



Royal Conservatoire *of* Scotland

School of Music

**Master of Music (MMus)
Master of Arts in Music (MA)**

Programme Handbook

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1 Welcome

1.1 Context

‘A real musician’s development cannot be neatly parcelled up into well-defined stages – the process is an individual one, with particular skills and musical insights achieved at different times and through different means for each person.’

Polifonia 2015:29

As this quotation from ‘Perspectives on 2nd Cycle Programmes In Higher Music Education’ reminds us, the division of Higher Music Education into Undergraduate, Masters and Doctorate is to a certain extent artificial. Nevertheless, there are characteristics of Masters study that are distinctive. Your previous studies and experience have given you a secure foundation in the knowledge and skills needed to pursue a career in music. As a postgraduate student, you now have the opportunity to explore and refine a distinctive artistic personality that will allow you to really make a difference in the fields in which you choose to work.

As well as continuing to develop technical and expressive mastery in your particular discipline, the Conservatoire’s MMus/MA programme demands that you consolidate a well-informed critical attitude not only to your work as a musician but to the process of learning itself, and the place of your arts practice in the wider society. We capture this critical and reflective attitude in the phrase ‘critical artistry’ – the unending process whereby the relative values of particular artistic conceptions, insights and skills are renegotiated and repositioned in the light of new experiences and understandings.

The notion of ‘critical artistry’ also embodies an important epistemological point. As a performing arts institution, we take the view that knowledge is produced and consumed in-and-through performance as well in academic writing. This particular research attitude encourages you to document and reflect upon your performance practice, as a stepping stone either to the profession or to further study at doctoral level.

1.2 Your responsibilities as a student

Given the wide range of both creative and performing disciplines addressed, we have designed a great deal of flexibility into the MMus/MA programme. Within each of the twelve strands of the programme there are a range of choices in teaching, learning and assessment that will allow you to tailor your studies to your own needs. Taken together with the inherently autonomous nature of masters study, this implies a great deal of responsibility on your part for constructing and managing your own learning.

We also expect you to contribute actively and generously to the ecology of the Conservatoire: to both support and be supported by your peers. Your responsibility radiates out from your own individual practice to your colleagues within your department, school, the institution as a whole, and the wider world. As a postgraduate student, you will be challenged to preserve and consolidate your autonomy alongside collaborative relationships with multiple networks:

- The intra-disciplinary: engagement with others working in the same discipline
- The inter-disciplinary: engagement with others working in other disciplines

- The historical: interrogation of past theories and practices which inform current work
- The transactional: engagement with a wider population which acts as spectator, learner, co-participant or constructive challenger
- The professional: engagement with professional partners and environments, including the capacity to be agents of change
- The cultural: engagement with diverse communities of practice
- The ecological: engagement with the environment, and others in it
- The digital: engagement with the technological, and virtual, environments

Further information on your responsibilities as a student may be found in the Conservatoire's *Regulations, Codes of Procedure and General Rules*, which should be read in conjunction with this Handbook.

2 Programme Summary Details

Programme Title

Master of Music (MMus)
Master of Arts in Music (MA)

Duration and Modes of Study

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

Awards by Level

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

Master of Arts (Accompaniment)
Master of Arts (Chamber Music)
Master of Arts (Composition)
Master of Arts (Conducting)
Master of Arts (Historically Informed Performance Practice)
Master of Arts (Jazz)
Master of Arts (Opera)
Master of Arts (Performance)
Master of Arts (Performance and Pedagogy)
Master of Arts (Piano for Dance)
Master of Arts (Repetiteurship)
Master of Arts (Traditional Music)

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

Master of Music (Accompaniment)
Master of Music (Chamber Music)
Master of Music (Composition)
Master of Music (Conducting)
Master of Music (Jazz)
Master of Music (Opera)

Master of Music (Performance)
Master of Music (Performance and Pedagogy)
Master of Music (Piano for Dance)
Master of Music (Repetiteurship)
Master of Music (Traditional Music)

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

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

All awards are at SCQF Level 11.

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

Credit Framework

MMus – 240 credits with a minimum of 170 at level 11
MA – 180 credits with a minimum of 160 at level 11
PGDip – 120 credits with a minimum of 100 at level 11
PGCert – 90 credits with a minimum of 90 at level 11

Date of Revalidation

March 2020

Start Date

September 2020

Next Review Date

2025

3 Programme Specification

3.1 Curriculum Principles and Graduate Attributes

The Conservatoire curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.

4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

The Conservatoire Graduate:

Is an excellent and reflective arts practitioner...	... and leads, creates, achieves and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
Has the creative attitudes and skills needed for collaborative learning...	... and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, Conservatoire graduates are used to taking risks and working positively with ambiguity and unpredictability.
Takes responsibility for managing and evaluating their own learning...	... and is resourceful, independent and effective in their approach to managing their life and work.
Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice...	... and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
Uses theoretical understanding to inform practice and practice to inform theory...	... and combines sophisticated aesthetic and emotional intelligence, integrity and insight with an ability to think analytically and critically.
Makes a contribution in the world, as an artist, educator, advocate and active citizen...	... and uses highly developed skills to communicate a profound appreciation of how their artistic discipline connects with the real world.

3.2 Programme Aims

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

- Nurture and develop advanced mastery of the student's principal study, so that it is revealed in a distinct and resourceful musical personality
- Promote artistic and professional autonomy in the emerging artist and provide a structure within which they will bring together and synthesize a distinctive set of skills, knowledge and understanding in their practice

- Nurture the skills and attitudes that will allow students to become independent artists, able to collaborate dynamically either within their areas of specialism or in a wider artistic context
- Promote a critical and reflective approach to the student's artistic practice

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

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

3.3 Programme Learning Outcomes

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

LO1	Demonstrate advanced technical and expressive mastery in your principal study
LO2	Project a mature and individual musical personality in-and-through practice
LO3	Synthesise a range of theoretical, conceptual and experiential knowledge in-and-through practice
LO4	Demonstrate the ability to engage effectively and creatively with peers and non-specialists, whether as a leader or through team-working
LO5	Show creativity, curiosity and autonomy within self-determined areas of specialism
LO6	Critically evaluate current ideas, debates and issues within your chosen field
LO7	Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

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

LO1	Demonstrate technical and expressive mastery in your principal study
LO2	Project a mature musical personality in-and-through practice
LO3	Draw together a range of theoretical, conceptual and experiential knowledge in-and-through practice
LO4	Demonstrate the ability to engage effectively with peers and non-specialists, whether as a leader or through team-working
LO5	Show creativity, curiosity and autonomy within self-determined areas of specialism
LO6	Critically evaluate current ideas, debates and issues within your chosen field
LO7	Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship

LO8	Initiate, develop and realise an independent project
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On the completion of the Master of Music (MMus) Performance and Pedagogy, you are expected to be able to:

LO1	Demonstrate technical and expressive mastery in your principal study
LO2	Project a mature musical personality in-and-through practice
LO3	Draw together a range of theoretical, conceptual and experiential knowledge in-and-through practice
LO4	Demonstrate the ability to engage effectively with peers and non-specialists, whether as a leader or through team-working
LO5	Show creativity, curiosity and autonomy within self-determined areas of specialism
LO6	Critically evaluate current ideas, debates and issues within your chosen field
LO7	Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship
LO8	Articulate and apply an informed and critical understanding of a wide range of professional issues relevant to instrumental and vocal music instruction

3.4 Admission Criteria

Academic Entry Requirements

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

Language of Study

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

Target Numbers

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

Minimum cohort	Maximum cohort
16	174

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

3.5 Programme Structure

The programme is divided into two 'stages', with Stage 1 of the MMus and the MA being identical. For all strands except Performance and Pedagogy, the structure is as follows:

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

Module	Level	Credits	Credits	Credits
Principal Study 1	11	80	80	80
Supporting Studies 1	11	30	20	10
Practice Research (or Role Study)	11	10	10	10
Options	7-11	0	10	20
Total		120	120	120

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

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

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

Module	Level	Credits	Credits	Credits
(From Stage 1, minimum 100 credits at level 11)	7-11	120	120	120
Principal Study 2	11	90	90	90
Supporting Studies 2	11	30	20	10
Options	7-11	0	10	20
Total		240	240	240

The Performance and Pedagogy strand is structured as follows:

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

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

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

Module	Level	Credits	Credits	Credits
(From Stage 1, minimum 90 credits at level 11)	7-11	120	120	120
Principal Study Performance and Pedagogy 2	11	60	60	60
Instrumental and Vocal Pedagogy 2	11	30	30	30
Supporting Studies Performance 2	11	30	20	10
Options	7-11	0	10	20
Total		240	240	240

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

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

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

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

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

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

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

Part-time Study

Stage 1 of the programme must be taken full-time.

If you are an MMus student, you may apply to complete Stage 2 on a part-time basis over the following two calendar years, allowing you to move into professional work as your studies progress. Your part-time programme will be negotiated individually, but will typically involve spreading your Principal Study tuition over two years, with B assessment/s in the first part-time year and the A assessment as the culmination of the second. Supporting Studies activities will be distributed across the two years, while any Options chosen will occupy a single part-time year.

Transferring Between Degrees

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

The progression route for Tier 4 International students moving from the one-year MA to the two-year MMus programme is complicated by regulations imposed by UK Visas and

Immigration. At the time of writing, it is necessary for students making this transfer to return to their home country to make a visa application. If you are an international student contemplating extending your stay, you should make contact with international@rcs.ac.uk at the earliest possible opportunity to get the latest guidance.

Exit Awards

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

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

3.6 Programme Content

Principal Study 1 (all strands except Performance and Pedagogy and HIPP)

- 80 credits, 800 hours
- Graded
- 27 weeks one-to-one tuition @ 1.5 hours per week = 40.5 hours
- *plus* 27 weeks additional performance (where relevant) @ 20 minutes = 9 hours
- supervised/taught group activity 0-90 hours, depending on assessment options chosen
- independent study (over 30 weeks) ~25 hours per week

Supporting Studies 1 30 credits

- 30 credits, 300 hours
- Pass/Fail
- 22 weeks @ ~7 hours per week = ~154 hours
- independent study (over 30 weeks) ~5 hours per week

Supporting Studies 1 20 credits

- 20 credits, 200 hours
- Pass/Fail
- 22 weeks @ ~5 hours per week = ~110 hours
- independent study (over 30 weeks) ~3 hours per week

Supporting Studies 1 10 credits

- 10 credits, 100 hours
- Pass/Fail
- 22 weeks @ ~2 hours per week = ~44 hours
- independent study (over 30 weeks) ~2 hours per week

Principal Study 2 (all strands except Performance and Pedagogy)

- 90 credits, 900 hours
- Graded
- 27 weeks one-to-one tuition @ 1.5 hours per week = 40.5 hours
- *plus* 27 weeks additional performance (where relevant) @ 20 minutes = 9 hours

- supervised/taught group activity 0-90 hours, depending on assessment options chosen
- independent study (over 30 weeks) ~28 hours per week

Supporting Studies 2 30 credits

- 30 credits, 300 hours
- Pass/Fail
- 22 weeks @ ~7 hours per week = ~154 hours
- independent study (over 30 weeks) ~5 hours per week

Supporting Studies 2 20 credits

- 20 credits, 200 hours
- Pass/Fail
- 22 weeks @ ~5 hours per week = ~110 hours
- independent study (over 30 weeks) ~3 hours per week

Supporting Studies 2 10 credits

- 10 credits, 100 hours
- Pass/Fail
- 22 weeks @ ~2 hours per week = ~44 hours
- independent study (over 30 weeks) ~2 hours per week

Practice Research

- 10 credits, 100 hours
- Pass/Fail
- 22 weeks, 3 hours total contact
- independent study (over 22 weeks) ~4 hours per week

Role Study

- 10 credits, 100 hours
- Pass/Fail
- 22 weeks, 11 hours total contact
- independent study (over 22 weeks) ~4 hours per week

Negotiated Study

- 60 credits, 600 hours
- Graded
- 21 weeks, 6 hours total contact
- independent study (over 21 weeks) ~28 hours per week

Principal Study 1 HIPP

- 80 credits, 800 hours
- Graded
- 22 weeks one-to-one tuition @ 1 hours per week = 22 hours
- *plus* 2 weeks additional performance (where relevant) @ 15 minutes = 5.5 hours
- *plus* 20 hours of seminars
- independent study (over 30 weeks) ~25 hours per week

HIPP Dissertation

- 60 credits, 600 hours
- Graded
- 21 weeks, 20 hours total contact
- independent study (over 21 weeks) ~27 hours per week

Principal Study 1 Performance and Pedagogy

- 60 credits, 600 hours
- Graded
- 27 weeks one-to-one tuition @ 1 hours per week = 27 hours
- *plus* 27 weeks additional performance (where relevant) @ 20 minutes = 9 hours
- independent study (over 30 weeks) ~19 hours per week

Principal Study 2 Performance and Pedagogy

- 60 credits, 600 hours
- Graded
- 27 weeks one-to-one tuition @ 1 hours per week = 27 hours
- *plus* 27 weeks additional performance (where relevant) @ 20 minutes = 9 hours
- independent study (over 30 weeks) ~19 hours per week

Instrumental and Vocal Pedagogy 1

- 30 credits, 300 hours
- Graded
- 30 weeks @ ~6 hours per week = ~180 hours
- independent study (over 30 weeks) ~4 hours per week

Instrumental and Vocal Pedagogy 2

- 30 credits, 300 hours
- Graded
- 30 weeks @ ~6 hours per week = ~180 hours
- independent study (over 30 weeks) ~4 hours per week

Options

- 0-20 credits, 0-200 hours
- Pass/Fail or Graded, according to module descriptor
- delivery patterns and contact time variable, see individual module descriptors

3.7 Programme Learning Outcomes by Module

Master of Music (MMus)

Module	Programme Learning Outcomes						
	1	2	3	4	5	6	7
Principal Study 1	•	•	•				
Supporting Studies 1	•	•	•	•	•		

Practice Research (or Role Study)					•	•	•
Principal Study 2	•	•	•				
Supporting Studies 2	•	•	•	•	•		
Options				•	•		

Master of Arts in Music (MA)

Module	Programme Learning Outcomes							
	1	2	3	4	5	6	7	8
Principal Study 1	•	•	•					
Supporting Studies 1	•	•	•	•	•			
Practice Research (or Role Study)					•	•	•	
Negotiated Study (or HIPP Dissertation)	•	•		•			•	•
Options				•	•			

Master of Music (MMus) Performance and Pedagogy

Module	Programme Learning Outcomes							
	1	2	3	4	5	6	7	8
Principal Study Performance and Pedagogy 1	•	•	•					
Instrumental and Vocal Pedagogy 1			•			•	•	•
Supporting Studies Performance and Pedagogy 1	•	•	•	•	•			
Practice Research					•	•	•	
Principal Study Performance and Pedagogy 2	•	•	•					
Instrumental and Vocal Pedagogy 2			•			•	•	•
Supporting Studies Performance and Pedagogy 2	•	•	•	•	•			
Options				•	•			

3.8 Benchmarks

The learning outcomes of your programme are aligned with a number of local, national and international standards. The *UK Quality Code for Higher Education* (UKQCHQ, QAA 2018) lays out a series of formal ‘expectations’, including that ‘the academic standards of courses meet the requirements of the relevant national qualifications framework’. In Scotland, these comprise the *Scottish Credit and Qualifications Framework* (SCQF 2019) and *The Framework for Qualifications of Higher Education Institutions in Scotland* (FQHEIS, QAA 2018).

In accordance with the SCQF/FQHEIS, both the MMus and the MA meet the requirement that a Masters degree in Scotland allocate a minimum of 180 credit points, of which at least 150 are at SCQF Level 11. The programme and module learning outcomes have been benchmarked against the *SCQF Level Descriptors* (SCQF 2015), while the programme as a whole meets the requirements of the *UKQCHQ Descriptor for a higher education qualification at level 7 on the FHEQ and SCQF level 11 on the FQHEIS: master’s degree* (QAA 2018).

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

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

- the relevant sections of the Conservatoire's Postgraduate Academic Framework, that are themselves based upon FQHEIS
- the *Characteristics Statement: Master's Degree* (QAA 2015)
- the Dublin for descriptors second cycle awards (EHAA 2005)
- the 'Polifonia'/Dublin Descriptors for second cycle awards in higher music education (AEC 2007)
- the AEC Learning Outcomes 2017 (AEC 2017)

The Conservatoire – then the RSAMD – became in 1993/4 the first UK institution of its kind to be granted degree-awarding powers. We take pride in the care and rigour with which we design our degrees: you can be fully confident in the academic standing of both the MMus and the MA.

3.9 Areas of Study

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

- Performance
 - includes all string, woodwind and brass instruments, guitar, harp, timpani and percussion, piano solo, piano ensemble, harpsichord and voice
- Chamber Music
- Composition
- Conducting
- Historically Informed Performance Practice (MA only)
- Jazz
- Opera
- Performance and Pedagogy
- Piano for Dance
- Piano Accompaniment
- Repetiteurship
- Traditional Music

Each strand is distinguished by its own Principal Study and Supporting Studies modules: the Practice Research module is common to all strands with the exception of Opera, where it is replaced by the Role Study module.

3.10 Learning and Teaching Methods

Principal Study and Supporting Studies

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

The **Principal Study** is focussed primarily on your individual development as a musician. The central plank of learning and teaching in this module is the one-to-one lesson with an expert tutor. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual activity, there will in many strands of the programme be time allocated to taught and/or supervised group activity. This includes, for example; the participation of instrumentalists in large ensemble activities; the work of singers, players, and repetiteurs in opera productions; chamber music, band, and small ensemble coaching; and ensemble podium time for conductors.

The **Supporting Studies** module comprises a wide range of individually tailored activities designed to meet the needs of each individual student. This may include: performance classes; seminars, workshops and masterclasses; attendance at concerts; rehearsals; performances, solo or group, where not assessed as part of the principal study; additional study of a related instrument or instruments; and taught classes specific to the discipline/department.

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

The Principal Study and Supporting Studies modules are further differentiated by their modes of assessment. The **Principal Study** represents the primary locus of your development as a musician, and therefore offers two or three individually negotiated assessments in each year of the programme. These are not 'examinations', but will in every case represent proto-professional opportunities to demonstrate your musical skills, whether through playing, singing, conducting, composing or research; either solo or, in many cases, in a collaborative setting.

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

Practice Research

This module challenges you to examine critically an aspect of your arts practice by means of an individually-negotiated portfolio of research, reflection and/or documentation. Over the course of your studies, with the support of a supervisor, you will assemble a portfolio of documentation and reflective writing that interrogates a self-chosen research focus and communicates your findings. There are two negotiable deadlines for the Practice Research module, Monday 26 February 2024 and Monday 6 May 2024. The majority of students will submit for the February deadline.

(If you are a Repetiteur student you will take the Practice Research module, but in most cases base your portfolio on work alongside Opera students in the Role Study module. You can choose which part of your work on the Role Study you wish to write about in the submission – for instance, you might study a role; an opera or a series of operas (eg the three da Ponte operas); look at the continuo in Mozart recit etc; or write about some other area of interest to your discipline.)

Role Study

This module is unique to the Opera strand, taking the place of Practice Research. It offers the opportunity to undertake artistic research into an operatic role, including the context of the opera, the libretto, and the particular character chosen. The module is taught through a blend of directed study and tutorials, supported by musical and language coaching, culminating in an informal performance of the role. The module is assessed on the basis of a 2000 word critical portfolio.

Instrumental and Vocal Pedagogy

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

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

Negotiated Study (or HIPP Dissertation)

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

For students on the MA in Historically Informed Performance Practice strand, this module is replaced by the HIPP Dissertation. This module allows you to demonstrate a critical knowledge and understanding of an identified research area in the form of a 10-20,000 word written dissertation.

Options

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

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

(The Opera and Repetiteur strands include a comprehensive range of specialist activities within the Supporting Studies module that are central to the work of the Department. For this reason, participation in Options modules for students on these strands is highly exceptional, and may only take place with the prior agreement of both the Head of Opera and the Head of Programme.)

Deadlines for option modules will be notified to you by the relevant Module Coordinator, and usually also noted in your Asimut calendar.

Additional Performance

For most strands of the programme, an extra 20 minutes a week of one-to-one tuition is available for additional study or, exceptionally, for the study of a second discipline. Under these circumstances, the total one-to-one allocation of hours may, by negotiation, be flexibly apportioned between different tutors, with at least two thirds of the tuition normally being devoted to the main discipline.

The one-to-one allocation by strand is as follows:

Historically Informed Performance Practice

- Principal Study – 60 minutes per week over 22 weeks = 22 hours
- Additional Performance – 15 minutes per week over 22 weeks = 5.5 hours
- Total – 75 minutes per week over 22 weeks = 27.5 hours

Performance and Pedagogy

- Principal Study – 60 minutes per week over 27 weeks = 27 hours
- Additional Performance – 15 minutes per week over 27 weeks = 6.75 hours
- Total – 75 minutes per week over 27 weeks = 33.75 hours

All other strands and disciplines

- Principal Study – 90 minutes per week over 27 weeks = 40.5 hours
- Additional Performance – 20 minutes per week over 27 weeks = 9 hours
- Total – 110 minutes per week over 27 weeks = 49.5 hours

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

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

Violin	Viola
Viola	Violin
<p>The following may also be available:</p> <ul style="list-style-type: none"> • Baroque and other period instruments • Additional study in a cross-disciplinary area (classical performance, traditional music and jazz) • An additional study area for students on the Traditional Music strand 	

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

3.11 Assessment

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

Each module in the programme states learning outcomes, describing the knowledge, skills and understanding that must be demonstrated in order to pass the module. Each learning outcome is accompanied by assessment criteria, that indicate the factors which examiners will look for in order to determine whether a learning outcome has been met. The quality of the work is judged against an assessment matrix (or 'rubric'), which, in conjunction with the professional experience of the examiner, is used to determine whether the work is a pass or a fail and, in the case of assessments that carry a grade, to calibrate the level of the achievement according to the common assessment scale.

The module descriptor states the types of assessment that will be used: for most strands in the programme, a range of options are offered in the principal study assessment specifications. In cases where there is more than one graded assessment a weighting is assigned to each in order to calculate an overall module grade. All learning outcomes must be met in order to pass a module, and all summative assessments must be passed in order to pass a module.

Although the overall degree carries no classification, grades for the Principal Study module will appear on your transcript, offering evidence to other educational institutions and potential employers of the level of your achievement.

3.12 Assessment Modes

Module	Mode of Assessment	Outcome
Principal Study	Performance	Graded
Supporting Studies	Observation of Working Practice	Pass/Fail
Practice Research	Portfolio	Pass/Fail
Role Study	Critical Portfolio	Pass/Fail

Instrumental and Vocal Pedagogy	Essay, Observation of Working Practice	Graded
Negotiated Study	Negotiated (eg Performance, Portfolio, Dissertation)	Graded
HIPP Dissertation	Dissertation	Graded
Options	Variable	Variable

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

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

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

3.13 Feedback on Assessment

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

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

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

- **Verbal**, on an instantaneous basis, such as the formative feedback you receive every week in the Principal Study lesson or in a tutorial with your Head of Department.
- **Written**, as a comment on a performance, portfolio submission, or other summative outcome: you can expect detailed written feedback on all major summative assessments.
- **Mutually Constructed**, where feedback is written collaboratively by you and the tutor: this is used in many departments as an element of Supporting Studies.
- **Grades** are also a form of feedback, including the formative process grades given for Supporting Studies and the summative grades offered in the Principal Study.

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

3.14 Assessment Scale

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

Common Assessment Scale	Descriptor
A1	Excellent
A2	
A3	
A4	
A5	
B1	Very Good
B2	
B3	
C1	Good
C2	
C3	
D1	Satisfactory
D2	
D3	Adequate
PASS	
FAIL	
E1	Inadequate/Fail
E2	
F	Serious fail
NS	Non-submission/Non-appearance

3.15 Assessment Regulations

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

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

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

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

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

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

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.

