* also draws on appropriate critical and ethical thinking
- 4.2 Show that the individual *praxis* informs his/her conceptual understanding of the discipline
- 4.3 Demonstrate an area or areas of specialism within the discipline, developed through independent working
- 4.4 Apply this *praxis* in one or more of the following:

- Originating new work
- Independent Professional Practice
- Practice-based research
- Autonomous collaborations
- Acting for constructive change in professional and community contexts

### **7.3 How the Programme Facilitates the Achievement of the Conservatoire's Generic Aims, Learning Outcomes and Graduate Attributes**

Within the programme's overarching aim of developing well-rounded and employable musicians, the BMus programme embraces the Conservatoire's generic aims and learning outcomes – with each being given an appropriate (and varying) emphasis in the context of the programme's unequivocal vocational and professional focus. Within the framework established by the Conservatoire, the programme will place particular emphasis on:

- Skills development through practice in class, workshop and performance settings.
- The development of reflective and autonomous practice through an emphasis on insightful personal growth as a musician.
- The development of conceptual and theoretical insight to both support and contextualise personal growth as a musician.
- The enrichment of practice through the exposure of students to a range of conceptual and theoretical insights and to a number of learning and artistic experiences beyond traditional performance settings.
- The development of confidence and generosity in collaboration through an emphasis on ensemble work and through engagement with other disciplines and professionals.
- The development of the whole person; aesthetic, emotional, physical, intellectual and ethical, through all of the above.

Naturally, there will be a changing emphasis on each of these aspects of the programme as a student progresses through its four levels. Given our absolute focus on the needs of the individual student, emphasis will also vary from student to student – all moderated and agreed through the Student Contract. All of that will culminate in praxis which, for graduates of the BMus programme, will, primarily, be evident through, and evidenced by, the art and craft of communicating their skill at a professional level.

## **BMus Aims**

### **Aims for Level One**

Level One of the BMus Programme is designed to:

- develop a fundamentally secure technique and some expressive ability in the student's principal study, evidenced in and through practice
- nurture the skills necessary to approach specific repertoire and styles
- develop a fundamentally secure theoretical and practical understanding of the language of music
- nurture musical skill complementary to the principal study discipline(s)
- promote foundational skills in reflection, collaboration and communication
- foster a foundational understanding of the musician as artist, educator and entrepreneur

### **Aims for Level Two**

Level Two of the BMus Programme is designed to:

- nurture and develop musical skill and technical and expressive ability in the student's principal study, evidenced in and through practice
- nurture the skills necessary to interpret specific repertoire and styles
- promote a well-developed and integrated theoretical and practical understanding of the language of music
- promote skills in reflection and collaboration
- foster an understanding of the musician as artist, educator and entrepreneur, with an emerging awareness of equality and diversity.

### **Aims for Level Three**

Level Three of the BMus Programme is designed to:

- nurture and develop a high degree of ability in the student's principal study, evidenced in and through practice
- nurture the skills necessary to interpret a range of repertoire and styles
- promote high level skills in reflection and collaboration
- nurture the skills and attitudes required of early career musicians as artists, educators and entrepreneurs, supported by awareness of equality and diversity

### **Aims for Level Four**

Level Four of the BMus Programme is designed to:

- support the development of advanced ability in the student's principal study, evidenced in and through practice
- develop the skills necessary to interpret a broad range of repertoire and styles
- promote advanced skills in reflection and collaboration
- instil the skills and attitudes required of early career professional musicians
- encourage the skills and attitudes required for further advanced study

### **BMus Pathway Learning Outcomes**

The design of the pathway learning outcomes reflects the Conservatoire's aim to educate graduates who can demonstrate advanced technique and expressivity in their principal study, but equally graduates who are equipped with a sophisticated and versatile set of intellectual, creative and communication skills required of the 21<sup>st</sup>-century musician. In all years the principal study outcomes are underpinned by development of musicianship, reflection, research, communication, professional skills (including digital skills), and collaboration or leadership. As such, the programme learning outcomes articulate a pathway that prepares our BMus graduates to adapt to a rapidly changing cultural climate, to respond in innovative ways to the creative challenges they will meet, and be prepared to work effectively with others in all manner of contexts, at local, national and international levels.