Non-submission

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

Penalties for over- and under-running recitals

In order to ensure that recital schedules run to time, and in fairness to all concerned, grading penalties are applied for recitals which over- or under-run their allotted time:

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

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

Repetition of repertoire

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

4 Learning Environment

4.1 Student Support

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

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

- [Academic Administration and Support \(AAS\)](#) – lots of useful documents here from the AAS department
- [Accommodation](#)
- [Audiovisual Support](#) – The AV Store will lend out things like recorders, mics and cameras, as well as musical instruments
- [Counselling](#)
- [Copyright](#) – see also portal.rcs.ac.uk/copyright
- [Disability Support](#)
- [Equality, Diversity and Inclusion](#)
- [Erasmus and International Exchange](#) – vital information for overseas students: visas, immigration, the graduate route, brexit, employment, bank accounts etc
- [Ethics Committee](#) – see also [this moodle page](#)
- [Funding and Finance](#)
- [Guitar and Harp](#) – The Guitar and Harp department
- [Health and Safety](#)
- [Health Services](#) – support for your physical and mental health (see also [Counselling](#))
- [International Students](#)
- [IT](#) – Information Technology: Email, Eduroam wifi, Microsoft Teams, OneDrive for Business, Office365, Zoom
- [Key Documents](#) – handbooks, rules and regulations
- [Learning Technology](#) – how to submit an assignment on moodle, how to use WordPress
- [Library](#) – also, here's a direct link to the [library catalog](#) and also to [Oxford Music Online](#)
- [Student Union](#) – that page currently under construction but should be coming soon!
- [Opportunities](#) – very useful indeed: jobs, courses, funding opportunities, competitions...
- [Programme Committees](#) – including the PG Music Programme Committee, which meets three times a year
- [Space Planning](#) – some information about rooming, risk assessments, using asimut
- [Strings](#) – the String Department
- [Student Support](#)

4.2 Improving the Programme

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

Each year at least two student representatives are elected as members of the Postgraduate Music Programmes Committee, which is responsible for monitoring, evaluation and reviewing how the Programme is being delivered. The Committee meets three times a year, with the third meeting being an Open Forum to which all students on the programme are invited.

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

Feedback on the programme can also be made via the online Postgraduate Music Student Suggestion Box.

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

4.3 Internationalisation

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

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

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

4.4 Work-based Learning

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

Placements connected with your core discipline will typically be available on a competitive basis through audition. Such placements may on occasion offer opportunities for assessment within the Principal Study: in other cases, they may sit within Supporting Studies.

The Performance and Pedagogy strand incorporates placements in an education establishment in both stages of the programme, that form an integral part of the Instrumental and Vocal Pedagogy modules.

4.5 Health and Safety, Safe Space

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

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

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

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

Under the Conservatoire's Dignity at Work and Study Policy, we offer the following Safe Space Statement:

‘Everyone working and learning together in this room is entitled to do so in a safe space: a space free of bullying and harassment of any kind.

We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.

We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment we will speak out knowing that our voices will be heard and we will be taken seriously.

We will actively promote a positive, optimistic and mutually supportive approach to work and study.

Together we can create a Safe Space.

4.6 Equality, Diversity and Inclusion

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. RCS is in September 2023 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 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.

The Conservatoire through its policies and practice pledges to support BIPOC staff and students and those from all under-represented ethnic groups. We will take action to ensure that the Royal Conservatoire of Scotland is an anti-racist environment where all staff and students can work, train, study and progress."

The School of Music Anti-Racism Action Plan is a working document developed collaboratively by students and staff in response to the wider Conservatoire Anti-Racism Action Plan. The School's plan sets out actions specific to the discipline of music across a wide range of activities, including: Outreach, Recruitment, Communications, Partnerships; Policy; Learning, Teaching, Assessment and Feedback; Programming; Staffing and Training; Student Support; Data; and Monitoring.

A distinctive feature of the MMus/MA Programme is the degree of flexibility and choice offered, for example: in the choice of Principal Study assessments; in the Independent Project and Agential Artist options within the performance strands; in the individual assessed portfolios for conductors and composers; in the MA Negotiated Project module; in the Practice Research module; and in the wide range of study paths available through the combination of Supporting Studies activities and Option modules. Rather than a fixed curriculum, the programme is designed to empower a diverse range of students to explore their own artistic personality, and through this to make a real difference in the fields in which they choose to work.

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

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

4.7 Learning Resources

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

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

The Whitaker Library offers a comprehensive collection of material in support of the studying musician, including books, scores and audio and video recordings. The School of Music is supported by a dedicated music librarian, who will be able to assist with scores

and parts for a wide range of works in the standard repertoire. A very large number of online study resources are also available through the library catalogue.

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

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

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

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

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

4.8 Staff

Heads of Department

The principal responsibility for creating an individual learning journey through the programme rests with your Head of Department. In their capacity as Module Coordinators for the Principal Study and Supporting Studies modules they will negotiate with you your one-to-one tuition, your choice of Principal Study assessments, and the range of Supporting Studies activities to be undertaken. They work together with Artistic Planning to create the wide range of performance opportunities that are central to the programme, and are responsible for allocating students to these opportunities in a fair and transparent way.

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

Principal Study Tutors

Your one-to-one lessons with your Principal Study Tutor are at the heart of your programme. The choice of tutor is made by negotiation with your Head of Department, who will seek to match your individual needs with the expertise of particular teachers. A student may if necessary be re-assigned to an alternative tutor: it may also be appropriate for your principal study to be shared between a number of teachers. Further information on this process may be found in Appendix 8.11 – SoM Change of Teacher Policy: Student Version.

Head of Programme

The Head of Programme has overall responsibility for academic leadership across the MMus/MA, AdvPGDip and ArtDip programmes, as well as delivering the Practice Research module. They work in liaison with the Heads of Department to negotiate the structure and content of your programme and offer general support and advice on your progress through the degree. You are encouraged to speak to the Head of Programme at any time, particularly if there is a matter that cannot be dealt with by your Head of Department. The Heads of Department and Head of Programme report to the Director of the School of Music, who will take up any issues that cannot be resolved by the Department or the Programme.

4.9 Copyright

The rights and obligations of students with regard to intellectual property and copyright are laid out in the Conservatoire's *Regulations, Codes of Procedure and General Rules*. Practical guidance for students may be found at portal.rcs.ac.uk/library/copyright and portal.rcs.ac.uk/copyright/.

4.10 Insurance

It is your responsibility to ensure that your musical instrument/s are fully insured against loss or damage whilst on the RCS premises. The Conservatoire is unable to recommend a particular insurance provider. Check first whether your instrument/s are insured through a family home contents insurance policy, and compare premiums from multiple providers before arranging a new policy.

4.11 Student Contract

The Student Contract is part of the Student Records system that is designed to allow you to plan your personal, educational and professional development. It is a dynamic online tool to help you navigate through the programme and record the choices agreed with your Head of Department and other members of the programme team.

In specific terms the Student Contract will:

- Detail module and option choices within the programme
- Detail, where appropriate, assessment modes, placements, and work based learning

- Detail performance opportunities and other commitments that may be undertaken as part of the programme

The Student Contract will encourage you to:

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

You can access your Student Contract through the Portal – you should familiarise yourself with this online tool at the start of your programme, and make regular reference to it throughout the period of your studies.

Negotiation

This programme handbook, and the module descriptors which accompany it, make frequent reference to matters which are ‘negotiated’ or ‘discussed and agreed’. For instance:

- your choice of option module is *negotiated*
- the nature and credit value of the Supporting Studies module is *negotiated*
- repertoire for certain performance assessments is to be *discussed and agreed*

In the context of the MMus/MA, these phrases have important implications. One of the underlying principles of the degree – and one of the defining characteristics of ‘mastersness’ – is that you should take responsibility for your own learning: the starting point for decisions around such matters as assessment pathways and options is a consideration of your individual needs as a student.

This does not mean that you have a completely free choice as to how to structure your programme: there are constraints imposed both by the practicalities of delivery and by the need to meet the learning outcomes of the programme.

In practice, the choices available to you will be made on the basis of an open and two-way discussion between you and the member of staff responsible. In all matters relating to your core discipline – in other words, the Principal Study, Supporting Studies and Negotiated Studies modules – this will be your Head of Department or, in some cases, another senior departmental member of staff delegated to the task. In other cases – for instance, the Practice Research and Option modules – the negotiation may take place with the Head of Programme or the relevant module coordinator.

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

4.12 Transitions

'Transitions' is a term used to represent three particular phases of your studies: firstly, when you move into your studies, also known as 'induction'; secondly, when, in the case of the MMus, you move from stage one to stage two; and thirdly, when you leave the programme and move into either further study or the profession.

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

After completing Stage 1 of the programme, you will be encouraged to review and revise your goals in preparation for Stage 2. In particular, you will use the Student Contract to select any Option modules that you wish to take in the following session: at this stage, your Head of Programme will act as your 'Transitions Tutor', guiding you through the process.

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

4.13 Communication

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

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

- aas@rcs.ac.uk – Academic and Administrative Support
- academicappeal@rcs.ac.uk – Overseen by the Deputy Registrar (Student Experience) and the Assistant Registrar (Secretariat).
- AVSupport@rcs.ac.uk – AudioVisual Support (to borrow instruments, cameras etc)
- c.client1@rcs.ac.uk – Client Services
- complaint@rcs.ac.uk – overseen by the Deputy Registrar (Student Experience) and the Student Community Conduct Officer
- counselling@rcs.ac.uk
- covidsafe@rcs.ac.uk – anonymous email to report covid related concerns
- els@rcs.ac.uk – Effective Language Services, help with written assignments and English
- disabilityservice@rcs.ac.uk
- domesticservices@rcs.ac.uk
- ethics@rcs.ac.uk
- graduation@rcs.ac.uk
- healthandsafetydepartment@rcs.ac.uk
- international@rcs.ac.uk

- ithelpdesk@rcs.ac.uk
- venuesmain@rcs.ac.uk – raises a help ticket with the Venues department.
- library@rcs.ac.uk
- maintenance@rcs.ac.uk
- pianotuner@rcs.ac.uk
- printerquestions@rcs.ac.uk
- psa@rcs.ac.uk – generic email that goes to all of the Programme Support Administrators
- spaceplanning@rcs.ac.uk
- studentabsences@rcs.ac.uk
- studentfinance@rcs.ac.uk – enquiries about fees
- studentpractice@rcs.ac.uk
- susupport@rcs.ac.uk – Student Union
- welfare@rcs.ac.uk – help with financial issues

4.14 Calendar

Opera and Repetiteur Welcome and Transitions week (beginning Mon 11 Sep 2023)

Students on these strands start two weeks earlier than the rest of the MMus/MA. The first week will comprise induction activities and coaching, with singing lessons starting the following week.

Welcome and Transitions week (w/b Mon 25 Sep 2023)

During this week, Stage 1 students on the remaining strands will be involved in induction activities, with normal teaching beginning the following week. Returning Stage 2 students may commence classes from the Tuesday of this week onwards.

Undergraduate Reading Week (w/b Mon 06 Nov 2023)

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

Performance week (w/b Mon 04 Dec 2023)

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

IXP Winter School (w/b Mon 11 Dec 2023)

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

Mid-Session Examinations (w/b Mon 5 Feb and w/b Mon 12 Feb 2024)

All undergraduate mid-session examinations take place during these two weeks. MMus/MA students *may* have B column assessments during this week: however, for masters students, the timing of these can be flexibly negotiated, and they may well take place at a different time of year entirely. Many regular classes will not run during this week: please check your schedule.

First negotiated deadline for Studio Recording projects (Friday 08 March 2024)

IXP Spring School (w/b Mon 25 Mar 2024)

Interdisciplinary and Extended Practice (IXP) modules run during this week: regular weekly undergraduate teaching and performance cease. Introduction to Opera Directing (Intensive) takes place during this week, as well some Opera and Repetiteur assessments

Deadline for MMus to MA transfer (Fri 29 Mar 2024)

This is the final date by which students wishing to transfer from the two year MMus to the one year MA must formally notify their decision. Opera and Repetiteur B column assessments

Final negotiated deadline for Studio Recording, Composer Collaboration and New Work projects (Friday 17 May 2024)

Recording studio time at the RCS will not normally be available after Friday 3 May 2024.

Opera and Repetiteur strands finish (w/b Friday 31 May 2024)

Students on these strands finish two weeks earlier than the rest of the MMus/MA, balancing the two extra weeks at the start of the programme.

Final Examinations (w/b Mon 27 May - w/b Mon 10 Jun 2024)

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

Transitions and Bridge Week (w/b Mon 17 Jun 2024)

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

Deadline for MA to MMus transfer (Fri 21 Jun 2024)

This is the final date by which students wishing to transfer from the one year MA to the two year MMus must formally notify their decision.

Resit Week (w/b Mon 19 Aug 2024)

Postponed 'first-sit' examinations, resit examinations, and resubmissions of failed modules typically take place during this week. MA students who have their Negotiated Study module assessed by means of a Conservatoire recital may choose to do so during this week.

MA Final Examinations (w/b Mon 9 Sep 2024)

MA students who have their Negotiated Study module assessed by means of a Conservatoire recital typically choose to do so during this week.

	Week	Date beginning	Activity
Term 1	-1	11 September 2023	Opera Welcome and Induction Week
	0	18 September 2023	Opera week 2
	1	25 September 2023	Welcome and Induction Week
	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	Undergraduate; some departmental activities continue; Auditions Week for 2024 entry
	8	13 November 2023	Teaching
	9	20 November 2023	
	10	27 November 2023	
	11	4 December 2023	RCS performance week; some teaching continues
	12	11 December 2023	IXP Winter School
Winter Break			
Term 2	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	IXP Spring School
Spring Break			
Term 3	1	15 April 2024	Teaching
	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; Opera programme finishes 31 May
	8	3 June 2024	
	9	10 June 2024	
		17 June 2024	Bridge Week

	Week	Date beginning	Activity
Term 4	1	1 July 2024	MA Teaching
	2	8 July 2024	
	3	15 July 2024	
	4	22 July 2024	
	5	29 July 2024	
	6	5 August 2024	
	7	12 August 2024	
	8	19 August 2024	Resit week
	9	26 August 2024	MA Teaching
	10	2 September 2024	
	11	9 September 2024	MA performance examinations

4.15 Independent Learning, Autonomy and Resilience

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

This individual focus is counterbalanced by the musician's engagement with an art form which is by its nature highly collaborative. With the possible exception of the concert pianist or solo guitarist, very few musicians build an entire career playing on their own: most are entirely dependent on collaboration with other musicians to pursue their art. At one end of the spectrum, even such a simple matter as a pianist performing with a violinist constitutes an intradisciplinary collaboration: at the other extreme, curious and creative musicians may find themselves drawn to collaborating across the full spectrum of the performing arts and beyond.

There are numerous opportunities within the programme for interdisciplinary work with other art forms. The Independent Project and Agential Artist options that sit within Principal Study 2 and the Negotiated Study module which culminates the MA programme both offer a mechanism whereby substantial credit may be gained at the heart of the programme for student-led interdisciplinary work. Furthermore, the ability to take up to twenty credits per

year of learning drawn from Option modules gives you substantial scope to pursue interests far from your core discipline, building bridges to peers and professionals working in other fields.

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

5 Graduate Destinations

You will graduate from the programme as a highly skilled and well-rounded musician. Whether as a performer, composer or conductor, the MMus/MA will have equipped you with the skills and abilities needed to take on and create professional work. You will have developed a critical and autonomous approach to your principal study, which will enable you to continue to develop your musicianship as your career unfolds. Statistically, the prospects are good, with the great majority of graduates from the programme progressing either to employment or further study.

The Portfolio Career

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

The Working Musician Musician’s Union 2012

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

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

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

- **Writing and arranging music** is a useful source of income for many musicians. These skills are addressed by a number of modules in arranging, orchestrating and composing across a range of styles.
- **Community music and teaching** constitute regular and reliable employment for many contemporary musicians. Modules which you might consider include The Teaching Musician, Composing & Creative Music Making with Drake Music Scotland, Kodály Musicianship, and Introduction to Gamelan.
- Students interested in **music administration, media and marketing** should consider the Arts Leadership and Fundraising module.
- Skills in **music technology** and **sound recording** can be a valuable addition to a musician's portfolio, and are supported by a number of modules catering to students with differing existing levels of knowledge.

Further Study

After completing our programme you may decide to proceed to further study, either here or at another institution. Some students go on to complete a second and more specialised masters degree: this is particularly the case for instrumentalists pursuing chamber music, vocalists intending to develop a career in opera, and pianists wishing to specialise in collaborative piano, whether as accompanists, operatic répétiteurs, or performing for dance. As well as a second masters degree, the Conservatoire now offers both an Advanced Postgraduate Diploma and an Artist Diploma as post-masters routes.

Many students choose to deepen and enrich their artistic practice by further study at a higher level, perhaps through the DPerf offered by the Conservatoire in association with the University of St Andrews, or through a variety of advanced diplomas offered by other institutions.

You may also be interested in pursuing research at PhD level, perhaps as a route to an academic career. A number of the Graduate Seminars will be dedicated to helping you follow this route should you so choose.

6 Module Descriptors

6.1 Accompaniment

Module Title	Principal Study Accompaniment 1 (PSA1)		
Module Co-ordinator	Head of Department		
Module Content			
<p>The Principal Study is the primary focus of your learning experience. Your one-to-one lessons will concentrate on the specialism of piano accompaniment, and will include aspects of piano technique, sound production, sight-reading and ensemble skills across a range of repertoire including instrumental sonatas, concerti, songs and accompanied pieces. Techniques for vocal coaching, transposition, and ensemble playing will also be explored. The collaborative nature of this module will demand a highly proactive approach: you will be expected to engage comprehensively and generously with all departments within the School of Music.</p> <p>The Assessment Specifications associated with this module outline a range of options, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Accompaniment 1		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in the specialism of piano accompaniment • Develop a growing skill base that facilitates understanding of the art of accompaniment and begins to fulfil the expectations of the profession • Develop musical versatility and adaptability in a range of collaborative contexts across all departments in the School of Music • Provide ample opportunities to develop wide-ranging repertoire, gaining experience through departmental performance classes, masterclasses, competitions, festivals, auditions, concerts and recital exams` 			
Learning Outcomes	On successful completion of this module you will be able to:		

LO1	Demonstrate technical and expressive mastery in piano accompaniment
LO2	Project a mature musical personality in-and-through piano accompaniment
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in piano accompaniment</p> <ul style="list-style-type: none"> • secure pianism • technical foundation • facility • accuracy • expressive detail and textual accuracy • secure rhythmic foundation • musical perception and projection, drawing on informed performance practice <p>LO2 – Project a mature musical personality in-and-through piano accompaniment</p> <ul style="list-style-type: none"> • knowledge of varied accompaniment repertoire • stylistic awareness • sensitivity, self-critical awareness, perception and responsiveness as a musician • confident leading and sympathetic support within ensemble partnerships • an ability to control tonal qualities to compliment instrumental or vocal timbres • ability in finely tuning balances within ensembles, including tonal transparency and advanced pedalling techniques • technical control and freedom in order to fully realise musical intent <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ a range of knowledge and understanding in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form • understanding of genre, style and idiom • knowledge of the repertoire 	

- informed programme choices
- appropriate structure and order of programme
- contribution to audience experience

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Accompaniment 1 (SSA1).

Next Steps

PSA2, NS

Module Title	Supporting Studies Accompaniment 1 30 Credits (SSA1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional, with an emphasis on working with your peers. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Accompaniment 1		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- awareness of the capabilities of the instrument within accompaniment
- range and quality of sound production and projection
- evidence of a committed, communicative and engaging response to the music
- evidence of an understanding of melodic shaping and rhythmic underpinning of line and texture
- awareness of the role of the accompanist for a variety of disciplines

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Accompaniment 1 (SSA1).

Next Steps

SSA2

Module Title	Supporting Studies Accompaniment 1 20 Credits (SSA1-20)
Module Content This module duplicates SSA1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Accompaniment 1 10 Credits (SSA1-10)
Module Content This module duplicates SSA1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Accompaniment 2 (PSA2)		
Module Co-ordinator	Head of Department		
<p>In the second stage of the programme there is a shift in emphasis towards greater independence and self-reliance, moving towards an overarching command of accompaniment literature and the demands and expectations of the profession. In Stage 2 of the programme you may wish to pursue specialism in particular areas of accompaniment repertoire, while still being encouraged to engage with the broad spectrum of musical activity within the School of Music. Your lessons will be focussed on the specialism of piano accompaniment and will include aspects of piano technique, sound production, sight-reading and ensemble skills across a range of repertoire including instrumental sonatas, concerti, songs and accompanied pieces. Techniques for vocal coaching, transposition, and ensemble playing will also be explored.</p> <p>As well as offering a heightened level of demand, the Stage 2 Assessment Specifications give you the opportunity to challenge and extend your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.</p>			
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Accompaniment 1		
Co-requisites	Supporting Studies Accompaniment 2		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Consolidate technical and expressive mastery in the specialism of piano accompaniment • Establish a comprehensive skill base that facilitates deep understanding of the art of accompaniment, fulfilling the expectations of the profession • Consolidate musical versatility and adaptability in a wide range of collaborative contexts across all departments in the School of Music • Provide ample opportunities to develop wide-ranging, challenging repertoire, gaining experience through departmental performance classes, masterclasses, competitions, festivals, auditions, concerts, recital exams and professional activities 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in piano accompaniment		

LO2	Project a mature and individual musical personality in-and-through piano accompaniment
LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Show advanced technical and expressive mastery in piano accompaniment</p> <ul style="list-style-type: none"> • secure pianism • technical foundation • facility • accuracy • expressive detail and textual accuracy • secure rhythmic foundation • musical perception and projection, drawing on informed performance practice <p>LO2 – Project a mature and individual musical personality in-and-through piano accompaniment</p> <ul style="list-style-type: none"> • knowledge of varied accompaniment repertoire • stylistic awareness • sensitivity, self-critical awareness, perception and responsiveness as a musician • confident leading and sympathetic support within ensemble partnerships • an ability to control tonal qualities to compliment instrumental or vocal timbres • ability in finely tuning balances within ensembles, including tonal transparency and advanced pedalling techniques • technical control and freedom in order to fully realise musical intent <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ critical thinking in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form • understanding of genre, style and idiom • knowledge of the repertoire • informed programme choices • appropriate structure and order of programme • contribution to audience experience 	

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Accompaniment 2 (SSA2).

Next Steps

Module Title	Supporting Studies Accompaniment 2 30 Credits (SSA2-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional, with an emphasis on working with your peers. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Accompaniment 1		
Co-requisites	Principal Study Accompaniment 2		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Consolidate technical and expressive mastery in the specialism of piano accompaniment • Establish a comprehensive skill base that facilitates deep understanding of the art of accompaniment: the skills acquired should fulfil the expectations of the profession • Consolidate musical versatility and adaptability in a wide range of collaborative contexts • Provide ample opportunities to develop wide-ranging, challenging repertoire, gaining experience through departmental performance classes, masterclasses, competitions, festivals, auditions, concerts, recital exams and professional activities 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership and direction of the design and shape of your learning		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail 		

Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- awareness of the capabilities of the instrument within accompaniment
- range and quality of sound production and projection
- evidence of a committed, communicative and engaging response to the music
- evidence of an understanding of melodic shaping and rhythmic underpinning of line and texture
- awareness of the role of the accompanist for a variety of disciplines

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Accompaniment 2 (SSA2).

Next Steps

SSA2

Module Title	Supporting Studies Accompaniment 2 20 Credits (SSA2-20)
Module Content This module duplicates SSA2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Accompaniment 2 10 Credits (SSA2-10)
Module Content This module duplicates SSA2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.2 Chamber Music

Module Title	Principal Study Chamber Music 1 (PSCM1)		
Module Co-ordinator	Head of Department		
Module Content			
<p>The role of the Principal Study lessons will be to develop a range of individual and group skills that will enable you to function effectively as a musical collaborator within the context of a chamber music ensemble. Central to your learning will be a developing ability to work with others to explore musical problems, and find aesthetically and technically satisfying solutions.</p> <p>Your learning will take place through a combination of ensemble coaching and individual tuition. The proportion of these elements will be negotiated appropriately for both the individual and the group as a whole, adding up to a total equivalent to 27 x 1.5 hr lessons per group member. (For example: a string quartet might negotiate four hours of group tuition per week plus half an hour each of individual tuition for each member; a piano trio might agree three hours of coaching plus a half hour each of individual lessons, or four and a half hours of coaching and no individual lessons.)</p> <p>The Assessment Specifications associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Chamber Music 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in chamber music • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level 			

Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate technical and expressive mastery in chamber music
LO2	Project a mature musical personality in-and-through chamber music
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessment 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in chamber music</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • in vocal performance: pronunciation, accent, languages <p>LO2 – Project a mature musical personality in-and-through chamber music</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • confident leading and sympathetic support within ensemble partnerships • stage presence • musicality in relation to technique (technical freedom and mastery to realise musical intent) <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ a range of knowledge and understanding in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination 	

- interpretative decisions
- articulation of structure and form
- understanding of genre, style and idiom
- knowledge of the repertoire
- informed programme choices
- appropriate structure and order of programme
- contribution to audience experience

Assessment 2, Type and Weighting

You will be assessed through:

- Performance A 50%

The choices available to you for Performance A are detailed in the departmental assessment specifications.

Assessment Criteria for Assessment 2

(As for Assessment 1)

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Chamber Music 1 (SSCM1).

Next Steps

PSCM2, NS

Module Title	Supporting Studies Chamber Music 1 30 Credits (SSCM1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers beyond the circle of the ensemble itself. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Chamber Music 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- perceptive listening
- agility/fluency
- range and quality of production/projection of sound/tone/timbre
- exploitation of the capabilities of the instrument
- melodic shaping, line and texture
- dynamic range and shaping
- rhythmic structure and control
- intonation
- accuracy, technical and textual
- in vocal performance: pronunciation, accent, languages

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Chamber Music 1 (SSCM1).

Next Steps

SSP2

Module Title	Supporting Studies Chamber Music 1 20 Credits (SSCM1-20)
Module Content This module duplicates SSCM1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Chamber Music 1 10 Credits (SSCM1-10)
Module Content This module duplicates SSCM1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Chamber Music 2 (PSCM2)		
Module Co-ordinator	Head of Department		
Module Content			
<p>This module serves to continue, extend and consolidate the work of Stage 1 of the programme, working both collaboratively and individually to achieve an advanced mastery of the chamber music form.</p> <p>Your learning will take place through a combination of ensemble coaching and individual tuition. The proportion of these elements will be negotiated appropriately for both the individual and the group as a whole, adding up to a total equivalent to 27 x 1.5 hr lessons per group member. (For example: a string quartet might negotiate four hours of group tuition per week plus half an hour each of individual tuition for each member; a piano trio might agree three hours of coaching plus a half hour each of individual lessons, or four and a half hours of coaching and no individual lessons.)</p> <p>As well as offering a heightened level of demand, the Stage 2 Assessment Specifications give you the opportunity to challenge and extend your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.</p>			
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Chamber Music 1		
Co-requisites	Supporting Studies Chamber Music 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in chamber music • Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice • Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems • Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research 			
Learning Outcomes	On successful completion of this module you will be able to:		

LO1	Show advanced technical and expressive mastery in chamber music
LO2	Project a mature and individual musical personality in-and-through chamber music
LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessment 1 Assessors will look for:</p> <p>LO1 – Show advanced technical and expressive mastery in chamber music</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • in vocal performance: pronunciation, accent, languages <p>LO2 – Project a mature and individual musical personality in-and-through chamber music</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • confident leading and sympathetic support within ensemble partnerships • stage presence • musicality in relation to technique (technical freedom and mastery to realise musical intent) <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ critical thinking in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form • understanding of genre, style and idiom 	

- knowledge of the repertoire
- informed programme choices
- appropriate structure and order of programme
- contribution to audience experience

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Chamber Music 2 (SSCM2).

Next Steps

Module Title	Supporting Studies Chamber Music 2 30 Credits (SSCM2-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers beyond the circle of the ensemble itself.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Chamber Music 1		
Co-requisites	Principal Study Chamber Music 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- perceptive listening
- agility/fluency
- range and quality of production/projection of sound/tone/timbre
- exploitation of the capabilities of the instrument
- melodic shaping, line and texture
- dynamic range and shaping
- rhythmic structure and control
- intonation
- accuracy, technical and textual
- in vocal performance: pronunciation, accent, languages
-

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Chamber Music 1 (SSCM1).

Next Steps

Module Title	Supporting Studies Chamber Music 2 20 Credits (SSCM2-20)
Module Content	This module duplicates SSCM2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Chamber Music 2 10 Credits (SSP2-10)
Module Content	This module duplicates SSCM2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.3 Composition

Module Title	Principal Study Composition 1 (PSCOMP1)		
Module Co-ordinator	Head of Department		
Module Content	The Principal Study is the primary focus of your learning experience. The core activity is the one-to-one lesson, which will refine the skills needed to meet the artistic and technical expectations of the programme. Through a process of reflection, criticism and exploration, you will work with your tutor/s to develop as a thoughtful and well rounded composer with your own individual style and personality.		
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Composition 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Independent Study	760		
Total Notional Student Effort	800		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Foster technical and expressive mastery in composition • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Nurture, develop and promote compositional ability to a high level, with a view to the pursuit of a professional career as a composer • Develop powers of perception, listening skills, self-criticism and the expression of one's own musical language • Prepare students for the pressures and demands of a professional career in composition by promoting the appropriate skills, attitudes and disciplines, by developing their critical faculties and by nurturing their commitment to the art of music • Encourage students to research, reflect and analyse in relation to their own work and that of others • Generate the potential for the continuing development of compositional skills and knowledge 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate technical and expressive mastery in composition		

LO2	Project a mature musical personality in-and-through composition
LO3	Employ a range of knowledge and understanding in-and-through the process of making music

Assessment 1, Type and Weighting

You will be assessed through:

- Portfolio 100%

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

Assessment Criteria for Assessment 1

Assessors will look for:

LO1 – Demonstrate technical and expressive mastery in composition

- confident handling of structure
- clear understanding of texture, colour and balance
- effective and imaginative use of musical materials
- a high level of technical control of musical materials
- understanding the physicality of instruments
- signs of creative originality
- willingness to experiment
- clarity of intention in the score

LO2 – Project a mature musical personality in-and-through composition

- originality and creative imagination
- consistency and individuality of style
- experimentation in different musical genres
- awareness of panoply, context and trend
- a knowledge of the repertoire

LO3 – Employ a range of knowledge and understanding in-and-through the process of making music

- idiomatic and imaginative use of resources
- professional level of score presentation
- technological expertise in software
- willingness to absorb contemporary influences to enhance personal musical language
- consultation and collaboration with practitioners
- a pragmatic approach regarding performance opportunities

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive written feedback on your final portfolio of compositions.

Recommended Resources
Other Relevant Details This module is supported by the package of skills and experience described within Supporting Studies Composition 1 (SSP1).
Next Steps PSCOMP2, NS

Module Title	Supporting Studies Composition 1 30 Credits (SSCOMP1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated options in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers, whether it is through engagement with other composers or collaborative work with performers. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Composition 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Facilitate the development of a range of skills that support your Principal Study • Provide a broad range of experiences, platforms and opportunities that will lead to effective and independent engagement with the profession • Consolidate professional attitudes and skills of liaison, cooperation and collaboration • Establish the understanding of the composer's role as a creative artist • Secure a wider context for your compositional output 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

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

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

- effective preparation, organisation, and time-management
- awareness of panoply, context and trend
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- confident handling of structure
- clear understanding of texture, colour and balance
- effective and imaginative use of musical materials
- a high level of technical control of musical materials
- understanding the physicality of instruments
- signs of creative originality
- willingness to experiment
- clarity of intention in the score

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Composition 1 (PSCOMP1).

Next Steps

SSCOMP2

Module Title

**Supporting Studies Composition 1 20 Credits
(SSCOMP1-20)**

Module Content This module duplicates SSCOMP1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Composition 1 10 Credits (SSCOMP1-10)
Module Content This module duplicates SSCOMP1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Composition 2 (PSCOMP2)		
Module Co-ordinator	Head of Department		
Module Content	This module builds upon the work of Stage 1 of the programme, allowing you to extend and deepen your musical creativity in a range of contexts. In Stage 2, you have the further opportunity to challenge your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.		
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Composition 1		
Co-requisites	Supporting Studies Composition 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Independent Study	860		
Total Notional Student Effort	900		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in composition • Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice • Nurture, develop and promote compositional ability to the highest level, with a view to the pursuit of a professional career as a composer • Consolidate powers of perception, listening skills, self-criticism and the expression of one's own musical language • Further prepare students for the pressures and demands of a professional career in composition by promoting the appropriate skills, attitudes and disciplines, by developing their critical faculties and by nurturing their commitment to the art of music • Establish research, reflection and analyse in relation to the student's own work and that of others • Generate the potential for the continuing refinement of compositional skills, knowledge and aspirations 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in composition		
LO2	Project a mature and individual musical personality in-and-through composition		

LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Portfolio 90% • Viva 10% <p>Work in this module is assessed by means of a submission of a substantial portfolio of compositions, negotiated with the specialist teacher and agreed through the Student Contract. The portfolio may also include work arising from participation in the Agential Artist project alongside students from the MFA Classical and Contemporary text, or an Independent Project: a practice-based project that will allow you to develop a well-defined area of specialism demonstrating the learning outcomes of the module.</p> <p>The viva voce examination takes place after the submission of the final portfolio. It is conducted by the same panel of examiners who have marked the folio itself, normally by the Head of Department, one internal examiner (not the candidate's tutor) and the Specialist External Assessor. It allows the candidate to talk at length about the folio and to defend, through cross-examination and discussion, the rationale for techniques and other musical decisions within the folio, and to show a heightened understanding of the folio's context both in the development of the candidate's compositional voice and the wider context of contemporary culture.</p>	
<p>Assessment Criteria for Assessment 1 Assessors will look for:</p> <p>LO1 – Demonstrate advanced technical and expressive mastery in composition</p> <ul style="list-style-type: none"> • confident handling of structure • clear understanding of texture, colour and balance • effective and imaginative use of musical materials • a high level of technical control of musical materials • understanding the physicality of instruments • signs of creative originality • willingness to experiment • clarity of intention in the score <p>LO2 – Project a mature and individual musical personality in-and-through composition</p> <ul style="list-style-type: none"> • originality and creative imagination • consistency and individuality of style • experimentation in different musical genres • awareness of panoply, context and trend • a knowledge of the repertoire <p>LO3 – Employ critical thinking in-and-through the process of making music</p> <ul style="list-style-type: none"> • idiomatic and imaginative use of resources • professional level of score presentation • technological expertise in software • willingness to absorb contemporary influences to enhance personal musical language • consultation and collaboration with practitioners • a pragmatic approach regarding performance opportunities 	

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive written feedback on your final portfolio of compositions.

Recommended Resources**Other Relevant Details**

This module is supported by the package of skills and experience described within Supporting Studies Composition 2 (SSP2).

Next Steps

Module Title	Supporting Studies Composition 2 30 Credits (SSCOMP2-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated options in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers, whether it is through engagement with other composers or collaborative work with performers.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Composition 1		
Co-requisites	Principal Study Composition 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Consolidate the development of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Enhance the understanding of the composer's role as a creative artist • Show a wider context for your compositional output 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

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

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

- effective preparation, organisation, and time-management
- awareness of panoply, context and trend
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- confident handling of structure
- clear understanding of texture, colour and balance
- effective and imaginative use of musical materials
- a high level of technical control of musical materials
- understanding the physicality of instruments
- signs of creative originality
- willingness to experiment
- clarity of intention in the score

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Composition 1 (SSCOMP1).

Next Steps

Module Title	Supporting Studies Composition 2 20 Credits (SSCOMP2-20)
Module Content This module duplicates SSSCOMP2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Composition 2 10 Credits (SSCOMP2-10)
Module Content This module duplicates SSPCOMP-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.4 Conducting

Module Title	Principal Study Conducting 1 (PSCOND1)		
Module Co-ordinator	Head of Department		
Module Content			
<p>The Principal Study module is the central locus of your learning, and will support you in developing a firm, but flexible and responsive conducting style that demonstrates musical individuality and technical assurance. Your lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual activity, there will be time allocated to taught and/or supervised group activity, including conducting ensembles across a range of contexts and repertoires.</p> <p>You will receive 27 x 1.5 hour lessons in conducting. In order to make best use of available ensembles, this lesson time is generally pooled and delivered in the form of a group lesson.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Conducting 1		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery as a conductor • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level • Develop perception, listening skills and self awareness and their application through responsive leadership in rehearsal and performance 			
Learning Outcomes	On successful completion of this module you will be able to:		

LO1	Demonstrate technical and expressive mastery in conducting
LO2	Project a mature musical personality in-and-through conducting
LO3	Employ a range of knowledge and understanding in-and-through the process of making music

Assessment 1, Type and Weighting

You will be assessed through:

- Portfolio 100%

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

Assessment Criteria for Assessment 1

Assessors will look for:

LO1 – Demonstrate technical and expressive mastery in conducting

- imagination and command
- an understanding of and an ability to balance textures
- an understanding of orchestral colour and scoring
- perceptive listening
- knowledge of score
- technical competence
- melodic shaping, line and structure
- rhythmic control
- knowledge of instruments
- sense of performance

LO2 – Project a mature musical personality in-and-through conducting

- stage presence
- use of body language, eye contact and gesture
- committed, communicative and engaging response to the music
- imagination and creativity in performance
- confidence in performance
- consistency and reliability
- projection of ideas

LO3 – Employ a range of knowledge and understanding in-and-through the process of making music

- a knowledge of repertoire
- a knowledge of conductors and their style
- an appropriate choice of repertoire
- ability to structure and order a programme
- understanding of role in varying contexts
- knowledge of the characteristics of instruments
- knowledge of the capabilities of the orchestra as an instrument
- awareness of panoply, context and trend

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources**Other Relevant Details**

This module is supported by the package of skills and experience described within Supporting Studies Conducting 1 (SSCOND1).

Next Steps

PSCOND2, NS

Module Title	Supporting Studies Conducting 1 30 Credits (SSCOND1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional, with an emphasis on working with your peers. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Conducting 1		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers, with a particular emphasis on leadership		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

LO1 – Demonstrate professional attitudes and the ability to engage effectively with professionals and peers, with a particular emphasis on leadership

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- perspective in leadership
- people management
- soloist management
- discipline and reliability
- ability to negotiate
- clarity of verbal communication
- efficient rehearsal techniques
- the ability to plan rehearsal schedules
- an ability to assimilate advice and criticism

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

- understanding of the expectations of and pressures on a conductor within the profession
- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- demonstration of the ability to produce and control ensemble sound
- demonstration of the ability to understand and interpret a score
- evidence of a committed, communicative and engaging response to the music
- evidence of an ability to control balance and ensemble
- demonstration of the awareness of dynamic within structure
- identification of intonation issues
- understanding of sectional and instrumental roles across the ensemble

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Conducting 1 (SSCOND1).

Next Steps

SSP2

Module Title	Supporting Studies Conducting 1 20 Credits (SSCOND1-20)
Module Content This module duplicates SSCOND1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Conducting 1 10 Credits (SSCOND1-10)
Module Content This module duplicates SSCOND1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Conducting 2 (PSCOND2)		
Module Co-ordinator	Head of Department		
Module Content			
<p>This module builds upon the work of Stage 1 of the programme: there is a shift in emphasis to greater independence and self-reliance, moving towards fuller understanding of conducting and the role of the conductor. In Stage 2, you have the further opportunity to challenge your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.</p> <p>You will receive 27 x 1.5 hour lessons in conducting. In order to make best use of available ensembles, this lesson time is generally pooled and delivered in the form of a group lesson.</p>			
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Conducting 2		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery as a conductor • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level • Develop perception, listening skills and self awareness and their application through responsive leadership in rehearsal and performance 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in conducting		
LO2	Project a mature and individual musical personality in-and-through conducting		

LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Portfolio 90% • Viva 10% <p>Work in this module is assessed by means of a submission of a portfolio of video recordings totalling 45-50 minutes, negotiated with the specialist teacher and agreed through the Student Contract. The portfolio may include work arising from participation in the Agential Artist project alongside students from the MFA Classical and Contemporary text, or an Independent Project: a practice-based project that will allow you to develop a well-defined area of specialism demonstrating the learning outcomes of the module.</p> <p>The viva voce examination takes place after the submission of the final portfolio. It is conducted by the same panel of examiners who have marked the portfolio itself, normally by the Head of Department, one internal examiner (not the candidate's tutor) and the Specialist External Assessor. It allows the candidate to talk at length about their conducting work, offer a rationale for musical and technical decisions, and, through cross-examination and discussion, show a heightened understanding of the work in the context of both their individual voice and the wider cultural and musical context.</p>	
<p>Assessment Criteria for Assessment 1 Assessors will look for:</p> <p>LO1 – Show advanced technical and expressive mastery in conducting</p> <ul style="list-style-type: none"> • imagination and command • an understanding of and an ability to balance textures • an understanding of orchestral colour and scoring • perceptive listening • knowledge of score • technical competence • melodic shaping, line and structure • rhythmic control • knowledge of instruments • sense of performance <p>LO2 – Project a mature and individual musical personality in-and-through conducting</p> <ul style="list-style-type: none"> • stage presence • use of body language, eye contact and gesture • committed, communicative and engaging response to the music • imagination and creativity in performance • confidence in performance • consistency and reliability • projection of ideas <p>LO3 – Employ critical thinking in-and-through the process of making music</p> <ul style="list-style-type: none"> • a knowledge of repertoire • a knowledge of conductors and their style • an appropriate choice of repertoire • ability to structure and order a programme • understanding of role in varying contexts • knowledge of the characteristics of instruments • knowledge of the capabilities of the orchestra as an instrument 	

- awareness of panoply, context and trend

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Conducting 2 (SSCOND2).

Next Steps

Module Title	Supporting Studies Conducting 2 30 Credits (SSCOND2-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional, with an emphasis on working with your peers.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Conducting 2		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers, with a particular emphasis on leadership		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

LO1 – Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers, with a particular emphasis on leadership

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- perspective in leadership
- people management
- soloist management
- discipline and reliability
- ability to negotiate
- clarity of verbal communication
- efficient rehearsal techniques
- the ability to plan rehearsal schedules
- an ability to assimilate advice and criticism

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

- understanding of the expectations of and pressures on a conductor within the profession
- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- demonstration of the ability to produce and control ensemble sound
- demonstration of the ability to understand and interpret a score
- evidence of a committed, communicative and engaging response to the music
- evidence of an ability to control balance and ensemble
- demonstration of the awareness of dynamic within structure
- identification of intonation issues
- understanding of sectional and instrumental roles across the ensemble

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Conducting 2 (SSCOND2).

Next Steps

Module Title	Supporting Studies Conducting 2 20 Credits (SSCOND2-20)
Module Content	This module duplicates SSCOND2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Conducting 2 10 Credits (SSCOND2-10)
Module Content	This module duplicates SSCOND2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.5 Historically Informed Performance Practice

Module Title	Principal Study Historically Informed Performance Practice 1 (PSHIP1)		
Module Co-ordinator	Head of Department		
Module Content			
<p>This module aims to develop insight into, and practical experience of, the application of historical knowledge in the context of musical rehearsal and performance at a professional level. Working alongside professional performers, students will be introduced to sources, principles and debates surrounding the practice of historical performance. In developing professional rehearsal and performance skills, students will learn to critique and refine their own practice, and demonstrate its transformation by historical knowledge.</p> <p>You will receive twenty-two one-hour lessons with an individual tutor in your instrument or voice, leading to an assessed musical performance, in collaboration with others if desired. The performance will demonstrate the application of historical knowledge and musical techniques to your overall musicianship, and provide experience in the selection, preparation and presentation of repertoire relating to the course of historical study undertaken. It aims to encourage a level of technical and stylistic acuity appropriate for professional concert situations involving musical performers of world-class standing.</p> <p>The individual lessons will be supported by a series of seminars that will introduce you to the intellectual and scholarly fields in musicology that inform and support historical performance practice. These range from broad issues of culture and hermeneutics to details of source study and historical evidence for performance practice. The knowledge and understanding gained through the seminars will be demonstrated by means of a scholarly presentation and a seminar recital.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Historically Informed Performance Practice 1		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	22		
Seminars	20		
Independent Study	756		
Total Notional Student Effort	800		
Module Aims			
This module is designed to: <ul style="list-style-type: none"> • Foster technical and expressive mastery in the Principal Study 			

<ul style="list-style-type: none"> • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level 	
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate technical and expressive mastery in your Principal Study
LO2	Project a mature musical personality in-and-through your principal study
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessment 1 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in your Principal Study</p> <ul style="list-style-type: none"> • perceptive listening • expressive qualities • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • pronunciation/accent (voice - languages) <p>LO2 – Project a mature musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • stage presence • give and take in ensemble partnerships • musicality in relation to technique (technical freedom and mastery to realise musical intent) 	

LO3 – Employ a range of knowledge and understanding in-and-through the process of making music

- engagement with current debates in musicology relating to performance, historiography and interpretation
- analysis and critique of musical sources
- understanding of musical notation in a period context
- application of scholarly and historical knowledge to selected repertoire
- practical application of historical information and research
- applied knowledge of current conventions of period performance

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Historically Informed Performance Practice 1 (SSHIPP1).

Next Steps

HIPP Dissertation

Module Title	Supporting Studies Historically Informed Performance Practice 30 Credits (SSHIPP-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers, in both scholarly and performance contexts. The module also incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Historically Informed Performance Practice 1		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail 		
Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.			

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- appropriate choice of literature, sources and repertoire
- articulation of a rationale for chosen areas of study and performance
- application of scholarly and historical knowledge to selected repertoire
- range of supporting studies activities undertaken

LO3 – Show technical and expressive mastery within supporting studies activities

- perceptive listening
- agility/fluency
- range and quality of production/projection of sound/tone/timbre
- exploitation of the capabilities of the instrument
- melodic shaping, line and texture
- dynamic range and shaping
- rhythmic structure and control
- intonation
- accuracy, technical and textual
- in vocal performance: pronunciation, accent, languages

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Historically Informed Performance Practice 1 (SSHIPP1).

Next Steps

Dissertation

Module Title	Supporting Studies Historically Informed Performance Practice 20 Credits (SSHIPP-20)
Module Content This module duplicates SSHIPP-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Historically Informed Performance Practice 10 Credits (SSHIPP-10)
Module Content This module duplicates SSHIPP-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	HIPP Dissertation (HD)		
Module Co-ordinator	Head of Department		
Module Content	The Dissertation is to be based on an issue, source or repertory relevant to historical performance practice. It should show a thorough assimilation of the existing work in the field, the historical sources and issues in contemporary debate. An original viewpoint or discovery of new knowledge should be demonstrated. Students will be supported in the development of the work through individual supervision and the topic will be chosen in consultation with staff.		
Level	11		
Credit Rating	60 SCQF Credits / 30 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Completion of Stage 1		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervision	10		
Independent Study	590		
Total Notional Student Effort	600		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Apply theoretical approaches within Historically Informed Performance Practice to a range of theoretical and/or practical issues • Demonstrate a critical understanding of the topic • Demonstrate the capacity for more sustained postgraduate research work such as that of a PhD • Deliver a work of a high academic standard 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Critically evaluate and summarise literature in the chosen area, gathering, selecting, and assimilating complex information from musical, historical and musicological sources		
LO2	Research, understand and interpret historical sources, especially of 17th-18th century music and performance		
LO3	Choose appropriate research methods and/or analysis, employing some of the critical methodologies in current musicology		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Dissertation 100% A dissertation of 10,000 words on a topic chosen in consultation with staff.		

Assessment Criteria for Assessment 1

Assessors will look for:

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

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x
LO4	x

Feedback

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

Recommended Resources**Other Relevant Details****Next Steps**

6.6 Jazz

Module Title	Principal Study Jazz 1 (PSJAZZ1)		
Module Co-ordinator	Head of Department		
Module Content			
<p>The Principal Study is the primary focus of your individual development as a jazz musician. The central plank of learning and teaching in this module is the one-to-one lesson with an expert tutor. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual learning there will be time available for taught and/or supervised work in a variety of ensembles.</p> <p>The Assessment Specifications associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Jazz 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in jazz • Develop a mature and imaginative musical personality and provide opportunities for its projection in-and-through practice • Develop a knowledge base that informs and supports the skills of improvisation and facilitates creativity in the solving of complex musical problems • Nurture and develop composition/arranging ability to a high standard with a view to engagement at a professional level. • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level • Develop perception, listening skills and self awareness and their application through responsive liaison and co-operation in rehearsal and performance. 			

Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate technical and expressive mastery in jazz
LO2	Project an imaginative musical personality in-and-through the Principal Study
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in jazz</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and flexibility of sound • exploitation of the capabilities of the instrument/voice • melodic shaping, line and texture • dynamic range and shaping • control of tempo and time feel • intonation • in singing: pronunciation, accent, languages • command of jazz theory and harmony <p>in Composing and Arranging</p> <ul style="list-style-type: none"> • clarity of intention in the score • idiomatic use of instrumental/vocal resources • confident handling of form and structure • understanding of texture, colour and balance <p>LO2 – Project a mature musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • spontaneity and originality in improvisation • structure and thematic development in improvisation • individuality in concept and approach • performances which can challenge both the artist and audience • creativity in performance • stage presence • communication and leadership within the ensemble <p>in Composing and Arranging</p>	

- originality and creative imagination

in Collaboration on Creation of New Work

- critical understanding of the collaborative process
- creative and effective collaboration with the composer

LO3 – Employ a range of knowledge and understanding in-and-through the process of making music

- understanding of structure, form and genre
- a knowledge of jazz repertoire, its content, context and trend
- contribution to audience experience
- quality of information
- imagination

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Jazz 1 (SSJAZZ1).

Next Steps

Module Title	Supporting Studies Jazz 1 30 Credits (SSP1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional, with an emphasis on working with your peers. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Jazz 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a platform for experiences and opportunities which can lead toward engagement with the jazz music industry 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- understanding of the expectations of and pressures on of a jazz musician within the profession
- effective preparation, organisation, and time-management
- a knowledge of jazz repertoire, its content and context
- effective repertoire choices
- informed and creative engagement with a range of study pathways
- independence

LO3 – Show technical and expressive mastery within supporting studies activities

- perceptive listening
- agility/fluency
- range and flexibility of sound
- exploitation of the capabilities of the instrument/voice
- melodic shaping, line and texture
- dynamic range and shaping
- control of tempo and time feel
- intonation
- in singing: pronunciation, accent, languages
- command of jazz theory and harmony

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Jazz 1 (SSJAZZ1).

Next Steps

SSJAZZ2

Module Title	Supporting Studies Jazz 1 20 Credits (SSJAZZ1-20)
Module Content This module duplicates SSJAZZ1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Jazz 1 10 Credits (SSJAZZ1-10)
Module Content This module duplicates SSJAZZ1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Jazz 2 (PSJAZZ2)		
Module Co-ordinator	Head of Department		
Module Content			
<p>This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your work as a jazz musician in a range of contexts, both individual and collaborative. You will continue to draw on both one-to-one lessons with your tutor and, where appropriate, taught and/or supervised group activity according to your specialism.</p> <p>As well as offering a heightened level of demand, the Stage 2 Assessment Specifications give you the opportunity to challenge and extend your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.</p>			
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Jazz 1		
Co-requisites	Supporting Studies Jazz 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in jazz • Further refine a mature and imaginative musical personality and provide opportunities for its projection in-and-through practice • Expand a knowledge base that informs and supports the skills of improvisation and facilitates creativity in the solving of complex musical problems • Nurture and develop composition/arranging ability to a high standard with a view to engagement at a professional level. • Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research • Further establish perception, listening skills and self awareness and their application through responsive liaison and co-operation in rehearsal and performance. 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in jazz		

LO2	Project a mature and individual musical personality in-and-through your principal study
LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Show advanced technical and expressive mastery in jazz</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and flexibility of sound • exploitation of the capabilities of the instrument/voice • melodic shaping, line and texture • dynamic range and shaping • control of tempo and time feel • intonation • in singing: pronunciation, accent, languages • command of jazz theory and harmony <p>in Composing and Arranging</p> <ul style="list-style-type: none"> • originality and creative imagination <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO2 – Project a mature and individual musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • spontaneity and originality in improvisation • structure and thematic development in improvisation • individuality in concept and approach • performances which can challenge both the artist and audience • creativity in performance • stage presence • communication and leadership within the ensemble <p>in Composing and Arranging</p> <ul style="list-style-type: none"> • originality and creative imagination • consistency and individuality of style • creation of interesting counterpoint with front line instruments <p>in Studio Recording Projects</p>	

- editing
- interpretative decisions and quality of sound
- mixing
- mastering and ordering of repertoire
- quality of improvisation
- imagination in the compositions/arrangements

in Collaboration on Creation of New Work

- critical understanding of the collaborative process

LO3 – Employ critical thinking in-and-through the process of making music

- understanding of structure, form and genre
- a knowledge of jazz repertoire, its content, context and trend
- contribution to audience experience
- quality of information
- imagination

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Jazz 2 (SSJAZZ2).

Next Steps

Module Title	Supporting Studies Jazz 2 30 Credits (SSP2-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers in a wide variety of collaborative contexts.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Jazz 1		
Co-requisites	Principal Study Jazz 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Consolidate a range of skills, knowledge and understanding that support your Principal Study • Give space in the curriculum learn from participation in a range of artistic activities, both internally and externally • Consolidate professional attitudes and skills of liaison, cooperation and collaboration • Provide a broad range of experiences, platforms and opportunities that will lead toward effective and independent engagement with the jazz music industry 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership and direction of the design and shape of your learning		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail 		
Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.			

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- understanding of the expectations of and pressures on of a jazz musician within the profession
- effective preparation, organisation, and time-management
- a knowledge of jazz repertoire, its content and context
- effective repertoire choices
- informed and creative engagement with a range of study pathways
- independence

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- perceptive listening
- agility/fluency
- range and flexibility of sound
- exploitation of the capabilities of the instrument/voice
- melodic shaping, line and texture
- dynamic range and shaping
- control of tempo and time feel
- intonation
- in singing: pronunciation, accent, languages
- command of jazz theory and harmony

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Jazz 2 (SSJAZZ2).

Next Steps

Module Title	Supporting Studies Jazz 2 20 Credits (SSJAZZ2-20)
Module Content	This module duplicates SSJAZZ2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Jazz 2 10 Credits (SSJAZZ2-10)
Module Content	This module duplicates SSJAZZ2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.7 Opera

Module Title	Principal Study Opera 1 (PSO1)		
Module Co-ordinator	Head of Department		
Module Content	The Principal Study module is the primary focus of your individual development as an opera singer. The central elements of this module are your one-to-one lessons with a vocal tutor, vocal coaching, and your participation in rehearsals and performances. You will be assessed in a minimum of two performances plus an opera audition, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.		
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Opera 1		
Anti-requisites	None		
Maximum number of students	12	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	180-320		
Independent Study	580–670		
Total Notional Student Effort	800		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Foster technical and expressive mastery as an opera singer • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Familiarise you with the practices and ethos of a professional opera company • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate technical and expressive mastery in opera singing		
LO2	Project a mature musical personality in-and-through performance		
LO3	Employ a range of knowledge and understanding in-and-through the process of making music		

Assessment 1, Type and Weighting

You will be assessed through:

- Performance B 50%

The requirements for Performance B are detailed in the Assessment Specifications.

Assessment 2, Type and Weighting

You will be assessed through:

- Performance A 50%

The requirements for Performance A are detailed in the Assessment Specifications.

Assessment Criteria for Assessment 1 and 2

Assessors will look for:

LO1 – Demonstrate technical and expressive mastery in opera singing

- secure vocal technique
- secure intonation together with a range and quality of tone production
- use of imagination and expression
- musical perception and projection
- knowledge of principal operatic languages
- understanding of use of language in different styles and periods
- understanding of drama in the text
- secure acting and theatre skills
- movement skills

LO2 – Project a mature musical personality in-and-through performance

- stage presence
- sense of performance
- understanding and command of role
- committed, communicative and engaging response to the music
- imagination and creativity in performance
- responsiveness in ensemble partnerships
- communication and rapport with the audience
- consistency and reliability
- sense of pace and theatre
- understanding and projection of character

LO3 – Employ a range of knowledge and understanding in-and-through the process of making music

- imagination in interpretation
- understanding of structure, form and genre
- knowledge of operatic repertoire, its content and context
- ability to project ideas
- understanding of style

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources**Other Relevant Details**

This module is supported by the package of skills and experience described within Supporting Studies Opera 1 (SSO1).

Next Steps

PSO2, NS

Module Title	Supporting Studies Opera 1 30 Credits (SSO1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support of your development as an emerging opera singer. The emphasis is on working with your peers in a variety of collaborative contexts. The range of activities may include audition preparation, vocal language coaching, acting and stagecraft, physical movement, cover, and repertoire studies in the main operatic languages. The module also incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Opera 1		
Anti-requisites	None		
Maximum number of students	12	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional opera company 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- an understanding of the expectations of and pressures on an opera singer within the profession
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- evidence of a committed, communicative and engaging response to the music
- range and quality of sound production and projection
- awareness of the role of the opera singer in a range of contexts
- ability to respond to the text and context
- ability to sing and communicate in the principal operatic languages
- communicative acting skills
- understanding of movement and ensemble

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Opera 1 (SSO1).

Next Steps

SSO2

Module Title	Supporting Studies Opera 1 20 Credits (SSO1-20)
Module Content This module duplicates SSO1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Opera 1 10 Credits (SSO1-10)
Module Content This module duplicates SSO1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Role Study		
Module Coordinators	Head of Opera and Head of MMus Programme		
Module Content	Students will select a role to study: usually from a Mozart opera in Italian, although other repertoire may be appropriate in individual cases. The Role Study module has six elements. The first element is coaching, which will support all the practical activities of the module. The second element is a character study of the role beginning with research into the background of the opera and detailed analysis of the libretto, followed by a variety of character exercises. This element will be a blend of directed study and tutorials. The third element is language coaching on the Italian (or other language) text. The fourth is work on interpretation and acting. The fifth element is the staging of selected sections of the role in preparation for the sixth element, an informal performance.		
Level	11		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	6
Learning Modes	Indicative Total (hours)		
Seminars	3 (MH 2 hours + SL 1 hour)		
Tutorials	8 (MH 1 + MdF 1 + SL 4 + Coaching 2)		
Independent Study	89		
Total Notional Student Effort	100		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Introduce learners to methods of research, character study and libretto analysis • Enhance Italian (or other) language understanding and pronunciation • Offer a deeper insight into the objectives and psychology of a character, and how these may be revealed in the acting of the role • Enable learners to put everything they have learned into practice through the staging and performing of selected sections of the role they have studied 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship		
LO2	Convey a critical understanding of an operatic role		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Critical Portfolio – 2000 words, Pass/Fail 		

Assessment Criteria for Assessment 1	Assessors will look for: <ul style="list-style-type: none"> critical understanding of the context in which the opera was written critical understanding of the role in relation to the plot and libretto a scholarly approach to research and reflection effective communication 						
Alignment of Assessment and Learning Outcomes <table border="1" data-bbox="183 488 518 600"> <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> </tbody> </table>			Assessment 1	LO1	x	LO2	x
	Assessment 1						
LO1	x						
LO2	x						
Feedback You will be given verbal feedback at every stage of the module through tutorials and coaching sessions. You will receive formative feedback on the informal performance in an individual 15 minute discussion session with the external director. You will receive written feedback from an assessor on your critical portfolio.							
Recommended Resources Borgdorff, Henk. 2007 <i>The Debate on Research in the Arts, Focus on Artistic Research and Development, no. 02</i> , Bergen: Bergen National Academy of the Arts. Emmerson, S. & Turner, A., 2006 <i>Around a rondo: behind the performance; Preparing Mozart's Rondo in A minor, K.511 for performance on fortepiano</i> , Queensland Conservatorium Research Centre, Griffith University. Davidson, Jane. 2004 <i>The Music Practitioner: Research for the Music Performer, Teacher and Listener</i> Ginsborg, J., 2002. <i>Classical Singers Learning and Memorising a New Song: An Observational Study</i> . <i>Psychology of Music</i> 30, 58–101. https://doi.org/10.1177/0305735602301007 Mitchell, 2008. <i>The Director's Craft: A Handbook for the Theatre</i> . Routledge. https://doi.org/10.4324/9780203889701 O'Brien, N., 2017. <i>Stanislavski in Practice: Exercises for Students</i> , Second edition. Routledge, New York.							
Other Relevant Details As well as written material, the critical portfolio may contain additional materials such as annotated score excerpts, translations, relevant images, and links to audiovisual material. A concise bibliography should be included.							
Next Steps Further academic study: PhD, DPerf							

Module Title	Principal Study Opera 2 (PSO2)		
Module Co-ordinator	Head of Department		
Module Content	This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your work as a singer. You will continue to draw upon both coachings and one-to-one lessons with a vocal tutor, all of which will support you in preparing for rehearsals and performances. You will be assessed two performances (including at least one main stage production) plus an opera audition, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.		
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Opera 2		
Anti-requisites	None		
Maximum number of students	12	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	180-320		
Independent Study	680-770		
Total Notional Student Effort	900		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Demonstrate advanced technical and expressive mastery in all disciplines required as an opera singer • Project a mature and individual personality and provide opportunities for its projection in-and-through practice • Establish a comprehensive knowledge base that supports understanding and facilitates the solving of complex musical problems in opera: the skills acquired should fulfil the expectations of the profession • Consolidate musical versatility and adaptability in a wide range of collaborative contexts within the Opera School and thoroughly to familiarise the student with the practices and ethos of a professional opera company • Enable you to establish highly developed skills to pursue and sustain fulfilling, lifelong learning, leading to informed performance at professional level 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in opera singing		
LO2	Project a mature and individual musical personality in-and-through performance		

LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 25% + 25% <p>The requirements for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The requirements for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Show advanced technical and expressive mastery in opera singing</p> <ul style="list-style-type: none"> • secure vocal technique • secure intonation together with a range and quality of tone production • use of imagination and expression • musical perception and projection • knowledge of principal operatic languages • understanding of use of language in different styles and periods • understanding of drama in the text • secure acting and theatre skills • movement skills <p>LO2 – Project a mature and individual musical personality in-and-through performance</p> <ul style="list-style-type: none"> • stage presence • sense of performance • understanding and command of role • committed, communicative and engaging response to the music • imagination and creativity in performance • responsiveness in ensemble partnerships • communication and rapport with the audience • consistency and reliability • sense of pace and theatre • understanding and projection of character 	
<p>Assessment 3, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Observation of Working Practice – Pass/Fail <p>Two reports, one to be written after each premiere performance by the Director, Conductor and/or Head of Opera.</p>	
<p>Assessment Criteria for Assessment 3 Assessors will look for:</p> <p>LO2 – Project a mature and individual musical personality in-and-through performance</p> <ul style="list-style-type: none"> • stage presence • sense of performance • understanding and command of role 	

- committed, communicative and engaging response to the music
- imagination and creativity in performance
- responsiveness in ensemble partnerships
- communication and rapport with the audience
- consistency and reliability
- sense of pace and theatre
- understanding and projection of character

LO3 – Employ critical thinking in-and-through the process of making music

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

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2	Assessment 3
LO1	x	x	
LO2	x	x	x
LO3			x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Opera 2 (SSO2).

Next Steps

Module Title	Supporting Studies Opera 2 30 Credits (SSO2-30)		
Module Co-ordinator	Head of Department		
Module Content This module builds on the work of Stage 1 of the programme, giving you the opportunity to take part in a range of focussed activities that will support your development as an emerging professional, including audition preparation, vocal language coaching, acting and stagecraft and physical movement.			
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Opera 1		
Co-requisites	Principal Study Opera 2		
Anti-requisites	None		
Maximum number of students	12	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.			

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- an understanding of the expectations of and pressures on an opera singer within the profession
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- evidence of a committed, communicative and engaging response to the music
- range and quality of sound production and projection
- awareness of the role of the opera singer in a range of contexts
- ability to respond to the text and context
- ability to sing and communicate in the principal operatic languages
- communicative acting skills
- understanding of movement and ensemble

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Opera 2 (SSO2).

Next Steps

Module Title	Supporting Studies Opera 2 20 Credits (SSO2-20)
Module Content This module duplicates SSO2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Opera 2 10 Credits (SSO2-10)
Module Content This module duplicates SSO2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.8 Performance

Module Title	Principal Study Performance 1 (PSP1)		
Module Co-ordinator	Head of Department		
<p>Module Content</p> <p>The Principal Study is focussed primarily on your individual development as a musician. The central plank of learning and teaching in this module is the one-to-one lesson with an expert tutor. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual activity, there will in many departments be time allocated to taught and/or supervised group activity. This includes, for example; the participation of instrumentalists in large ensemble activities; the work of singers and instrumentalists in opera productions; and chamber music and small ensemble coaching.</p> <p>The Assessment Specifications associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Performance 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
<p>Module Aims</p> <p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in the Principal Study • Develop a mature musical personality and provide opportunities for its projection in-and-through practice • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level 			
Learning Outcomes	On successful completion of this module you will be able to:		

LO1	Demonstrate technical and expressive mastery in your principal study
LO2	Project a mature musical personality in-and-through your principal study
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in your principal study</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • in vocal performance: pronunciation, accent, languages <p>LO2 – Project a mature musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • stage presence • give and take in ensemble partnerships • musicality in relation to technique (technical freedom and mastery to realise musical intent) <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ a range of knowledge and understanding in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form 	

- understanding of genre, style and idiom
- knowledge of the repertoire
- informed programme choices
- appropriate structure and order of programme
- contribution to audience experience

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Performance 1 (SSP1).

Next Steps

PSP2, NS

Module Title	Supporting Studies Performance 1 30 Credits (SSP1-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers, whether it is through the presentation of performance classes or collaborative activities such as chamber music, orchestra or ensemble work. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Performance 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail 		
Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.			

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- perceptive listening
- agility/fluency
- range and quality of production/projection of sound/tone/timbre
- exploitation of the capabilities of the instrument
- melodic shaping, line and texture
- dynamic range and shaping
- rhythmic structure and control
- intonation
- accuracy, technical and textual
- in vocal performance: pronunciation, accent, languages

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Performance 1 (PSP1).

Next Steps

SSP2

Module Title	Supporting Studies Performance 1 20 Credits (SSP1-20)
Module Content This module duplicates SSP1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Performance 1 10 Credits (SSP1-10)
Module Content This module duplicates SSP1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Performance 2 (PSP2)		
Module Co-ordinator	Head of Department		
Module Content			
<p>This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your musical work in a range of contexts, both individual and collaborative. You will continue to draw on both one-to-one lessons with your tutor and, where appropriate, taught and/or supervised group activity according to your department and specialism.</p> <p>As well as offering a heightened level of demand, the Stage 2 Assessment Specifications give you the opportunity to challenge and extend your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.</p>			
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Performance 1		
Co-requisites	Supporting Studies Performance 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in the principal study • Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice • Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems • Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level and potentially leading to further higher degrees and research 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in your principal study		
LO2	Project a mature and individual musical personality in-and-through your principal study		

LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate advanced technical and expressive mastery in your principal study</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • in vocal performance: pronunciation, accent, languages <p>LO2 – Project a mature and individual musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • stage presence • give and take in ensemble partnerships • musicality in relation to technique (technical freedom and mastery to realise musical intent) <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ critical thinking in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form • understanding of genre, style and idiom • knowledge of the repertoire • informed programme choices • appropriate structure and order of programme • contribution to audience experience 	

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Performance 2 (SSP2).

Next Steps

Module Title	Supporting Studies Performance 2 30 Credits (SSP2-30)		
Module Co-ordinator	Head of Department		
Module Content	This module will give you the opportunity to take part in a wide range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. The emphasis is on working with your peers, whether it is through the presentation of performance classes or collaborative activities such as chamber music, orchestra or ensemble work.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Performance 1		
Co-requisites	Principal Study Performance 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- perceptive listening
- agility/fluency
- range and quality of production/projection of sound/tone/timbre
- exploitation of the capabilities of the instrument
- melodic shaping, line and texture
- dynamic range and shaping
- rhythmic structure and control
- intonation
- accuracy, technical and textual
- in vocal performance: pronunciation, accent, languages

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Performance 1 (SSP1).

Next Steps

Module Title	Supporting Studies Performance 2 20 Credits (SSP2-20)
Module Content This module duplicates SSP2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Performance 2 10 Credits (SSP2-10)
Module Content This module duplicates SSP2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.9 Performance and Pedagogy

Module Title	Principal Study Performance and Pedagogy 1 (PSPP1)		
Module Co-ordinator	Head of Department		
<p>Module Content</p> <p>The Principal Study is focussed primarily on your individual development as a musician and pedagogue. The central plank of learning and teaching in this module is the one-to-one lesson with an expert tutor. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual activity, there will in many departments be time allocated to taught and/or supervised group activity. This includes, for example; the participation of instrumentalists in large ensemble activities; the work of singers and instrumentalists in opera productions; and chamber music and small ensemble coaching.</p> <p>The Assessment Specifications associated with this module outline a number of different options from which to choose, according to your department and specialism, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.</p>			
Level	11		
Credit Rating	60 SCQF Credits / 300 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Performance and Pedagogy 1		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	27		
Supervised/taught group activity	0–90		
Independent Study	573–483		
Total Notional Student Effort	600		
<p>Module Aims</p> <p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in the principal study • Develop a mature musical personality and provide opportunities for its projection in-and-through both pedagogy and practice • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems • Enable students to acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance and teaching at a professional level 			
Learning Outcomes	On successful completion of this module you will be able to:		

LO1	Demonstrate technical and expressive mastery in your principal study
LO2	Project a mature musical personality in-and-through your Principal Study
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in your principal study</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • in vocal performance: pronunciation, accent, languages <p>LO2 – Project a mature musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • stage presence • give and take in ensemble partnerships • musicality in relation to technique (technical freedom and mastery to realise musical intent) <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ a range of knowledge and understanding in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form 	

- understanding of genre, style and idiom
- knowledge of the repertoire
- informed programme choices
- appropriate structure and order of programme
- contribution to audience experience

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Performance and Pedagogy 1 (SSPP1).

Next Steps

PSPP2, NS

Module Title	Instrumental and Vocal Pedagogy 1 (IVP1)		
Module Co-ordinator	Head of Programme		
Module Content	<p>In this module you will engage with a range of ideas and issues related to instrumental and vocal music instruction with children and young people. You will be introduced to the concept of instructor professionalism, the values and ethics of teaching and reflective practice – all of which are important for your developing identity as a music instructor – and to contextualize this knowledge and understanding through a school-based placement. Through this module you will also be introduced to current issues in Scottish education, and encouraged to consider these topics and themes critically and from the perspective as a music instructor.</p>		
Level	10		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	20	Minimum number of students	4
Learning Modes	Indicative Total (hours)		
Whole group class	20		
Small group class (instrumental/vocal families)	5		
Placement	140		
Professional Learning Week (with the ITE programmes)	10		
Independent Study	125		
Total Notional Student Effort	300		
Module Aims	<p>The module aims to:</p> <ul style="list-style-type: none"> • Support students to develop an understanding of teaching as a profession and a vocation; • Explore issues related to values, ethics and teaching identity; • Support a growing understanding and awareness of students' knowledge around child development and learning theories; • Relate the knowledge and understanding around professionalism and child development within the context of instrumental and vocal instruction; • Develop a critical engagement with and understanding of current issues in Scottish education (and beyond where appropriate) • Nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of their personal and professional learning. 		
Learning Outcomes	On successful completion of this module you will be able to:		

LO1	Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors, the ethics of instruction, professional values and standards.
LO2	Recognise and begin to critically reflect on key aspects of effective music instruction, such as good communication, promoting positive relationships, curriculum and planning for learning.
LO3	Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).
LO4	Demonstrate the ability to identify and critically analyse your instruction practice and explore this in relation to wider academic reading (both general educational and music-education specific literature).
LO5	Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

Assessment 1, Type and Weighting

You will be assessed through:

- Reflective analysis (3000 words) – 75%

Assessment Criteria for Assessment 1

Assessors will look for:

LO1 – Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors, the ethics of instruction, professional values and standards.