*Note: minor variations on wording between pathway learning outcomes reflect nuances specific to musical genres.*

### Programme Level Learning Outcomes (Performance, Composition, Joint Principal Study)

P1A	Demonstrate emerging expressive capabilities with a developing understanding of musical repertoire and style.
P1B	Demonstrate control of technical elements.
P1C	Reflect upon your activities as a musician in relation to a wider artistic context.
P1D	Demonstrate an understanding of musical theory, harmony and aural skills applied in and through performance, composition, improvisation and critical listening.
P1E	Draw upon fundamentals of research method and critical enquiry (including investigation, exploration and organisation of materials).
P1F	Demonstrate foundational digital skills in ICT, musicianship and entrepreneurial contexts.
P1G	Demonstrate effective communication in a range of contexts.
P1H	Work effectively in a group.
P2A	Demonstrate expressive use of technical and other elements appropriate to the musical style.
P2B	Reflect upon your activities as a musician and situate these in relation to wider artistic, historical and socio-cultural parameters.
P2C	Demonstrate an emerging ability to synthesise and critically reflect on information and issues.
P2D	Effectively apply musical theory and aural skills through performance, composition, improvisation, critical listening and rehearsal leadership.
P2E	Apply well-developed digital skills in musicianship and entrepreneurial contexts.
P2F	Demonstrate effective communication with specialist and non-specialist audiences, acknowledging issues of equality and diversity.
P2G	Work effectively in a group to develop creative and imaginative outcomes.
P3A	Demonstrate creative use of technical and other elements to convey imaginative musical expression.
P3B	Reflect upon your activities as a musician and situate these in relation to wider cultural, social, economic, historical, technological and artistic contexts.
P3C	Demonstrate skills in critical inquiry and an ability to use research methods and complex musical concepts to construct arguments.
P3D	Select and apply digital technologies to further your personal, musical and professional development.
P3E	Demonstrate independence, insight and organisational skills in creative projects.
P3F	Demonstrate responsiveness and fluency of presentation in communication with a variety of audiences, demonstrating a professional attitude, fluent presentation and sensitivity to issues of equality and diversity.
P3G	Demonstrate critical understanding of the role of the musician as educator and an emerging ability to apply this in practical contexts.
P3H	Demonstrate confidence, versatility and a professional attitude in collaborative contexts.
P4A	Demonstrate expressive artistry through advanced, distinctive and technically accomplished musicianship
P4B	Reflect deeply on your artistic practice, demonstrating critical self-awareness informed by an understanding of professional contexts.
P4C	Demonstrate substantial engagement with artistic research and other research practices, including an ability to apply and synthesise advanced musical (and related) knowledge and understanding in and across theoretical, practical and vocational contexts.
P4D	Demonstrate, across a variety of contexts, imagination, responsiveness and professionalism when communicating as an artist.
P4E	Demonstrate readiness to enter the profession through autonomy, independence and project management skills.

### Programme Level Learning Outcomes (Jazz)

J1A	Demonstrate emerging expressive capabilities through performance and understanding of jazz vocabulary.
J1B	Demonstrate emerging capability in improvisational fundamentals.
J1C	Reflect upon your activities as a musician in relation to a wider artistic context
J1D	Demonstrate an understanding of jazz theory ( <i>improvisation, composition, arranging, styles &amp; analysis, transcription, harmony</i> ) & aural skills.
J1E	Draw upon fundamentals of research method and critical enquiry (including investigation, exploration and organisation of materials).
J1F	Demonstrate foundational digital skills in ICT, musicianship and entrepreneurial contexts.
J1G	Demonstrate effective communication in a range of contexts.
J1H	Work effectively in a group.
J2A	Demonstrate assured improvisational, stylistic and expressive abilities.
J2B	Reflect upon your activities as a musician and situate these in relation to wider artistic, historical and socio-cultural parameters.
J2C	Demonstrate an emerging ability to synthesize and critically reflect on information and issues.
J2D	Effectively apply jazz theory ( <i>improvisation, composition, arranging, styles &amp; analysis, transcription, harmony</i> ) & aural skills through rehearsal leadership and live performance.
J2E	Apply well-developed digital skills in musicianship and entrepreneurial contexts.
J2F	Demonstrate effective communication with specialist and non-specialist audiences, acknowledging issues of equality and diversity.
J2G	Demonstrate an understanding of the role of the musician as educator and an emerging ability to apply this in practical contexts.
J2H	Work effectively in a group to develop creative and imaginative outcomes.
J3A	Demonstrate a high degree of expressive and imaginative capabilities through thematic development and the use of jazz language in improvisation.
J3B	Reflect upon your activities as a musician and situate these in relation to wider cultural, social, economic, historical, technological and artistic contexts.
J3C	Demonstrate skills in critical inquiry and an ability to use research methods and complex musical concepts to construct arguments.
J3D	Select and apply digital technologies to further your personal, musical and professional development.
J3E	Demonstrate independence, insight and organisational skills in creative projects.
J3F	Demonstrate confidence, versatility and a professional attitude in collaborative contexts, with sensitivity to issues of equality and diversity
J3G	Demonstrate critical understanding of the role of the musician as educator and an emerging ability to apply this in practical contexts.
J3H	Demonstrate a high degree of expressive and imaginative capabilities through thematic development and the use of jazz language in improvisation.
J4A	Demonstrate imagination, sophistication and individuality, characterized by exploration through expressive and advanced improvisation.
J4B	Reflect deeply on your artistic practice, demonstrating critical self-awareness informed by an understanding of professional contexts.
J4C	Demonstrate substantial engagement with artistic research and other research practices, including an ability to apply and synthesize advanced musical (and related) knowledge and understanding in and across theoretical, practical and vocational contexts.
J4D	Demonstrate, across a variety of contexts, imagination, responsiveness and professionalism when communicating as an artist.
J4E	Demonstrate readiness to enter the profession through autonomy, independence and project management skills.