- Refers to wider educational literature and policy on education, Music education and teaching as a profession;
- Engages with appropriate educational research literature and educational policy.

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

- Demonstrates awareness of effective music instruction through reflection and other professional activities;
- Demonstrates understanding of the literature around teacher/instructor professionalism.

LO3 – Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).

- Engages with theories related to learners and learning
- Demonstrates understanding of a range of concepts, key ideas and theories related to child development and learning theories
- Demonstrates ability to link/demonstrate/apply this knowledge to the practical context.

LO4 - Demonstrate the ability to identify and critically analyse your instruction practice and explore this in relation to wider academic reading (both general educational and music-education specific literature).

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

LO5 - Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

- Engages with a range of relevant educational research literature and policy;
- Complies with the conventions of academic writing with respect to presentation and standard of written English;
- Adheres to the Harvard System for academic referencing.

Assessment 2, Type and Weighting

You will be assessed through:

- One observation of instruction to be carried out by RCS tutor **plus** the submission of your completed teaching file/record of work (approximately 1000 words in total) – 25%

Assessment Criteria for Assessment 2

LO1 – Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors, the ethics of instruction, professional values and standards.

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

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

- Demonstrates awareness of effective music instruction through reflection and other professional activities;
- Demonstrates understanding of the literature around teacher/instructor professionalism.

LO3 – Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).

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

LO5 - Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

- Engagement with a range of relevant educational research literature and policy;
- Compliance with the conventions of academic writing with respect to presentation and standard of written English;
- Adherence to the Harvard System for academic referencing.

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x
LO4	x	
LO5	x	x

Feedback

Written feedback will be provided on the following activities:

- Essay
- The observed lesson
- Your written response to your observed lesson

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

Recommended Resources

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

Other Relevant Details

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

Next Steps

Instrumental and Vocal Pedagogy 2

Module Title	Principal Study Performance and Pedagogy 2 (PSPP2)		
Module Co-ordinator	Head of Department		
Module Content			
<p>This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your performing and teaching work in a range of contexts, both individual and collaborative. You will continue to draw on both one-to-one lessons with your tutor and, where appropriate, taught and/or supervised group activity according to your department and specialism.</p> <p>As well as offering a heightened level of demand, the Stage 2 Assessment Specifications give you the opportunity to challenge and extend your musicality through one of two specialist options: the 'Agential Artist', in which you work with students on the MFA Classical and Contemporary Text to devise and perform new work; and the self-created 'Independent Project'.</p>			
Level	11		
Credit Rating	60 SCQF Credits / 30 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Performance and Pedagogy 1		
Co-requisites	Supporting Studies Performance and Pedagogy 2		
Anti-requisites	None		
Maximum number of students	16	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	27		
Supervised/taught group activity	0–90		
Independent Study	573–483		
Total Notional Student Effort	600		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in the principal study • Develop a mature and individual musical personality and provide opportunities for its projection in-and-through both pedagogy and practice • Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems • Consolidate the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance and teaching at a professional level and potentially leading to further higher degrees and research 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in your principal study		
LO2	Project a mature and individual musical personality in-and-through your principal study		

LO3	Employ critical thinking in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 50% or 25% + 25% <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate advanced technical and expressive mastery in your principal study</p> <ul style="list-style-type: none"> • perceptive listening • agility/fluency • range and quality of production/projection of sound/tone/timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • rhythmic structure and control • intonation • accuracy, technical and textual • in vocal performance: pronunciation, accent, languages <p>LO2 – Project a mature and individual musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • stage presence • give and take in ensemble partnerships • musicality in relation to technique (technical freedom and mastery to realise musical intent) <p>in Collaboration on Creation of New Work</p> <ul style="list-style-type: none"> • critical understanding of the collaborative process • creative and effective collaboration with the composer <p>LO3 – Employ critical thinking in-and-through the process of making music</p> <ul style="list-style-type: none"> • artistic vision • imagination • interpretative decisions • articulation of structure and form • understanding of genre, style and idiom • knowledge of the repertoire • informed programme choices • appropriate structure and order of programme • contribution to audience experience 	

in Studio Recording Projects:

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Performance and Pedagogy 2 (SSPP2).

Next Steps

Module Title	Instrumental and Vocal Pedagogy 2 (IVP2)		
Module Co-ordinator	Head of Programme		
Module Content	In this module you will develop and extend your knowledge and understanding of instrumental and vocal instruction through exploring specific instrumental/vocal pedagogy related to your own specialism. You will be introduced to approaches to pedagogy for your instrument/vocal family and will contextualize this learning through a specialist placement. Through this module you will also reflect upon your learning as a developing Music Instructor.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	20	Minimum number of students	4
Learning Modes	Indicative Total (hours)		
Whole group class	20		
Small group class (instrumental/vocal families)	10		
Placement	140		
Professional Learning Week (with the ITE programmes)	10		
Independent Study	120		
Total Notional Student Effort	300		
Module Aims	<p>The aim of this module is to engage students in exploring instrumental and vocal pedagogy in greater depth and building on your learning from Stage 1 of the programme. Within this module you will develop specialist knowledge and understanding of teaching and supporting learning across your instrument/voice family and explore next steps in terms of your own development as a Music Instructor.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> • Support students to develop an in-depth, specialised understanding of instrumental and vocal pedagogy; • Explore issues related to values, ethics and teaching identity of the specific instrument/vocal family; • Support a growing understanding and awareness of students' knowledge around learner development theories of learning related to the specialist pedagogy; • Relate the knowledge and understanding around professionalism and learner development within the context of the Music Instruction; • Nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of their personal and professional learning. 		

Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a critical knowledge and understanding of the principal theories relevant to the teaching and supporting of learning of the instrument/vocal specialism, including the roles and responsibilities of instructors, the ethics of instruction, and engagement with the appropriate professional values and standards.
LO2	Demonstrate the ability to critical reflect on key aspects of effective music instruction within the instrumental/vocal family including use of a significant range of professional skills related to the instrument/voice as well as good communication, promoting positive relationships, curriculum and planning for learning.
LO3	Demonstrate a critical understanding of the principal theories and concepts related to learner development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).
LO4	To design, implement and evaluate learning experiences across your practice which demonstrates the use of a range of evidence gathering techniques and which are used to inform next steps for both learners and your own teaching.
LO5	Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Enquiry (3000 words) – 75% 	
<p>Assessment Criteria for Assessment 1 Assessors will look for:</p> <p>LO1 – Demonstrate a critical knowledge and understanding of the principal theories relevant to the teaching and supporting of learning of the instrument/vocal specialism, including the roles and responsibilities of instructors, the ethics of instruction, and engagement with the appropriate professional values and standards.</p> <ul style="list-style-type: none"> • Demonstrates a strong and informed critical understanding of learning and teaching within the students' discipline; • Demonstrates ability to relate and articulate these thoughts in relation to their own developing identity as an instrumental/vocal instructor; • Demonstrates engagement and understanding of professional standards and ethics required of an instrumental/vocal instructor. <p>LO2 – Demonstrate the ability to critical reflect on key aspects of effective music instruction within the instrumental/vocal family including use of a significant range of professional skills related to the instrument/voice as well as good communication, promoting positive relationships, curriculum and planning for learning.</p>	

- Demonstrates ability to critically reflect on practice and literature in order to inform future learning and teaching approaches.
- Demonstrates awareness of influences on effective instruction.

LO3 – Demonstrate a critical understanding of the principal theories and concepts related to learner development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).

- Demonstrates connection(s) to personal viewpoint and/or placement;
- Utilises a range of current, relevant sources which has been critically analysed in order to provide a sustained, informed view for the role of instructor.

LO4 - To design, implement and evaluate learning experiences across your practice which demonstrates the use of a range of evidence gathering techniques and which are used to inform next steps for both learners and your own teaching.

- Demonstrates ability to reflect upon teaching and to evidence this through gathering data;
- Collects a range of suitable and ethically appropriate data for study or collection and uses to inform future learning and teaching.

LO5 - Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

- Consults a range of sources including journals and official current publications;
- Examines opposing views in depth;
- Identifies key influences and attempts to link sources to personal and professional learning.

Assessment 2, Type and Weighting

You will be assessed through:

- One observation of instruction by your RCS tutor **plus** the submission of your completed teaching file/record of work (approximately 1000 words in total) – 25%

Assessment Criteria for Assessment 2

LO1 – Demonstrate a critical knowledge and understanding of the principal theories relevant to the teaching and supporting of learning of the instrument/vocal specialism, including the roles and responsibilities of instructors, the ethics of instruction, and engagement with the appropriate professional values and standards.

- Demonstrates a strong and informed critical understanding of learning and teaching within the students' discipline;
- Demonstrates ability to relate and articulate these thoughts in relation to their own developing identity as an instrumental/vocal instructor;
- Demonstrates engagement and understanding of professional standards and ethics required of an instrumental/vocal instructor.

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

- Demonstrates ability to critically reflect on practice and literature in order to inform future learning and teaching approaches.

- Demonstrates awareness of influences on effective instruction.

LO3 – Demonstrate a critical understanding of the principal theories and concepts related to learner development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).

- Demonstrates connection(s) to personal viewpoint and/or placement;
- Utilises a range of current, relevant sources which has been critically analysed in order to provide a sustained, informed view for the role of instructor.

LO5 - Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.

- Consults a range of sources including journals and official current publications;
- Examines opposing views in depth;
- Identifies key influences and attempts to link sources to personal and professional learning.

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x
LO4	x	
LO5	x	x

Feedback

Written feedback will be provided on the following activities:

- Essay
- The observed lessons
- Your written response to your observed lessons

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

Recommended Resources

- Bartlett, S. and Burton, D. (2016) *Introduction to Education Studies*. London: Sage.
- Bell, J. and Waters, S. (2018) *Doing your research project: a guide for first-time researchers*. London: Open University Press.
- Bryce, T., and Humes, W., (2018) *Scottish Education: Fifth Edition*. Edinburgh: Edinburgh University Press.
- Cohen, L., Manion, L., and Morrison, K. (2017) *Research Methods in Education*. London: Routledge.
- Kyriacou, C. (2014) *Essential Teaching Skills*. Oxford: Oxford University Press.
- Pollard, A., Anderson, J. Maddock, M., Swaffield, S., Warin, J. and Warwick, P. (2008) *Reflective Teaching: Evidence-informed professional practice*. 3rd edn, Continuum International Publishing Group, London.

Other Relevant Details

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

Next Steps

PGDE (Music), other additional career-long professional learning opportunities

6.10 Piano for Dance

Module Title	Principal Study Piano for Dance 1 (PSPFD1)		
Module Co-ordinator	Head of Keyboard		
Module Content	<p>The role of the Principal Study lessons will be to help and guide you in developing a firm, but flexible and open minded repertoire of technical, musical and performance skills that may be used in the service of dance accompaniment. These skills will empower you to face and find solutions to any challenge you might come across as a professional pianist for dance. A substantial part of your learning will be focussed on developing the ability to hear and tackle problems, and finding the means whereby you might get nearer to solutions.</p>		
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Piano for Dance 1		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in the core area of accompaniment for dance • Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems in dance accompaniment. • Develop musical versatility and adaptability in playing for class and thoroughly familiarise you with the ethos and practices of a professional ballet company 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show technical and expressive mastery in accompaniment for dance		
LO2	Employ a range of knowledge and understanding in-and-through the process of dance accompaniment		
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 25% + 25% 		

The requirements for Performance B are detailed in the Assessment Specifications.

Assessment 2, Type and Weighting

You will be assessed through:

- Performance A 50% + Pass/Fail

The requirements for Performance A are detailed in the Assessment Specifications.

Assessment Criteria for Assessments 1 and 2

Assessors will look for:

LO1 – Demonstrate technical and expressive mastery in accompaniment for dance

- knowledge of ballet/dance repertoire
- adaptability in relation to (class) teacher instructions
- sensitivity, self-critical awareness, perception and responsiveness as a musician playing for dancers

LO2 – Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in-and-through dance accompaniment

- ability to improvise in a range of musical styles appropriate to the class being accompanied
- a knowledge of ballet nomenclature
- an understanding of the ballet/dance repertoire in performance, with sensitivity to the priorities and needs of dancers and teachers

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Piano for Dance 2 (SSPFD2).

Next Steps

Module Title	Supporting Studies Piano for Dance 1 30 Credits (SSPFD1-30)		
Module Co-ordinator	Head of Keyboard		
Module Content	<p>This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. These may include improvisation, keyboard repertoire, observation of professional and touring ballet performances, seminars, and other supporting studies activities offered by the keyboard department. The module incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.</p>		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Piano for Dance 1		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Consolidate a range of skills that support your studies in dance accompaniment • Give space in the curriculum to learn from participation in and observation of a range of artistic activities, both internally and externally • Consolidate professional attitudes and skills of liaison, cooperation and collaboration. • Provide a platform for experiences, insights and opportunities leading to engagement with the professional practice of a ballet company 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail <p>Feedback relating to all supporting studies activities will be given to students, along with indicative grades, which will be recorded on the Student Contract.</p>		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- knowledge of ballet/dance repertoire
- adaptability in relation to (class) teacher instructions
- sensitivity, self-critical awareness, perception and responsiveness as a musician playing for dancers

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Piano for Dance 1 (PSPFD1).

Next Steps

SSPFD2

Module Title	Supporting Studies Piano for Dance 1 20 Credits (SSPFD1-20)
Module Content	

This module duplicates SSPFD1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Piano for Dance 1 10 Credits (SSPFD1-10)
Module Content This module duplicates SSPFD1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Piano for Dance 2 (PSPFD2)		
Module Co-ordinator	Head of Keyboard		
Module Content			
<p>The role of the Principal Study lessons will be to help and guide in developing a firm, but flexible and open minded repertoire of technical, musical and performance skills that may be used in the service of dance accompaniment. These skills will empower you to face and find solutions to any challenge you might come across as a professional pianist for dance. A substantial part of your learning will be focussed on developing an ability to interact with the ballet class and teacher, and to observe and spontaneously respond to the unfolding challenges of the accompaniment of company class and rehearsal.</p> <p>In this module, you will gradually be integrated into the main company at Scottish Ballet, attending classes, playing for classes, being conducted and playing for rehearsals. Ongoing mentoring will also be available from the ballet staff and music staff.</p>			
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Piano for Dance 1		
Co-requisites	Supporting Studies Piano for Dance 2		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised/taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in the core area of accompaniment for dance • Develop a mature and individual musical personality and provide opportunities for its projection in-and-through the accompaniment of dance • Consolidate a knowledge base that supports understanding and facilitates the solving of complex musical problems in dance accompaniment. • Develop musical versatility and adaptability in a range of rehearsal and performance contexts, and thoroughly to familiarise the student with the practices and ethos of a professional ballet company 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in accompaniment for dance		

LO2	Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in-and-through dance accompaniment										
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 25% + 25% <p>The requirements for Performance B are detailed in the Assessment Specifications.</p>											
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 40% + 10% <p>The requirements for Performance A are detailed in the Assessment Specifications.</p>											
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate advanced technical and expressive mastery in accompaniment for dance</p> <ul style="list-style-type: none"> • deep knowledge of a body of ballet/dance repertoire • adaptability and imagination in relation to (class) teacher instructions • sensitivity, self-critical awareness, perception and responsiveness as a musician playing for dancers • an individuality of approach that demonstrates thorough understanding of professional role of the pianist for dance <p>LO2 – Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in-and-through dance accompaniment</p> <ul style="list-style-type: none"> • ability to improvise fluently and in a range of musical styles appropriate to the class being accompanied • a knowledge of ballet nomenclature • an understanding of the ballet/dance repertoire in performance, with sensitivity to the priorities and needs of dancers and teachers 											
<p>Alignment of Assessment and Learning Outcomes</p> <table border="1" data-bbox="185 1375 746 1491"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</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> </tbody> </table>				Assessment 1	Assessment 2	LO1	x	x	LO2	x	x
	Assessment 1	Assessment 2									
LO1	x	x									
LO2	x	x									
<p>Feedback You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.</p>											
<p>Recommended Resources</p>											
<p>Other Relevant Details This module is supported by the package of skills and experience described within Supporting Studies Piano for Dance 2 (SSPFD2).</p>											
<p>Next Steps</p>											

Module Title	Supporting Studies Piano for Dance 2 30 Credits (SSPFD2-30)		
Module Co-ordinator	Head of Keyboard		
Module Content	This module will give you the opportunity to take part in a range of negotiated activities in support both of your Principal Study and of your development as an emerging professional. These may include improvisation, keyboard repertoire, observation of professional and touring ballet performances, seminars, and other supporting studies activities offered by the keyboard department.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Piano for Dance 1		
Co-requisites	Principal Study Piano for Dance 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to all supporting studies activities will be given to students, along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- effective repertoire choices
- understanding of programme structure and order
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- deep knowledge of a body of ballet/dance repertoire
- adaptability and imagination in relation to (class) teacher instructions
- sensitivity, self-critical awareness, perception and responsiveness as a musician playing for dancers
- an individuality of approach that demonstrates thorough understanding of professional role of the pianist for dance

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Piano for Dance 1 (SSPFD1).

Next Steps

Module Title	Supporting Studies Piano for Dance 2 20 Credits (SSPFD2-20)
Module Content This module duplicates SSPFD2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Piano for Dance 2 10 Credits (SSPFD2-10)
Module Content This module duplicates SSPFD2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.11 Repetiteur

Module Title	Principal Study Repetiteur 1 (PSR1)		
Module Co-ordinator	Head of Opera		
Module Content	<p>The Principal Study module is the primary focus of your individual development as a repetiteur. The central elements of this module are your one-to-one lessons with a specialist tutor and mentored participation in rehearsals and performances, with a particular emphasis on nurturing the skills associated with vocal coaching. You will be assessed in a minimum of two performances plus an examination on prepared excerpts, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.</p>		
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Repetiteur 1		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	27		
Supervised/taught group activity	207-347		
Independent Study	580–670		
Total Notional Student Effort	800		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster mastery in the disciplines required of a repetiteur • Develop a growing knowledge base that supports understanding and facilitates the solving of complex problems experienced by a repetiteur: these skills should begin to fulfil the expectations of the profession • Develop musical versatility and adaptability in a range of collaborative contexts within the Opera School and thoroughly to familiarise you with the practices and ethos of a professional opera company • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning, leading to informed performance at professional level. 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate technical and expressive mastery as a repetiteur		
LO2	Demonstrate control of sound, textures and balance within varied contexts		

LO3	Employ a range of knowledge and understanding in-and-through the process of making music													
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B 25% + 25% <p>The requirements for Performance B are detailed in the Assessment Specifications.</p>														
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A 50% <p>The requirements for Performance A are detailed in the Assessment Specifications.</p>														
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery as a repetiteur</p> <ul style="list-style-type: none"> • secure rhythmic foundation and sense of tempo • musical perception and projection • ability to shape a musical structure • a secure piano technique • expressive detail and textual accuracy • understanding of drama in the text and the music • sense of pace and theatre • ability to follow a conductor <p>LO2 – Demonstrate control of sound, textures and balance within varied contexts</p> <ul style="list-style-type: none"> • understanding of texture and style • understanding of the orchestral score • ability to replicate orchestral colour and scale on the keyboard • technical control and freedom in order to achieve musical intent <p>LO3 – Employ a range of knowledge and understanding in-and-through the process of making music</p> <ul style="list-style-type: none"> • imagination in interpretation • understanding of structure, form and genre • ability to project ideas • understanding of style 														
<p>Alignment of Assessment and Learning Outcomes</p> <table border="1" data-bbox="183 1615 746 1765"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</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>x</td> <td>x</td> </tr> </tbody> </table>				Assessment 1	Assessment 2	LO1	x	x	LO2	x	x	LO3	x	x
	Assessment 1	Assessment 2												
LO1	x	x												
LO2	x	x												
LO3	x	x												
<p>Feedback You will receive immediate verbal feedback in the course of your one-to-one lessons and mentored participation in rehearsals and performances. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments.</p>														
<p>Recommended Resources</p>														

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Repetiteur 1 (SSR1).

Next Steps

PSR2, NS

Module Title	Supporting Studies Repetiteur 1 30 Credits (SSR1-30)		
Module Co-ordinator	Head of Opera		
Module Content			
This module will give you the opportunity to take part in a range of negotiated activities in support of your development as a repetiteur. The emphasis is on working with your peers in a variety of collaborative contexts. The range of activities may include vocal production, conducting, and continuo playing, as well as the experience of accompanying vocal lessons in a range of contexts. The module also incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.			
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Repetiteur 1		
Anti-requisites	None		
Maximum number of students	12	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims			
This module is designed to:			
<ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional opera company 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	In a number of contexts, demonstrate ownership of the design and shape of your studies		
LO3	Show technical and expressive mastery within supporting studies activities		
Assessment 1, Type and Weighting			
You will be assessed through:			
<ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail 			
Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.			

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- an understanding of the expectations of and pressures on a repetiteur within the profession
- informed and creative engagement with a range of study pathways

LO3 – Show technical and expressive mastery within supporting studies activities

- secure rhythmic foundation and sense of tempo
- musical perception and projection
- ability to shape a musical structure
- a secure piano technique
- expressive detail and textual accuracy
- understanding of drama in the text and the music
- sense of pace and theatre
- ability to follow a conductor

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Repetiteur 1 (SSR1).

Next Steps

SSR2

Module Title	Supporting Studies Repetiteur 1 20 Credits (SSR1-20)
Module Content This module duplicates SSR1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Opera, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Repetiteur 1 10 Credits (SSR1-10)
Module Content This module duplicates SSR1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Opera, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Repetiteur 2 (PSR2)		
Module Co-ordinator	Head of Opera		
Module Content	This module builds upon the work of Stage 1 of the programme, allowing you to further extend and deepen your work as a repetiteur. You will continue to draw on both one-to-one lessons with your tutor and mentored participation in rehearsals and productions. You will be assessed in a minimum of two performances plus a mock audition, giving you the opportunity to demonstrate the learning outcomes of the module across a range of contexts and repertoires.		
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Principal Study Repetiteur 1		
Co-requisites	Supporting Studies Repetiteur 2		
Anti-requisites	None		
Maximum number of students	4	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	27		
Supervised/taught group activity	207-347		
Independent Study	680-770		
Total Notional Student Effort	900		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Demonstrate advanced technical and expressive mastery in all disciplines required by a repetiteur • Establish a comprehensive skill base that informs full understanding of the role of a repetiteur: that understanding should fulfil the expectations of the profession • Consolidate musical versatility and adaptability in a wide range of collaborative contexts and familiarise the student thoroughly with the practices and ethos of a professional opera company • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong learning, leading to informed performance at professional level 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery as a repetiteur		
LO2	Demonstrate refined control of sound, textures and balance within varied contexts		
LO3	Employ critical thinking in-and-through the process of making music		

Assessment 1, Type and Weighting

You will be assessed through:

- Performance B 25% + 25%

The requirements for Performance B are detailed in the Assessment Specifications.

Assessment 2, Type and Weighting

You will be assessed through:

- Performance A 50%

The requirements for Performance A are detailed in the Assessment Specifications.

Assessment Criteria for Assessments 1 and 2

Assessors will look for:

LO1 – Demonstrate advanced technical and expressive mastery as a repetiteur

- secure rhythmic foundation and sense of tempo
- musical perception and projection
- ability to shape a musical structure
- a secure piano technique
- expressive detail and textual accuracy
- understanding of singing
- phrasing with understanding of breathing
- working knowledge of principal operatic languages (French, Italian, German, English)
- understanding of drama in the text and the music
- sense of pace and theatre
- ability to follow a conductor

LO2 – Demonstrate refined control of sound, textures and balance within varied contexts

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

LO3 – Employ critical thinking in-and-through the process of making music

- imagination in interpretation
- understanding of structure, form and genre
- knowledge of operatic repertoire, its content and context
- ability to project ideas
- understanding of style

Assessment 3, Type and Weighting

You will be assessed through:

- Observation of Working Practice – Pass/Fail

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

Assessment Criteria for Assessment 3

Assessors will look for:

LO2 – Demonstrate refined control of sound, textures and balance within varied contexts

- understanding of texture and style
- understanding of the orchestral score
- ability to replicate orchestral colour and scale on the keyboard

- technical control and freedom in order to achieve musical intent

LO3 – Employ critical thinking in-and-through the process of making music

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

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2	Assessment 3
LO1	x	x	
LO2	x	x	x
LO3			x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons and mentored participation in rehearsals and productions. You will be given written feedback by your tutor twice a year, which will be recorded as part of your Supporting Studies profile. You will receive timely written feedback on each of your Performance A and B assessments including a conductor's report on at least one of the B assessments.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Repetiteur 2 (SSR2).

Next Steps

Module Title	Supporting Studies Repetiteur 2 30 Credits (SSR2-30)		
Module Co-ordinator	Head of Opera		
Module Content	This module builds on the work of Stage 1 of the programme, giving you the opportunity to take part in a range of focused activities that will support your development as an emerging professional, including audition preparation, vocal language coaching, acting and stagecraft and physical movement.		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Repetiteur 1		
Co-requisites	Principal Study Repetiteur 2		
Anti-requisites	None		
Maximum number of students	12	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Provide a wide range of experiences, insights and opportunities that familiarise you with the practices and ethos of a professional musician 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	In a wide range of contexts, demonstrate ownership of the design and shape of your studies		
LO3	In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.		

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- an understanding of the shared responsibilities of supporting and leading
- appropriate levels of focus
- discipline and reliability
- openness and sensitivity
- an ability to assimilate advice and criticism

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

- effective preparation, organisation, and time-management
- a knowledge of the repertoire, its content and context
- an understanding of the expectations of and pressures on a repetiteur within the profession
- informed and creative engagement with a range of study pathways

LO3 – In a wide range of contexts, demonstrate advanced technical and expressive mastery in your supporting studies activities

- secure rhythmic foundation and sense of tempo
- musical perception and projection
- ability to shape a musical structure
- a secure piano technique
- expressive detail and textual accuracy
- understanding of singing
- phrasing with understanding of breathing
- working knowledge of principal operatic languages
- understanding of use of language in different styles and periods
- understanding of drama in the text and the music
- sense of pace and theatre
- ability to follow a conductor

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Opera 2 (SSO2).

Next Steps

Module Title	Supporting Studies Repetiteur 2 20 Credits (SSR2-20)
Module Content	This module duplicates SSR2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Opera, and recorded on the Student Contract.
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Repetiteur 2 10 Credits (SSR2-10)
Module Content	This module duplicates SSR2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Opera, and recorded on the Student Contract.
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

6.12 Traditional Music

Module Title	Principal Study Traditional Music 1 (PSTM1)		
Module Co-ordinator	Head of Traditional Music		
Module Content			
<p>The Principal Study is focused primarily on your individual development as a musician. The central plank of learning and teaching in this module is the one-to-one lesson with an expert tutor. The role of the lessons will be to help and guide in developing a firm but flexible and open-minded repertoire of technical, musical and performance skills, stemming from and interpreting anew Scottish (or related) traditional music through your unique idiomatic voice. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning.</p> <p>There are two principal areas within PSTM1 on which you can focus depending on your goals and discipline: solo performance or collaborative performance (group work or band), though in practice many students choose to explore a mixture of the two as this often reflects the profession. In PSTM1, you will decide in negotiation with your Principal Study tutor and the Head of Traditional Music (or Head of Piping Studies) to concentrate on one or both of these areas, with the freedom to develop your knowledge and skills through live performance, studio recorded performance and/or the composition of new traditional-idiom works.</p>			
Level	11		
Credit Rating	80 SCQF Credits / 40 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Traditional Music 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised / taught group activity	0–90		
Independent Study	760–670		
Total Notional Student Effort	800		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster technical and expressive mastery in the specialist area within Scottish (or related) traditional music. • Develop a mature musical personality vis-à-vis Scottish traditional idioms and practices, and provide opportunities for its projection in-and-through such practices. • Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems. 			

<ul style="list-style-type: none"> • Enable you to acquire the skills to pursue and sustain fulfilling, lifelong interpretation of Scottish (or related) traditional music, leading to informed performance at a professional level. 	
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate technical and expressive mastery in your principal study
LO2	Project a mature musical personality in-and-through your principal study
LO3	Employ a range of knowledge and understanding in-and-through the process of making music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B (50%) <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A (50%) <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate technical and expressive mastery in your principal study</p> <ul style="list-style-type: none"> • musicality in relation to technique (technical freedom and mastery to realise musical intent) • expressive qualities vis-à-vis style and repertoire • agility and rhythmic fluency • range and quality of production / projection of sound / tone / timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • accuracy (technical and textual) • pronunciation/scansion/diction/breathing (Gaelic or Scots Song) <p>LO2 – Project a mature musical personality in-and-through your principal study</p> <ul style="list-style-type: none"> • projection and clarity of a unique idiomatic voice • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • ability to communicate maturely and fluently in live contexts • give and take in ensemble partnerships <p>LO3 – Employ a range of knowledge and understanding in-and-through the process of making music</p> <ul style="list-style-type: none"> • quality and projection of artistic vision • articulation of structure and form • understanding of genre, style and idiom 	

- appropriate structure and order of programme
- informed programme choices
- knowledge of the repertoire
- contribution to audience experience

In relation to Studio Recording Projects (Performance Biv):

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for choice of repertoire, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

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

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Traditional Music 1 (SSTM1).

Next Steps

PSTM2, NS

Module Title	Supporting Studies Traditional Music 1 30 Credits (SSTM1-30)		
Module Co-ordinator	Head of Traditional Music		
Module Content	<p>This module engages the student in a range of activities and learning experiences, both practical and contextual; some of which are exclusive to MA/MMus Traditional Music students and some shared with undergraduate students for the sake of holistic peer learning. Regular weekly studies include performance classes, workshops on technique and healthy practice, classes on Scottish traditional repertoire and style, folk ensemble classes leading to public performances, and participation in professional skills seminars, masterclasses and visiting artist workshops. A range of multi-genre postgraduate seminars and a wider range of optional studies to suit the individual are also available to individualise your curriculum. Student choices will be negotiated and agreed through the Student Contract.</p>		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Principal Study Traditional Music 1		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Develop of a range of skills that support your Principal Study • Give space in the curriculum to learn from participation in a range of artistic activities, both internally and externally • Foster professional attitudes and skills of liaison, cooperation and collaboration • Show a wider context for an informed and insightful interpretation and presentation of Scottish traditional music • Provide a platform for experiences and opportunities which can lead toward engagement with the traditional music industry 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively with professionals and peers		
LO2	Use a range of studies and experiences to support the development of a mature musical personality vis-à-vis Scottish traditional idioms and practices relevant to your Principal Study		
LO3	Use a range of studies and experiences to support technical and expressive mastery in your Principal Study		

Assessment 1, Type and Weighting

You will be assessed through:

- Observation of Working Practice 100% – Pass/Fail

Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.

Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.

Assessment Criteria for Assessment 1

Assessors will look for:

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

- maintenance of a professional standard of attendance and timekeeping
- active and generous collaboration with professionals and peers
- maintenance of appropriate levels of focus
- an understanding of the shared responsibilities of supporting and leading
- evidence of imaginative command and balance of texture within creative situations

LO2 – Use a range of studies and experiences to support the development of a mature musical personality vis-à-vis Scottish traditional idioms and practices relevant to your Principal Study

- performances which can challenge both the artist and audience
- a command of stage presence
- musicality in relation to technique (technical freedom and mastery to realise musical intent)
- evidence of maturity through choice of repertoire
- articulation of a rationale for interpretative decisions

LO3 – Use a range of studies and experiences to support technical and expressive mastery in your Principal Study

- range and quality of sound production and projection
- ability to work effectively and creatively in an ensemble
- a committed, communicative and engaging response to the music
- understanding of melodic shaping and rhythmic underpinning of line and texture
- demonstration of improvisation within performance
- imaginative use of subject materials
- understanding of the use of voice and instruments

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x
LO4	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Traditional Music 1 (SSTM1).

Next Steps

SSTM2

Module Title	Supporting Studies Traditional Music 1 20 Credits (SSP1-20)
Module Content	This module duplicates SSTM1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Traditional Music 1 10 Credits (SSP1-10)
Module Content	This module duplicates SSTM1-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50
Independent Study	50
Total Notional Student Effort	100

Module Title	Principal Study Traditional Music 2 (PSTM2)		
Module Co-ordinator	Head of Traditional Music		
Module Content	<p>The principal areas within PSTM1 on which you focused depending on your goals and discipline – solo performance, collaborative performance or a mixture of the two – continue in PSTM2, with the addition of the requirement to undertake a substantial, self-defined specialist area of practice-based research in the form of an Independent Project. This project culminates in live performance supported by written critical commentary, demonstrating clear synthesis of different kinds of knowledge in-and-through practice.</p> <p>In PSTM2, you will decide in negotiation with your Principal Study tutor and the Head of Traditional Music the theme of your Independent Project and will receive supervision as it progresses. You will retain the freedom to choose to develop your knowledge and skills through live performance, studio recorded performance and the composition and/or arrangement of new traditional-idiom works.</p>		
Level	11		
Credit Rating	90 SCQF Credits / 45 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	Supporting Studies Traditional Music 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
1:1 Lessons	40.5		
Supervised / taught group activity	0–90		
Independent Study	860–770		
Total Notional Student Effort	900		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Foster advanced technical and expressive mastery in the specialist area within Scottish (or related) traditional music • Develop a mature and individual musical personality and provide opportunities for its projection in-and-through practice • Expand a knowledge base that supports understanding and facilitates the solving of complex musical problems in Scottish traditional music • Consolidate the skills to sustain fulfilling, lifelong interpretation of Scottish (or related) traditional music, leading to informed performance at a professional level and potentially leading to further higher degrees and research 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Show advanced technical and expressive mastery in your Principal Study		

LO2	Project a mature and individual musical personality in-and-through your Principal Study
LO3	Employ critical and contextual thinking in synthesis with performance to demonstrate the deepening of your practice
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance B (30%) <p>The choices available for Performance B are detailed in the Assessment Specifications.</p>	
<p>Assessment 2, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Performance A (70%) <p>The choices available for Performance A are detailed in the Assessment Specifications.</p>	
<p>Assessment Criteria for Assessments 1 and 2 Assessors will look for:</p> <p>LO1 – Demonstrate advanced technical and expressive mastery in your principal study</p> <ul style="list-style-type: none"> • musicality in relation to technique (technical freedom and mastery to realise musical intent) • expressive qualities vis-à-vis style and repertoire • agility and rhythmic fluency • range and quality of production / projection of sound / tone / timbre • exploitation of the capabilities of the instrument • melodic shaping, line and texture • dynamic range and shaping • accuracy (technical and textual) • pronunciation/scansion/diction/breathing (Gaelic or Scots Song) <p>LO2 – Project a mature and individual musical personality in-and-through your Principal Study</p> <ul style="list-style-type: none"> • projection and clarity of a unique idiomatic voice • committed, communicative and engaging response to the music • performances which can challenge both the artist and audience • creativity in performance • ability to communicate maturely and fluently in live contexts • give and take in ensemble partnerships • in the creation of new work: <ul style="list-style-type: none"> ○ work rooted in engagement with and awareness of trad/folk forms and structures ○ clear understanding of style, idiom, colour and balance ○ effective and imaginative use of materials ○ willingness to experiment <p>LO3 – Employ critical and contextual thinking in synthesis with performance to demonstrate the deepening of your practice</p> <ul style="list-style-type: none"> • quality and projection of artistic vision • depth of research, reflection and scholarship • ability to evaluate current ideas and issues within your area of specialism • understanding of genre, style and idiom • informed programme choices • knowledge of the repertoire 	

- contribution to audience experience

In relation to Studio Recording Projects (Performance Biv):

- an informed and considered choice of recorded sound quality appropriate to the repertoire
- an informed and considered choice of editing points appropriate to the recording
- ownership of and engagement in all aspects of process
- rationale for repertoire and interpretation, sound quality and edit points
- an understanding of context with reference to other recordings

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	x	x
LO2	x	x
LO3	x	x

Feedback

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

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Supporting Studies Traditional Music 2 (SSTM2).

Next Steps

Module Title	Supporting Studies Traditional Music 2 30 Credits (SSTM2-30)		
Module Co-ordinator	Head of Traditional Music		
Module Content	<p>This module engages the student in a range of activities and learning experiences, both practical and contextual; some of which are exclusive to MA/MMus Traditional Music students and some shared with undergraduate students for the sake of holistic peer learning. Regular weekly studies include performance classes, workshops on technique and healthy practice, classes on Scottish traditional repertoire and style, folk ensemble classes leading to public performances, and participation in professional skills seminars, masterclasses and visiting artist workshops. A range of multi-genre postgraduate seminars and a wider range of optional studies to suit the individual are also available to individualise your curriculum. Student choices will be negotiated and agreed through the Student Contract.</p>		
Level	11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Supporting Studies Traditional Music 1		
Co-requisites	Principal Study Traditional Music 2		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervised/Taught Group Activity	150		
Independent Study	150		
Total Notional Student Effort	300		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Refine a range of skills, knowledge and understanding that supports your Principal Study • Enable you to promote and participate in a range of artistic activities both internally and externally • Consolidate professional attitudes and skills of liaison, cooperation and collaboration • Offer a wider context for an informed and insightful interpretation and presentation of Scottish traditional music • Provide a platform for experiences and opportunities leading toward effective engagement with the traditional music industry 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers		
LO2	Use a range of studies and experiences to support the development of a mature and individual musical personality vis-à-vis Scottish traditional idioms and practices relevant to the student's Principal Study		

LO3	Use a range of studies and experiences to support advanced technical and expressive mastery in their Principal Study
LO4	Synthesise a range of supporting studies and experiences to evaluate critically ideas and issues within their specialist area of performance and throughout the wider context of traditional Scottish music
<p>Assessment 1, Type and Weighting You will be assessed through:</p> <ul style="list-style-type: none"> • Observation of Working Practice 100% – Pass/Fail <p>Feedback relating to supporting studies activities will be given to students along with indicative grades, which will be recorded on the Student Contract.</p> <p>Prior to the exam board, the indicative grades – and, where necessary, the feedback itself – will be scrutinised by an internal examination board chaired by the Director of Music, leading to an overall module result of Pass or Fail.</p>	
<p>Assessment Criteria for Assessment 1 Assessors will look for:</p> <p>LO1 – Demonstrate professional attitudes and the ability to engage effectively and creatively with professionals and peers</p> <ul style="list-style-type: none"> • maintenance of a professional standard of attendance and timekeeping • active and generous collaboration with professionals and peers • maintenance of appropriate levels of focus • an understanding of the shared responsibilities of supporting and leading • evidence of imaginative command and balance of texture within creative situations <p>LO2 – Use a range of studies and experiences to support the development of a mature and individual musical personality vis-à-vis Scottish traditional idioms and practices relevant to the student's Principal Study</p> <ul style="list-style-type: none"> • performances which can challenge both the artist and audience • a command of stage presence • musicality in relation to technique (technical freedom and mastery to realise musical intent) • evidence of maturity through choice of repertoire • articulation of a rationale for interpretative decisions <p>LO3 – Use a range of studies and experiences to support advanced technical and expressive mastery in their Principal Study</p> <ul style="list-style-type: none"> • range and quality of sound production and projection • ability to work effectively and creatively in an ensemble • a committed, communicative and engaging response to the music • understanding of melodic shaping and rhythmic underpinning of line and texture • demonstration of improvisation within performance • imaginative use of subject materials • understanding of the use of voice and instruments <p>LO4 – Synthesise a range of supporting studies and experiences to evaluate critically ideas and issues within their specialist area of performance and throughout the wider context of traditional Scottish music</p>	

- demonstration of an awareness of the development of their own individual style and technique
- evidence of a knowledge and understanding of how the student's individual approach has resonance within the wider context of style
- demonstration of an ability to analyse their craft and the craft of others
- evidence of an understanding of the wider social and philosophical context of their art

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x
LO3	x
LO4	x

Feedback

Written feedback and indicative grades will be attached to the module profile on the Student Contract.

Recommended Resources

Other Relevant Details

This module is supported by the package of skills and experience described within Principal Study Traditional Music 2 (SSTM2).

Next Steps

SSTM2

Module Title	Supporting Studies Traditional Music 2 20 Credits (SSP1-20)
Module Content This module duplicates SSTM2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	20 SCQF Credits / 10 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	100
Independent Study	100
Total Notional Student Effort	200

Module Title	Supporting Studies Traditional Music 2 10 Credits (SSP1-10)
Module Content This module duplicates SSTM2-30 at a lower credit value, and is in all other respects identical. An appropriate level of activity will be negotiated and agreed with the Head of Department, and recorded on the Student Contract.	
Credit Rating	10 SCQF Credits / 5 ECTS credits
Learning Modes	Indicative Total (hours)
Supervised/Taught Group Activity	50

Independent Study	50
Total Notional Student Effort	100

6.13 Generic Modules

Module Title	Practice Research (PR)		
Module Co-ordinator	Head of Programme		
Module Content	<p>In this module you will be exposed to research methodologies that have as their starting point the process of making music. You will select an aspect of your musical work to serve as the focus for the module, and produce a short proposal outlining both your research questions and the approach you wish to take in exploring them. Over the course of your studies, with the support of a supervisor, you will assemble a portfolio of documentation and reflective writing that interrogates a self-chosen research focus and communicates your findings.</p>		
Level	11		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Entry to course		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	100	Minimum number of students	16
Learning Modes	Indicative Total (hours)		
Seminars	2		
Tutorials	1		
Independent Study	97		
Total Notional Student Effort	100		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> reinforce your professional preparation by fostering the fundamental skills and capacities that are part of the research attitude develop and enhance the skills of reflection and critical thinking refine the ability to set questions offer the opportunity to work systematically on a self-selected research project and communicate your results of research through contextualised documentation of your practice 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Articulate a critical stance with respect to a documented aspect of your practice		
LO2	Demonstrate a range of skills associated with deepening your practice, including communication, research, reflection and scholarship		
Assessment 1, Type and Weighting	You will be assessed through:		

- Portfolio 100% – Pass/Fail

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

Assessment Criteria for Assessment 1

Assessors will look for:

- clarity and depth of critical thinking
- a scholarly approach to reflection and documentation
- effective communication

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x

Feedback

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

Recommended Resources

Borgdorff, Henk. 2007 *The Debate on Research in the Arts, Focus on Artistic Research and Development, no. 02*, Bergen: Bergen National Academy of the Arts.

Emmerson, S. & Turner, A., 2006 *Around a rondo: behind the performance; Preparing Mozart's Rondo in A minor, K.511 for performance on fortepiano*, Queensland Conservatorium Research Centre, Griffith University.

Schon, Donald A. 1983 *The Reflective Practitioner: how professionals think in action*, Basic Books.

Cowdery, James R., ed. 2023. *How to Write about Music: The RILM Manual of Style*. Third edition. New York: Répertoire International de Littérature Musicale.

Other Relevant Details

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

Next Steps

PhD, DPerf

Module Title	Negotiated Study (NS)		
Module Co-ordinator	Head of Department		
Module Content			
<p>In this module, you will undertake a largely independent project, focussed on your Principal Study. This project will be negotiated and agreed with your Head of Department, the Head of Programme and, if appropriate, a specialist supervisor. The proposed work must be capable of meeting at least two of the learning outcomes given below, as well as being practicable given the timescale and resources available. Three examples are offered as suggestions, although many other possibilities exist:</p> <ul style="list-style-type: none"> • Performance (LO 1,2) • Documentation of a creative collaboration (LO 2,3,5) • Research project (LO 4,5) 			
Level	11		
Credit Rating	60 SCQF Credits / 30 ECTS credits		
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Completion of Stage 1		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	Unlimited	Minimum number of students	1
Learning Modes	Indicative Total (hours)		
Supervision	6		
Independent Study	594		
Total Notional Student Effort	600		
Module Aims			
<p>This module is designed to:</p> <ul style="list-style-type: none"> • Provide a locus for independent work in your Principal Study • Encourage creativity and collaboration • Give scope for ownership of the design and shape of your studies • Consolidate the skills needed to pursue a professional performing career and/or further study 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate technical and expressive mastery in your Principal Study		
LO2	Project a mature musical personality in-and-through your practice		
LO3	Show creativity, curiosity and autonomy within self-determined areas of specialism		
LO4	Critically evaluate current ideas, debates and issues within your chosen field		

LO5	Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship
Assessment 1, Type and Weighting	
<ul style="list-style-type: none"> Negotiated Assessment 100% 	
<p>The nature and timing of the assessment will be negotiated alongside the proposed project, with regard to the chosen learning outcomes. In the case of projects which are assessed through a performance, this will typically be of approximately the same length and scope as for PSP1 Performance A, but with a much greater degree of independence in its preparation. In the case of written projects, there is an upper limit of 15,000 words. Projects incorporating multiple elements – for example performance, documentation, research and reflection – should be commensurate with these guidelines, and equivalent to 600 hours of work at level 11.</p>	
Assessment Criteria for Assessment 1	
<p>Assessment criteria will be negotiated according to the nature of the project, the learning outcomes chosen, and your specialism. In the case of LO1 and LO2, these may be drawn from the corresponding criteria in Principal Study 1.</p>	
Assessors will look for:	
LO1 – Demonstrate technical and expressive mastery in your Principal Study	
<ul style="list-style-type: none"> (as for Principal Study 1) 	
LO2 – Project a mature musical personality in-and-through your practice	
<ul style="list-style-type: none"> (as for Principal Study 1) 	
LO3 – Show creativity, curiosity and autonomy within self-determined areas of specialism	
<ul style="list-style-type: none"> rationale for choice of project creativity originality and individuality collaboration understanding of context 	
LO4 – Critically evaluate current ideas, debates and issues within your chosen field	
<ul style="list-style-type: none"> fresh insight understanding of history and context knowledge of repertoire contemporary relevance awareness of panoply and trend 	
LO5 – Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship	
<ul style="list-style-type: none"> depth of reflection effective communication a scholarly approach to documentation robust and well-documented working processes 	

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	(x)
LO2	(x)
LO3	(x)
LO4	(x)
LO5	(x)

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

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons and tutorials. You will receive written feedback on your final assessment.

Recommended Resources

Other Relevant Details

Next Steps

Negotiated Study – Further Guidance on Assessments

The following are offered as illustrative examples of negotiated outcomes for the module. However, *any* practicable project may be proposed that can be shown to meet at least two of the learning outcomes of the module, and is equivalent to 600 hours of work at level 11.

Example 1 – Performance (LO 1,2)

A solo, collaborative or ensemble performance in your Principal Study. The nature of this performance will be negotiated with your supervisor and recorded on the Student Contract, and should be of approximately the same length and scope as for PS1 Performance A. The performance will be public, and assessed internally in the same manner as PS1 Performance B.

LO1 – Demonstrate technical and expressive mastery in your principal study

- (as for Principal Study 1)

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

- (as for Principal Study 1)

Example 2 – Documentation of a creative collaboration (LO 2,3,5)

A collaborative work to which you make a significant creative contribution through your Principal Study. Both the process of creation and the final outcome can and should be documented if possible: this documentation may take any practicable form, including texts, scores, audio, video and artefacts. The submission should be accompanied by a reflective statement contextualising the work in relation to your own *praxis*. The submission will be assessed by two internal assessors, who may also, by negotiation, conduct an oral examination.

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

- (as for Principal Study 1)

LO3 – Show creativity, curiosity and autonomy within self-determined areas of specialism

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

LO5 – Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship

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

Example 3 – Research project (LO 4,5)

A research project in an area related to the Principal Study, presented in the form of a dissertation, to a maximum of 15,000 words. The project should delineate a research question, outline a methodology, and incorporate an appropriate level of scholarly review of work within the field. The project may also incorporate documentation of and reflection upon your own *praxis* in relation to the questions posed. The submission will be assessed by two internal assessors, who may also, by negotiation, conduct an oral examination.