### Programme Level Learning Outcomes (Traditional Music and Traditional Music - Piping)

T1A	Demonstrate control of technical and other elements essential to the interpretation of traditional music
T1B	Demonstrate emerging expressive capabilities with a developing understanding of the parameters of tradition
T1C	Draw upon fundamentals of research method and critical enquiry (including investigation, exploration and organisation of materials) to demonstrate an understanding of your own traditional arts practice
T1D	Effectively apply an understanding of form, structure, mode, melody, aurality, transcription, rhythm and instrumentation in folk/traditional music.
T1E	Effectively apply foundational professional skills within a defined set of parameters
T1F	Demonstrate foundational digital skills in musicianship and entrepreneurial contexts
T1G	Demonstrate effective communication in a range of contexts.
T1H	Work effectively in a group.
T2A	Demonstrate expressive use of technical and other elements essential to the interpretation of traditional music
T2B	Reflect upon your activities as a folk/traditional musician in relation to wider artistic, historical and socio-cultural parameters
T2C	Demonstrate an emerging ability to engage critically and autonomously with a range of research methods, concepts and contexts
T2D	Effectively apply harmony, accompaniment, orchestration, notation and improvisation in folk/traditional music through composition, performance and rehearsal leadership
T2E	Apply well-developed digital skills in musicianship and entrepreneurial contexts
T2F	Demonstrate effective communication with specialist and non-specialist audiences, acknowledging issues of equality and diversity.
T2G	Work effectively in a group to develop creative and imaginative outcomes
T3A	Demonstrate creative use of technical and other elements to convey a traditional yet individual and imaginative musical voice
T3B	Reflect upon and situate your activities as a folk/traditional musician in relation to wider cultural, social, economic, historical, technological and artistic contexts.
T3C	Demonstrate skills in critical inquiry and an ability to use research methods and complex musical concepts to construct arguments
T3D	Select and apply digital technologies to further your personal, musical and professional development
T3E	Demonstrate critical understanding of the role of the folk/traditional musician as educator and an emerging ability to apply this in a range of contexts.
T3F	Demonstrate responsiveness and fluency of presentation in communication with a variety of audiences, demonstrating sensitivity to issues of equality and diversity.
T3G	Demonstrate confidence, versatility and a professional attitude in collaborative contexts
T4A	Demonstrate your individual musical voice through advanced technical, expressive and idiomatic artistry
T4B	Reflect deeply on your artistic practice, demonstrating critical self-awareness informed by an understanding of professional contexts
T4C	Demonstrate substantial engagement with artistic and other research practices, including an ability to apply and synthesize advanced musical (and related) knowledge and understanding in and across theoretical, practical and vocational contexts
T4D	Demonstrate, across a variety of contexts, imagination, responsiveness and professionalism when communicating as an artist.
T4E	Demonstrate readiness to enter the profession through autonomy, independence and project management skills.