LO4 – Critically evaluate current ideas, debates and issues within your chosen field

- fresh insight

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

LO5 – Demonstrate a range of skills associated with deepening your musical knowledge, including communication, research, reflection and scholarship

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

Module Title	International Collaboration in Contemporary Improvisation : Music		
Module Co-ordinator	Head of Programme		
This course aims to allow students with an advanced level of skill in instrumental/vocal/electronic musical performance to experience a range of approaches to contemporary improvisation, in order to explore and develop their own performing practice in this field.			
Level	9		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	Free Improvisation : Music, or equivalent prior experience of contemporary musical improvisation		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	8	Minimum number of students	3
Learning Modes	Indicative Total (hours)		
Workshops	48		
Independent study	52		
Total Notional Student Effort	100		
Module Aims			
This module is designed to:			
<ul style="list-style-type: none"> • develop fluent improvisation in a range of contemporary idioms • experience a range of international approaches to teaching and learning, and integrate them into your own practice • develop skills of ensemble listening and improvisation • develop creativity in instrumental/vocal/electronic performance 			
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate an ability to improvise fluently in a range of contemporary idioms		
LO2	Synthesise a range of teaching and learning approaches within your own improvising practice		
LO3	Evidence the skill of active listening and collaboration in ensemble performance		
LO4	Show a creative approach to instrumental/vocal/electronic performance		
Assessment 1, Type and Weighting			
You will be assessed through: Observation of working practice during workshop sessions – 80%			
Assessment Criteria for Assessment 1			
Assessors will look for: <ul style="list-style-type: none"> • fluency in improvisation 			

- a generous attitude to ensemble work
- active listening
- creativity in a range of idioms

Assessment 2, Type and Weighting

You will be assessed through:

Performance, during showing at end of final workshop – 20%

Assessment Criteria for Assessment 2

Assessors will look for:

- fluency in improvisation
- a generous attitude to ensemble work
- active listening
- creativity in a range of idioms
- a synthesis of the work of the module into a confident musical personality in improvised performance

Alignment of Assessment and Learning Outcomes

	Assessment 1	Assessment 2
LO1	X	X
LO2		X
LO3	X	X
LO4	X	X

Feedback

- Written feedback for each assessment mode
- Continuous interaction with tutor and peers in classes

Recommended Resources

Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. New York: Da Capo Press, 1993.

Nettl, Bruno, and Melinda Russell, eds. *In the Course of Performance: Studies in the World of Musical Improvisation*. Chicago Studies in Ethnomusicology. Chicago, Ill. London: Univ. of Chicago Press, 1998.

Pett, Anton, and Etienne Rolin. *Anto Pett's Teaching System*. Bressuire: J.M. Fuzeau, 2007.

Stevens, John, and Ollie Crooke. *Search and Reflect: A Music Workshop Handbook*. Edited by Julia Doyle. Twickenham, England: Rockschool, 2007.

Toop, David. *Into the Maelstrom: Music, Improvisation and the Dream of Freedom*. 01 edition. New York, NY: Bloomsbury Academic, 2016.

Other Relevant Details

Partner institutions:

- Eesti Muusika- ja Teatriakadeemia (EMTA)
- Escola Superior de Música de Catalunya (ESMUC)
- Lietuvos muzikos ir teatro akademija (LMTA)
- Royal Conservatoire of Scotland (RCS)

Next Steps

Module Title	Introduction to Opera Directing Intensive (IODI)		
Module Co-ordinator	Mark Hathaway		
<p>The module will begin with a practical investigation of the role of the opera director, which will include an analysis of the process of opera production from the moment the opera director is engaged to the final performance. Students will reflect on their own skill-base and experience to determine how completely they at this point in their learning could fulfil that role. This will in itself enable the teacher to diagnose areas of support and guidance for each learner as the module proceeds. Analysis will be introduced by group discussion, and the undertaking of tasks and further discussion in small groups, paying particular attention to political and historical context, developments in the arts as a whole, source material (eg original novel, play or myth), composition and first performance, style (eg bel canto, opera seria, opera buffa, Music Drama), plot, characters, and previous iconic productions. An Analysis Task will allow students to develop these skills independently.</p> <p>A series of Practical Workshops will introduce students to rehearsal techniques and practical exercises to include movement, improvisation, the sharing of personal experience, and all aspects of workshop based learning. Rehearsal techniques to be explored include: the introductory workshop – ‘getting to know you’, character work and improvisation, text analysis – intention and subtext, getting started in rehearsals, advice on working with performers in a rehearsal situation, and decision making in rehearsals.</p> <p>In the final assessment, the student will prepare a session designed to introduce, investigate, and rehearse a scene from the opera analysed in the Analysis Task.</p> <p>Learning throughout the module is supporting by a structured reflective report that itself forms part of the assessment for the module.</p>			
Level	11		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	None		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	9	Minimum number of students	4
Learning Modes	Indicative Total (hours)		
Workshops	28		
Tutorials	1		
Assessment	2.5		
Independent study	68.5		
Total Notional Student Effort	100		
<p>Module Aims This module is designed to:</p> <ul style="list-style-type: none"> • Enable you to gain an understanding of the skills that are central to fulfilling the role of opera director 			

<ul style="list-style-type: none"> • Introduce you to two aspects of opera directing: analysis and preparation; and rehearsal techniques • give you an opportunity to develop your skills and understanding of rehearsal techniques through practical group work • develop a group dynamic that is supportive and challenging, and in which peer feedback is an essential part of the learning process • place personal development planning at the heart of the module and to underpin that with consistent use of reflective practice, formative assessment and goal setting 			
Learning Outcomes		On successful completion of this module you will be able to:	
LO1		Demonstrate an understanding of the role, skills, and qualities required in an opera director	
LO2		Demonstrate practical skills of analysis and direction that are underpinned by effective research and reflection	
LO3		Collaborate actively and generously in the learning process	
Assessment 1, Type and Weighting You will be assessed through: <ul style="list-style-type: none"> • Presentation 45% 			
Assessment Criteria for Assessment 1 Assessors will look for: <ul style="list-style-type: none"> • Knowledge of and creative insight into the source material • Understanding of the context for and reception history of the source material • Effective and engaging presentation 			
Assessment 2, Type and Weighting You will be assessed through: <ul style="list-style-type: none"> • Practical assessment 45% 			
Assessment Criteria for Assessment 2 Assessors will look for: <ul style="list-style-type: none"> • A creative response to the source material • Clear and effective direction of singers • An imaginative response to the material and the creative moment of rehearsal • Effective working with singers and other colleagues in a creative, collaborative and supportive context 			
Assessment 3, Type and Weighting You will be assessed through: <ul style="list-style-type: none"> • Reflective report 10% 			
Assessment Criteria for Assessment 3 Assessors will look for: <ul style="list-style-type: none"> • Comprehensive understanding of the role of opera director • Insight into the range and depth of skills required in leading an opera production • Understanding of the key personal qualities required to work with the range of artists involved in opera production • A collaborative and generous approach to reflective tasks 			
Alignment of Assessment and Learning Outcomes			
	Assessment 1	Assessment 2	Assessment 3
LO1	x	x	x

LO2	x	x	
LO3			x
Feedback			
You will receive continuous verbal feedback from both peers and module team in the practical workshops. You will receive written feedback on all of the module assessments.			
Recommended Resources			
Other Relevant Details			
This version of the module runs in Intensive Choice Week.			
Next Steps			

Module Title	Research Seminars in the Performing Arts (RSPA)		
Module Co-ordinator	Head of Programme		
Module Content	This module will give you the opportunity to engage with the research community at the Royal Conservatoire, by attending a selection of Exchange talks. You will have the opportunity to debate the content of these talks with your peers and members of the module team, in both face-to-face settings and an online forum. The module will give you an appreciation of contemporary scholarly research in the performing arts, and provide a useful stepping stone towards eventual study at PhD level.		
Level	10		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course		
Pre-requisites	None		
Co-requisites	None		
Anti-requisites	None		
Maximum number of students	30	Minimum number of students	6
Learning Modes	Indicative Total (hours)		
Directed Study – preparation	4		
Seminars – Exchange talks	4		
Seminars – follow-up sessions	4		
Directed Study – online debates & documentation	8		
Independent study	60		
Total Notional Student Effort	100		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Provide a locus for engagement with research in the performing arts • Encourage collaboration, debate, and critical thinking • Give scope for ownership of the design and shape of your studies • Introduce skills needed for further study at postgraduate level 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Demonstrate an appreciation of contemporary academic research in the performing arts		
LO2	Show evidence of the ability to debate current scholarly issues in the performing arts		
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Documentation 100% 		

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

Assessment Criteria for Assessment 1

Assessors will look for:

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

Alignment of Assessment and Learning Outcomes

	Assessment 1
LO1	x
LO2	x

Feedback

You will receive immediate verbal feedback in the course of your one-to-one lessons and tutorials. You will receive written feedback on your final assessment.

Recommended Resources

Other Relevant Details

Next Steps

Masters Research Project Preparation, Masters Research Project

7 Assessment Specifications and Assessment Matrix

7.1 Assessment Specifications

The Assessment Specifications given below relate to the A and B performance assessments for the Principal Study modules.

Accompaniment – PSPA1

Performance A (externally assessed)

Ai Collaborative Performance – a varied programme of collaborative works assessed by a public recital. The overall duration of the programme should be forty minutes. The programme should include a minimum of two different works from a variety of collaborative partnerships, for example: piano/strings, piano/voice, piano/winds, piano/brass. The programme may also include up to 10 minutes of solo piano music. 50%

Performance B (internally assessed)

Bi Sonata Performance – a complete performance of a duo sonata: piano/strings, piano/winds or piano/brass. 50% or 25%

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

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

Biv Performance with Voice – a free choice, varied programme with voice with a duration of 30 minutes. 50% or 25%

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

Bvi Lecture-Recital of 30 (or 60*) minutes on a relevant specialist subject, negotiated and agreed with the HoD 25% (* or 50%)

Bvii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25% or 50%

Accompaniment – PSPA2

Stage 2: any specialist subject taken in Performance A cannot also be taken in Performance B – for example, Aii and Bvi.

Performance A (externally assessed)

Ai Collaborative Performance – a varied programme of collaborative works assessed by a public recital. The overall duration of the programme should be 60 minutes. The programme should include a minimum of two different works from a variety of collaborative partnerships, for example: piano/strings, piano/voice, piano/winds, piano/brass. The performance may also include up to 10 minutes of solo piano music. 50%

Aii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B (internally assessed)

Bi Sonata Performance – a complete performance of a duo sonata: piano/strings, piano/winds or piano/brass. 50% or 25%

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

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

Biv Performance with Voice – a free choice, varied programme with voice with a duration of 30 minutes. 50% or 25%

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

Bvi Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50% or 25%

Bvii Lecture-Recital of 30 (or 60*) minutes on a relevant specialist subject, negotiated and agreed with the HoD 25% (* or 50%)

Bviii The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Chamber Music – PSCM1

Performance A (externally assessed)

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

Performance B (internally assessed)

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

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

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

Biv A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment allows you to audition for a RSNO/BBC/RCS concerto experience when such an opportunity arises. It may be taken in only one of the two stages. 25%

Bv Lecture-Recital of thirty minutes on a relevant specialist subject, related to the work of the ensemble. 25%

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

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

Note

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

Chamber Music – PSCM2

Performance A (externally assessed)

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

Aii Independent Project – a collaborative practice-based project, proposed by the ensemble, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B (internally assessed)

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

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

Biii Lecture-Recital of thirty minutes on a relevant specialist subject, related to the work of the ensemble. 25%

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

Bv A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment allows you to audition for a RSNO/BBC/RCS concerto experience when such an opportunity arises. It may be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work).

Bvi Independent Project – a collaborative practice-based project, proposed by the ensemble, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25%

Bvii The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Notes

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

Composition – PSPCOMP1

Performance A (externally assessed)

Ai Portfolio – a substantial portfolio of compositions, normally 30-60 minutes in duration, negotiated with the specialist teacher and agreed through the Student Contract.

Submission Details

Folio Content

- Electronic or electroacoustic works may be submitted as part of the portfolio.
- Works for stage/screen may be submitted, providing appropriate documentation is included (e.g. audio-visual recordings).
- Multimedia, other interdisciplinary, and conceptual works may be submitted (again, with appropriate documentation) as long as their artistic content is not assessed elsewhere on the programme.

Submission format

- An electronic copy of the portfolio (PDFs, recordings and where appropriate, audio/video weblinks) should be submitted to Moodle; all weblinks **must** be easily accessible for examiners and standard platforms should be utilised if required (e.g. YouTube, Vimeo, Soundcloud etc.).
- All submissions are expected to be submitted electronically (e.g. there is no requirement to produce a physical score). The candidate's name/work should be clearly listed on all uploaded recordings (e.g. ComposerName_NameOfWork.wav), and be made available to download.
- Any physical scores submitted should be bound and presented in a clear and legible format.
- A contents page, and short, contextual commentary (or programme notes) should accompany the submission.

Formative submission

An optional mid-term submission of one complete work (or near-complete work) may be made on **Friday 15th 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).

Composition – PSCOMP2

Performance A (externally assessed)

Ai Portfolio and Viva Voce – a substantial portfolio of compositions, negotiated with the specialist teacher and agreed through the Student Contract (90%) supported by a Viva Voce (10%).

Submission details as for PSCOMP1.

Conducting – PSPCOND1

Performance A (externally assessed)

Ai Portfolio – a portfolio of video recordings totalling 35-40 minutes, negotiated with the specialist teacher and agreed through the Student Contract.

Submission Details

Content

In consultation with your specialist teacher, you should select a range of video recordings that will showcase your work throughout the year. These will typically include public Conservatoire performances such as orchestral concerts, concerts of new music, and other ensemble performances that you have been asked to conduct. You are also welcome to include recordings of any external performances that you may have undertaken, such as masterclasses, competitions, or professional engagements.

Submission Format

The videos should be either submitted as private links to an online hosting site, or uploaded to moodle. They may be edited into a single showreel, or collected together into a playlist. Whichever method you choose, please check that all links are correct and working, and also that the video and audio is correctly synchronised. If possible, the camera angle should be from the ensemble view, rather than that of the audience.

Conducting – PSPCOND2

Performance A (externally assessed)

Ai Portfolio and Viva Voce – a portfolio of video recordings totalling 45-50 minutes, negotiated with the specialist teacher and agreed through the Student Contract (90%) supported by a Viva Voce (10%).

Submission details as for PSCOMP1.

Historically Informed Performance Practice – PSHIPP

Performance A (externally assessed)

Ai Recital – a public performance of 40 minutes duration. Depending on the instrumental/vocal specialism, the recital may be primarily solo, primarily ensemble, or a combination of the two. 50%

Performance B (internally assessed)

Presentation – a paper presentation of approximately twenty minutes duration. The written version of the presentation should be in the region of 5000 words and can, at the student's discretion, contain more material than the spoken version. It should include a list of source references. 25%

Seminar Recital – an illustrative performance demonstration or seminar recital, of thirty minutes total duration. 25%

Jazz – PSJazz1

Performance A (externally assessed)

Ai Solo Performance assessed by a public recital of forty minutes. 50%

Aii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of forty minutes. 50%

Aiii Mixed Solo and Ensemble Performance assessed by a public recital of forty minutes, the ratio of solo to collaborative performance being approximately equal. 50%

Aiv Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new works or arrangements for solo or ensemble, followed by an oral examination on the compositional process. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a public recital of twenty-five minutes (or forty minutes*). 25% (*or 50%)

Bii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of twenty-five minutes (or forty minutes*) 25% (*or 50%)

Biii Mixed Solo and Ensemble Performance assessed by a public recital of twenty-five minutes (or forty minutes*), the ratio of solo to collaborative performance being approximately equal. 25% (*or 50%)

Biii Studio Recording – a CD or DVD studio recording (minimum twenty minutes). Solo, ensemble or mixed solo and ensemble performances can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Biv Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new work or arrangement for solo or ensemble, followed by an oral examination on the compositional process. 25%

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

Jazz – PSJazz2

Performance A (externally assessed)

Ai Solo Performance assessed by a public recital of forty-five minutes 50%

Aii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of forty-five minutes. 50%

Aiii Mixed Solo and Ensemble Performance assessed by a public recital of forty-five minutes, the ratio of solo to collaborative performance being approximately equal. 50%

Aiv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Av Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new works or arrangements for solo or ensemble, followed by an oral examination on the compositional process. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a public recital of thirty minutes (or forty-five minutes*). 25% (*or 50%)

Bii Ensemble Performance – a choice of programme of collaborative works for small group or band assessed by a public recital of thirty minutes (or forty-five minutes*) 25% (*or 50%)

Biii Mixed Solo and Ensemble Performance assessed by a public recital of thirty minutes (or forty-five minutes*), the ratio of solo to collaborative performance being approximately equal. 25% (*or 50%)

Biv Studio Recording – a CD or DVD studio recording (minimum twenty minutes). Solo, ensemble or mixed solo and ensemble performances can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination 25%

Bv Composition/Arranging – submission of a score and/or parts, performance or CD/DVD studio recording of new work or arrangement for solo or ensemble, followed by an oral examination on the compositional process. 25%

Bvi Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25%

Bvii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment

of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bviii The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Opera – PSO1

Performance A (externally/internally assessed)

Ai Two best assessments from performances of **solo roles** in Opera scenes or RCS Opera productions or, exceptionally, in external productions, or, by negotiation with the Head of Opera, an **independent project**. At least one of these assessments is to be externally assessed. 25% + 25% = 50%

Performance B (externally assessed)

Bi Opera audition Candidates should prepare three contrasting arias, and may choose the first to perform: the panel then choose the second. The list of three arias must feature at least two languages: there is no requirement for *recitativo secco*. Candidates must present to the panel an up-to-date CV and a list of the arias offered. Externally assessed, by Head of Opera (or other senior member of staff), Specialist External Assessor and Convener. 50%

Opera – PSO2

Performance A (externally/internally assessed)

Ai Two performances of **solo roles** in Opera scenes or RCS Opera productions or, exceptionally, in external productions, or, by negotiation with the Head of Opera, an **independent project**. At least one of these assessments is to be externally assessed. 25% + 25% = 50%

Performance B (externally assessed)

Bi Opera audition Candidates should prepare five arias, of which one should be by Mozart, and may choose the first to perform. The panel then select a further two. The list of five arias should include at least three different languages. Candidates must present to the panel an up-to-date CV and a list of the arias offered. Candidates must also supply an Audition video of three arias, which can be the same as those in the live audition. The title of the arias and composer are to be displayed in the online link. Assessed by Head of Opera (or other senior member of staff), External Assessor and Convenor.

Performance PSP1 – Wind and Brass Stage 1

Performance A (externally assessed)

Ai Solo Performance assessed by a public recital, the overall duration to be 40 minutes. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be 40 minutes. The Programme should be devised by the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a recital, the overall duration to be 30 minutes (or 40 minutes*). 25% (* or 50%)

Bii Orchestral performance Candidates participate in orchestral / large ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a 20 (or 30*) minute orchestral audition, in which wind and brass candidates will be expected to present one unaccompanied recital work and a list of 12 (or 20*) prepared excerpts. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be 30 (or 40 minutes). The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv A performance of a **concerto** with orchestra/ensemble (or, exceptionally, with piano accompaniment). Offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. May be taken in only one of the two stages. 25%

Bv Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student, to be negotiated with the HoD. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

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

Bvii Lecture-Recital of 30 minutes on a relevant subject, negotiated with the HoD. 25%

Bviii Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 20 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details. 25%

Notes

- A specialist subject taken in Performance A should not also be taken in Performance B.
- Either Solo or Orchestral Performance must be taken in each Stage – one does not exclude the other, both may be taken in either or both Stages if appropriate.

Performance PSP1 – Strings Stage 1

Performance A (externally assessed)

Ai Recital Performance assessed by a public recital, the overall duration to be 40 minutes. The programme, which may consist of any combination of solo and chamber music, should feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a recital, the overall duration to be 20 minutes (or 40 minutes*). 25% (*or 50%)

Bii Orchestral performance. One (or two*) agreed orchestral/large ensemble performances will be assessed, in addition to a mock orchestral audition in which candidates will be expected to present either a concerto movement or a movement of Bach (or both*) and a list of 10 (20*) excerpts. The orchestral performances and the mock audition will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be 20 minutes (or 40 minutes). The program should be devised and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (*or 50%)

Biv A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment allows you to audition for a RSNO/BBC/RCS concerto experience when such an opportunity arises. It may be taken in only one of the two stages. 25%

Bv Studio Recording of at least 20 (or 30*) minutes comprising repertoire appropriate to the specialisms of the student, to be negotiated with the Head of Department. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (*or 50%)

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

Bvii Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD 25%

Bviii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25%

Note

- An assessment option taken in Performance A may not also be taken in Performance B.

Performance PSP1 – Timpani and Percussion Stage 1

Performance A

Ai Repertoire Examination. Supported by individual lessons and repertoire classes throughout the year, students will be assessed by means of a comprehensive orchestral repertoire exam of 45 minutes. The orchestral repertoire exam shall not be public. Repertoire will be intimated to the student precisely four weeks before the exam, and will be drawn from the extensive lists provided in the Departmental Handbook. This examination will simulate a professional audition as closely as possible, and a student must be prepared to take direction during the examination in such a way as to demonstrate the necessary flexibility required in an orchestral situation. Exceptionally, students may elect to specialise in only Timpani or Percussion. **Not public, but externally assessed:** SEA, Internal Examiner and Convenor. 50%.

Aii Negotiated Specialism Supported by individual lessons and classes throughout the year, students will be assessed by means of a public recital of 40 minutes, in which they will present appropriate repertoire discussed and agreed with the HoD. **Public, externally assessed:** SEA, Internal Examiner and Convenor. 50%

Performance B

Bi Complementary Recital. Supported by individual lessons and classes throughout the year, students will be assessed by means of an end-of-session public recital of 25 (or 35*) minutes, in which they will present appropriate repertoire to complement their Performance A assessment, discussed and agreed with the relevant specialist tutor and HoD. **Public, but internally assessed:** two internal examiners, no convenor. 25% (* or 50%)

Bii A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages. **Public, but internally assessed:** two internal examiners, no convenor. 25%

Biii Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. **Not public, internally assessed:** two internal examiners, no convenor. 25%

Biv New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment of the work as performed: or, the candidate may elect to address these issues in an oral examination. **Not public, internally assessed:** two internal examiners, no convenor. 25%

Bv Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD. **Not public, internally assessed:** two internal examiners, no convenor. 25%

Performance PSP1 – Vocal Performance Stage 1

Performance A

Ai Solo Performance of a varied programme, to be assessed by a public recital. The overall duration to be 35 minutes, including any spoken introductions. 50%

Aii Collaborative Performance of a programme devised by the candidate, negotiated and agreed with the Head of Vocal Performance. Assessed by a public recital, the overall duration to be 40 minutes. 50%

Aiii Performance of role(s) in Opera Scenes or, exceptionally, a role in a main production if cast. This assessment may only be taken in one of the two stages of the programme, normally on successful completion of Bi Opera Workshop. 50%

Performance B

Bi Opera Workshop. A workshop performance of staged recitatives from opera. Material to be chosen by the course tutors. As part of the programme students will be given guidance on essential stagecraft and support in the preparation of given recitatives. This assessment may only be taken in one of the two stages of the programme. 25%

Bii Collaborative Performance of a programme devised by the candidate, negotiated and agreed with the Head of Vocal Performance. Assessed by a public recital, the overall duration to be 20 minutes (or 40 minutes*). 25% (* or 50%)

Biii Lecture-Recital of 30 minutes (or 60 minutes*) on a relevant specialist subject, negotiated and agreed with the HoD. 25% (* or 50%)

Biv Opera Audition. Preparation of three arias in at least two languages, two of which to be sung; the first to be selected by the student, the second by the panel. Audition to be followed by questions from the panel. An audition package including a CV, biography and headshot to be submitted in advance (see LO4). Students may indicate at this stage if they wish to treat the assessment as preparation for a specific audition context, such as: general audition, chorus audition, studio/YAP audition. 25%

Bv Chorus and/or Small Role in main production or, exceptionally, in Opera Scenes. 25%

Bvi Solo Performance in RCS public recital, or solo role in orchestral/ choral concert. To be negotiated and agreed with the HoD. Opportunities may include departmental public performances such as Song Studios or 'Mondays at One'; appropriate cross-curricular performances may also be considered. 25%

Bvii New Work. A performance or studio recording of a new work, along with **either** a supporting commentary (c.1000 words) **or** a viva. 25% (or 50%, for a substantial new work).

Bviii Studio Recording of 10-15 minutes comprising repertoire appropriate to the specialisms of the student, negotiated with the Head of Department. This may be a video recording, audio recording, or a combination of both. If a student chooses to submit video recordings, the visual presentational aspects of vocal performance will be taken into account. The recording is **either** to be accompanied by a written commentary (c.1000 words) on the recording process, chosen

repertoire, editorial issues, performance and interpretive decisions, **or** the candidate may elect to address these issues in an oral examination. 25%

Biv Cover Study. This assessment is designed to explore the skills needed and the challenges faced by a singer covering a role. It is available to singers selected by audition. Any role can be studied from the Opera Scenes repertoire performed by the Opera students in Term 1. Learners will receive guidance on how to research and investigate a character, how to record moves on a score, and receive four hours of coaching in preparation for a practical performance assessment. Learners must attend a minimum of 10 production rehearsals, including one dress rehearsal. Assessment is based holistically on: a scene, or a section of a scene, (10-15 mins of music) performed from memory; the written character exercises; a record of the staging; and a short document (c. 1000 words) reflecting on their experiences, or they may attend a viva. 25%

Performance PSP1 – Keyboard Stage 1

Performance A (externally assessed)

Ai Solo Performance. A free choice solo programme assessed by a public recital. The overall duration should be forty minutes. 50%

Aii Collaborative Performance. A free choice programme of collaborative works assessed by a public recital. The overall duration of the programme should be forty minutes. 50%

Aiii Mixed Solo and Collaborative Performance. A free choice programme mixing solo and collaborative works assessed by a public recital. The overall duration of the programme should not exceed forty minutes. 50%

Performance B (internally assessed)

Bi Concerto Performance. Complete Concerto accompanied by 2nd piano. 50% or 25%

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

Biii Studio Recording – a CD or DVD studio recording of a minimum of twenty (or thirty*) minutes. Solo, collaborative or mixed solo and collaborative repertoire can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (* or 50%)

Biv Concerto with Orchestra. A performance of a concerto with orchestra. This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages, and cannot be taken with Bi. 50% or 25%

Bv Collaborative Performance. A free choice programme of collaborative works assessed by a recital. The overall duration of the programme should be thirty minutes. 50% or 25%

Bvi Lecture-Recital of 30 (or 60*) minutes on a relevant specialist subject, negotiated and agreed with the HoD. 25% (* or 50%)

Bvii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25% or 50%

Note

- Any assessment option taken in Performance A should not also be taken in Performance B.

Performance PSP1 – Guitar & Harp Stage 1

Performance A (externally assessed)

Ai Solo Performance assessed by a public recital, the overall duration to be forty minutes. The Programme is to be negotiated and agreed with the Head of Department. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be forty minutes. The Programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a recital, the overall duration to be twenty-five (or forty*) minutes. The Programme is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Bii Orchestral performance (harp only). A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a twenty (or thirty*) minute orchestral audition, in which candidates will be expected to present one unaccompanied recital work and a list of ten (or sixteen*) prepared excerpts. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be twenty-five (*or forty) minutes. The Programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment allows you to audition for a RSNO/BBC/RCS concerto experience when such an opportunity arises. It may be taken in only one of the two stages. 25%

Bv Studio Recording of at least 20 (or 30*) minutes comprising repertoire appropriate to the specialisms of the student, to be negotiated with the Head of Department. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (*or 50%)

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

Bvii Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD. 25%

Performance PSP2 – Wind and Brass Stage 2

Performance A (externally assessed)

Ai Solo Performance assessed by a public recital, the overall duration to be forty minutes. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be 40 minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Aiii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a recital, the overall duration to be thirty minutes (or forty minutes*). 25% (* or 50%)

Bii Orchestral performance. Candidates should participate in orchestral / large ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a twenty (or thirty*) minute orchestral audition, in which wind and brass candidates will be expected to present one unaccompanied recital work and a list of twelve (or twenty*) prepared excerpts. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be 30 (or 40*) minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25%

Bv A performance of a **concerto** with orchestra/ensemble (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work and the candidate should provide original programme notes for the chosen work).

Bvi Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire,

editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

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

Bviii Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD. 25%

Bix The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Bx Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 20 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details. 25%

Notes

- A specialist subject taken in Performance A should not also be taken in Performance B.
- Either Solo or Orchestral Performance must be taken in each Stage – one does not exclude the other, both may be taken in either or both Stages if appropriate.

Performance PSP2 – Strings Stage 2

Performance A (externally assessed)

Ai Recital Performance assessed by a public recital, the overall duration to be 50 minutes. The programme, which may consist of any combination of solo and chamber music, should feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Aii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a recital, the overall duration to be 20 minutes (or 40 minutes*). 25% (*or 50%)

Bii Orchestral performance. One (or two*) agreed orchestral/large ensemble performances will be assessed, in addition to a mock orchestral audition in which candidates will be expected to present either a concerto movement or a movement of Bach (or both*) and a list of 10 (20*) excerpts. The orchestral performances and the mock audition will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be 20 minutes (or 40 minutes). The program should be devised and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (*or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25%

Bv A performance of a concerto with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment allows you to audition for a RSNO/BBC/RCS concerto experience when such an opportunity arises. It may be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work).

Bvi Studio Recording of at least 20 (or 30*) minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (*or 50%)

Bvii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment

of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bviii Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD. 25%

Bix The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Note

- An assessment option taken in Performance A may not also be taken in Performance B.

Performance PSP2 – Timpani and Percussion Stage 2

Performance A

Ai Repertoire Examination. Supported by individual lessons and repertoire classes throughout the year, students will be assessed by means of a comprehensive orchestral repertoire exam of 45 minutes. The orchestral repertoire exam shall not be public. Repertoire will be intimated to the student precisely four weeks before the exam, and will be drawn from the extensive lists provided in the Assessment Handbook. This examination will simulate a professional audition as closely as possible, and a student must be prepared to take direction during the examination in such a way as to demonstrate the necessary flexibility required in an orchestral situation. Exceptionally, students may elect to specialise in only Timpani or Percussion. **Not public, but externally assessed:** SEA, Internal Examiner and Convenor 50%

Aii Negotiated Specialism Supported by individual lessons and classes throughout the year, students will be assessed by means of a public recital of 45 minutes, in which they will present appropriate repertoire discussed and agreed with the HoD. **Public, externally assessed:** SEA, Internal Examiner and Convenor. 50%

Aiii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. **Public or non-public, externally assessed:** SEA, Internal Examiner and Convenor. 50%

Performance B (internally assessed)

Bi Complementary Recital. Supported by individual lessons and classes throughout the year, students will be assessed by means of an end-of-session public recital of 35 (or 45*) minutes, in which they will present appropriate repertoire to complement their Performance A assessment, discussed and agreed with the relevant specialist tutor and HoD. **Public, but internally assessed:** two internal examiners, no convenor. 25% (* or 50%)

Bii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. **Public or non-public, internally assessed:** two internal examiners, no convenor. 25%

Biii A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages. **Public, but internally assessed:** two internal examiners, no convenor. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work.)

Biv Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. **Not public, internally assessed:** two internal examiners, no convenor. 25%

Bv New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment

of the work as performed: or, the candidate may elect to address these issues in an oral examination. **Not public, internally assessed:** two internal examiners, no convenor. 25%

Bvi Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD. **Not public, internally assessed:** two internal examiners, no convenor. 25%

Bvii The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. **Public or non-public, internally assessed:** two internal examiners, no convenor. 50%

Performance PSP2 – Vocal Performance Stage 2

Performance A

Ai Solo Performance – assessed by a public recital, the overall duration to be 40 minutes. 50%

Aii Collaborative Performance of a programme devised by the candidate, negotiated and agreed with the Head of Vocal Performance. Assessed by a public recital, the overall duration to be 40 minutes. 50%

Aiii Performance of role(s) in Opera Scenes. This choice may normally only be taken in one of the two stages of the programme, on successful completion of Bi Opera Workshop. 50%

Aiv Major role in main Opera production (if cast). 50%

Av Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B

Bi Opera Workshop. A workshop performance of staged recitatives from opera. Material to be chosen by the course tutors. As part of the programme students will be given guidance on essential stagecraft and support in the preparation of given recitatives. This choice is available only by negotiation with the Head of Vocal Performance and may normally only be taken in one of the two stages of the MMus programme. 25%

Bii Collaborative Performance of a programme devised by the candidate, negotiated and agreed with the Head of Vocal Performance. Assessed by a public recital, the overall duration to be 20 minutes (or 40 minutes*). 25% (* or 50%)

Biii Lecture-Recital of 30 minutes (or 60 minutes*) on a relevant specialist subject, negotiated and agreed with the HoD. 25% (* or 50%)

Biv Opera Audition. Preparation of five arias, two of which must be in foreign languages and one in English. Three arias to be sung, the first selected by the student and the second and third by the panel. Audition to be followed by questions from the panel. An audition package including a CV, biography, appropriate web links (eg social media presence, personal website) and headshot to be submitted in advance. Students may indicate at this stage if they wish to treat the assessment as preparation for a specific audition context, such as: general audition, chorus audition, studio/YAP audition. (see LO4). 25%

Bv Minor role in main Opera production. (This assessment only if not taking Aiv) 25%

Bvi Solo Performance in RCS public recital, or solo role in orchestral/choral concert. To be negotiated and agreed with the HoD. Opportunities may include departmental public performances such as Song Studios or 'Mondays at One'; appropriate cross-curricular performances may also be considered. 25% (or 50% in cases where a substantial contribution is demanded).

Bvii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student

Contract. 25% (or 50% for a substantial project, to be discussed and agreed with the Head of Vocal Performance)

Bviii New Work. A performance or studio recording of a new work, along with **either** a supporting commentary (c.1000 words) **or** a viva. 25% (or 50%, for a substantial new work).

Bix Studio Recording of 15-20 minutes, comprising repertoire appropriate to the specialisms of the student, negotiated with the HoD. This may be a video recording, audio recording, or a combination of both. If a student chooses to submit video recordings, the visual presentational aspects of vocal performance will be taken into account. The recording is **either** to be accompanied by a written commentary (c.1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, **or** the candidate may elect to address these issues in an oral examination. 25%

Bx The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Bxi Cover Study. This assessment is designed to explore the skills needed and the challenges faced by a singer covering a role. It is available to singers selected by audition. Any role can be studied from the Opera Scenes repertoire performed by the Opera students in Term 1. Learners will receive guidance on how to research and investigate a character, how to record moves on a score, and receive four hours of coaching in preparation for a practical performance assessment. Learners must attend a minimum of 10 production rehearsals, including one dress rehearsal. Assessment is based holistically on: a scene, or a section of a scene, (10-15 mins of music) performed from memory; the written character exercises; a record of the staging; and a short document (c. 1000 words) reflecting on their experiences, or they may attend a viva. 25%

Performance PSP2 – Keyboard Stage 2

Performance A (externally assessed)

Ai Solo Performance. A free choice solo programme assessed by a public recital. The overall duration should be sixty minutes. 50%

Aii Collaborative Performance. A free choice programme of collaborative works assessed by a public recital. The overall duration of the programme should be sixty minutes. 50%

Aiii Mixed Solo and Collaborative Performance. A free choice programme mixing solo and collaborative works assessed by a public recital. The overall duration of the programme should be sixty minutes. 50%

Aiv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B (internally assessed)

Bi Concerto Performance. Complete Concerto accompanied by 2nd piano. 50% or 25%

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

Biii Studio Recording – an audio or video studio recording of a minimum of twenty (or thirty*) minutes. Solo, collaborative or mixed solo and collaborative repertoire can be chosen for this recording. The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25% (* or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50% or 25%

Bv Concerto with Orchestra. A performance of a concerto with orchestra. This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and

agreed with the Head of Department. This assessment may be taken in only one of the two stages, and cannot be taken with Bi. 50% or 25%

Bvi Collaborative Performance. A free choice programme of collaborative works assessed by a recital. The overall duration of the programme should be thirty minutes.
50% or 25%

Bvii Lecture-Recital of 30 (or 60*) minutes on a relevant specialist subject, negotiated and agreed with the HoD. 25% (* or 50%)

Bviii The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Note

- Any specialist subject taken in Performance A cannot also be taken in Performance B.

Performance PSP2 – Guitar & Harp Stage 2

Performance A (externally assessed)

Ai Solo Performance assessed by a public recital, the overall duration to be forty-five minutes. 50%

Aii Chamber music performance assessed by a public recital, the overall duration to be sixty minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 50%

Aiii Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 50%

Performance B (internally assessed)

Bi Solo Performance assessed by a recital, the overall duration to be thirty minutes (or forty-five minutes*). 25% (* or 50%)

Bii Orchestral performance (Harp only). Candidates should participate in orchestral / large ensemble activities as required throughout the year. A minimum of one (or two*) agreed significant orchestral / large ensemble performances will be assessed, in addition to a twenty (or thirty*) minute orchestral audition, in which harp candidates will be expected to present one unaccompanied recital work and a list of ten (or sixteen*) prepared excerpts. Each of the orchestral performances, and the audition, will be equally weighted in the assessment. 25% (*or 50%)

Biii Chamber music performance assessed by a recital, the overall duration to be forty (or sixty*) minutes. The programme should be devised by and feature the examination candidate and is to be negotiated and agreed with the Head of Department. 25% (* or 50%)

Biv Independent Project – a practice-based project, proposed by the student, which builds on a well-defined area of specialism in order to meet the learning outcomes of the module. The proposal must include a clear synthesis of different kinds of knowledge in-and-through the practice (see LO3). The form of the project, and its assessment, will be negotiated and recorded on the Student Contract. 25%

Bv A performance of a **concerto** with orchestra (or, exceptionally, with piano accompaniment). This assessment is offered subject to orchestra availability, with the final choice of concerto to be negotiated and agreed with the Head of Department. This assessment may be taken in only one of the two stages. 25% (or 50% – if taken at 50% the chosen concerto should be a significant work.

Bvi Studio Recording of at least 20 minutes comprising repertoire appropriate to the specialisms of the student (to be approved in discussion with the HoD). The recording is either to be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and an assessment of the final recorded product: or, the candidate may elect to address these issues in an oral examination. 25%

Bvii New Work – performance or studio recording of a new work, accompanied either by a written commentary (≈1000 words) on the process of collaboration with the composer, and an assessment

of the work as performed: or, the candidate may elect to address these issues in an oral examination. 25%

Bviii Lecture-Recital of 30 minutes on a relevant specialist subject, negotiated and agreed with the HoD. 25%

Bix The Agential Artist offers the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a performance of new work at an external venue. 50%

Notes

- A specialist subject taken in Performance A should not also be taken in Performance B.

Performance and Pedagogy 1 PSPP1

Performance and Pedagogy 2 PSPP2

All of the options listed in the Assessment Specifications for Performance by Department are also applicable to the Performance and Pedagogy pathways. In recognition of the reduced volume of study, however, the following changes apply:

Performance and Pedagogy 1 PSPP1

- Assessment B: one 25% B from the Principal Study pathway, to count for 50%
- Assessment A: duration to be 35 minutes for all departments except:
 - Vocal Performance – 30 minutes
 - Keyboard – 40 minutes

Performance and Pedagogy 2 PSPP2

- Assessment B: one 25% B from the Principal Study pathway, to count for 50%
- Assessment A: duration to be 40 minutes for all departments except
 - Vocal Performance – 35 minutes
 - Keyboard – 45 minutes

Piano for Dance – PSPFD1

Ai Formal assessment consisting of accompanying a vocational level **ballet class**. Assessed by RCS and Scottish Ballet staff along with a Specialist External Assessor. Live or video, end of term 3. 50%

Aii Self-Assessment Report assessed by Scottish Ballet and RCS staff, along with the Specialist External Assessor. The student's self-assessment report is submitted after assessment Ai, and should address: progress in musical aspects and working practices; knowledge of repertoire, and list repertoire covered; and development of improvisational ability. Pass/Fail

Performance B (internally assessed)

Bi Observation of Working Practice from RCS and Scottish Ballet staff based on the acquisition and consolidation of basic skills required for dance accompaniment. (Mid-session exam diet) 25%

Bii Observation of Working Practice from RCS and Scottish Ballet staff on the accompaniment of syllabus and/or non-syllabus ballet classes. (End of term 3) 25%

Piano for Dance – PSPFD2

Ai Formal assessment consisting of playing for a 75-90 mins minute **Company Class**. Assessed by Scottish Ballet Music and Ballet Staff along with RCS staff and a Specialist External Assessor. Live or video, end of term 3. 40%

Aii Viva conducted by Scottish Ballet Music and Ballet Staff, along with RCS staff and a Specialist External Assessor. The student will submit a self-assessment report before assessment Ai, which should:

- review progress in musical aspects and working practices.
- review knowledge of repertoire, and should list repertoire covered
- review development of improvisational ability
- include a folio of repertoire suitable for class

The viva is then conducted on the basis of both the work with the company class and the self-assessment report.

10%

Performance B (internally assessed)

Bi Observation of Working Practice from Scottish Ballet Music and Ballet Staff on playing for Company Rehearsals and/or Company Classes. (End of term 3) 25%

Bii Formal assessment consisting of playing for an appropriate advanced level **ballet class**. Assessed by Scottish Ballet Music and Ballet Staff and RCS staff. (Mid-session exam diet) 25%

Repetiteur – PSR1

Performance A (externally assessed)

Ai Excerpts

- Prepared excerpts from two operas discussed and agreed with the Head of Opera, of which one can be one of the operas programmed for the Opera Department that academic year, the other from a prescribed list of pieces from which candidates will be expected to sing AND play from one of these, and only play from the other. The two operas presented must be in different languages. The candidate can expect to be conducted in at least one of these excerpts.
- The candidate will be required to speak the text and demonstrate knowledge of its meaning
- Sight reading from an opera vocal score

50%

Performance B (internally assessed)

Bi Performance – two best assessments from playing in Scenes, Piano Dress rehearsal or any other commensurate rehearsal or performance as agreed by the Head of Opera. 25% + 25%

Repetiteur – PSR2

Performance A (externally assessed)

Ai Mock Audition. Prepare substantial excerpts from three contrasting operas, as discussed and agreed with the Head of Opera, singing in the vocal parts as required. Two excerpts to be performed, one chosen by the student, one by the panel. Normally one of these excerpts will be conducted.

Sight reading from a range of operatic vocal scores.

Coaching of singers, repertoire (non-English unless English is not the mother tongue of the candidate; otherwise in German, Italian or French) to be given in advance, with particular attention to language, phrasing, breathing and interpretation.

50%

Performance B (internally assessed)

Bi Performance – two best assessments from playing in Scenes, Piano Dress rehearsal or any other commensurate rehearsal or performance as agreed by the Head of Opera. The grade awarded will also reflect the conductor's report which will comment on the overall quality of the work of the candidate during the rehearsal process. 25% + 25%

Traditional Music – PSTM1

Performance A (externally assessed) – 50%

Ai Solo Performance on the Principal Study instrumental or vocal tradition (can include related study instrumental/vocal tradition if approved by tutor and HoD). Assessed by a public recital of 45 minutes.

Aii Ensemble Performance devised by and featuring the examination candidate, arranged for Principal Study and other instrumental/vocal disciplines in small group or band format. Assessed by a public recital of 45 minutes.

Aiii Mixed Solo and Ensemble Performance, the ratio of solo to ensemble performance being approximately equal, assessed by a public recital of 45 minutes.

Performance B (internally assessed) – 50%

Bi Solo Performance on the Principal Study instrumental or vocal tradition (can include related study instrumental/vocal tradition if approved by tutor and HoD). Assessed by an internal recital of 45 minutes.

Bii Ensemble Performance devised by and featuring the examination candidate, arranged for Principal Study and other instrumental/vocal disciplines in small group or band format. Assessed by an internal recital of 45 minutes.

Biii Mixed Solo and Collaborative Performance, the ratio of solo to ensemble performance being approximately equal. Assessed by an internal recital of 45 minutes.

Biv Studio Recording – a CD studio recording of 30 minutes, arranged in collaboration with a Conservatoire studio engineer. Solo, ensemble or mixed solo and ensemble performances may be chosen for this recording. The recording may be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and a self-evaluation of the final recorded product; or, the candidate may elect to address these issues in an oral examination.

Bv Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 30 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details.

Traditional Music – PSTM2

Performance A (externally assessed) – 70%

Ai Independent Project in which the student proposes a themed, practice-based research project that will allow them to build on a well-defined area of specialism (eg composition / historically-informed performance / contemporary fusion / folklore / regional style / etc) through which to demonstrate the learning outcomes of the module. Your proposal must include a clear synthesis of different kinds of knowledge in-and-through practice (see LO3).

The nature and topic of the project is to be agreed between the student and the Principal Study tutor.

A proposal of 300 words, plus indicative source list, should be submitted to the Head of Traditional Music or Lecturer in Traditional Music for approval no later than the mid-term break (Week 7) in Term 1.

The Principal Study tutor should thereafter offer artistic and strategic supervision as an integral element of weekly lessons. A dedicated series of group tutorials involving all MMus (Traditional Music) 2 students and led by the Head or Lecturer in Traditional Music will also offer teaching on appropriate artistic research methods and analysis and peer/staff-based feedback as projects progress.

Projects must culminate in a public recital of 45 minutes, contextualised through **written critical commentary of c. 5,000 words**. This commentary must be submitted no later than one calendar month prior to the public recital.

An oral examination will take place after the recital to explore issues including process, performance, repertoire, interpretive decisions and legacy.

Performance B (internally assessed) – 30%

Bi Solo Performance on the Principal Study instrumental or vocal tradition (can include related study instrumental/vocal tradition if appropriate and approved by HoD). Assessed by an internal recital of 20 minutes.

Bii Ensemble Performance devised by and featuring the examination candidate, arranged for Principal Study and other instrumental/vocal disciplines in small group or band format, assessed by an internal recital of 20 minutes.

Biii Mixed Solo and Ensemble Performance, the ratio of solo to ensemble performance being approximately equal, assessed by an internal recital of 20 minutes.

Biv Studio Recording – a CD studio recording of 20 minutes, arranged in collaboration with a Conservatoire studio engineer. Solo, ensemble or mixed solo and ensemble performances can be chosen for this recording. The recording may be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and a self-evaluation of the final recorded product; or, the candidate may elect to address these issues in an oral examination.

Bv Home Studio Recording – a recorded performance engineered and produced by the candidate. Minimum length of recorded stems is 30 minutes: the assessment to include a written commentary / oral examination. See briefing paper for further details.

7.2 Assessment Matrix

For the postgraduate programmes in music the descriptors used in the Common Assessment Scale are supported by an Assessment Matrix (or 'rubric') that outlines what is meant at this level by 'excellent', 'very good' and so on.

	Performance	Creativity	Collaboration	Research
Excellent: A1-5	Technically assured, highly expressive, fully focused, highly detailed, articulate, effective, imaginative, original	Boldly original, creative and intelligent work drawing on a well-founded practical and theoretical perspective	Generous, imaginative, decisive and original contribution to the ensemble, project or class; sensitive collaboration with other disciplines	A thorough command of the research area providing insights into complex issues. Original in its synthesis and an identifiable contribution to scholarship in the field
Very Good: B1-3	Technically skilful, very expressive, well focused, detailed, articulate, effective and imaginative	Creative, original, and intelligent work, securely rooted in practice and theory	Active, co-operative, sustained contribution to the ensemble, project or class; openness in collaboration with other disciplines	A deep understanding of the research area with evidence of originality in a clearly focussed argument, supported by detailed reference to appropriate scholarship
Good: C1-3	Technically sound, consistently expressively focused, coherent, some imagination	Imaginative work with some originality, supported by a practical and theoretical understanding	Clear contribution maintained, co-operative relationship with other disciplines	A clear understanding of the research area with evidence of independent thinking rooted in appropriate scholarship
Satisfactory: D1-3	Technically sound, expressive, mainly consistent focus	Evidence of originality, drawing on practical experience and basic principles	An identifiable contribution, minimal interaction with other disciplines	An understanding of the research area, with insights mostly drawn from existing scholarship
Unsatisfactory, Fail: E1-2	Technically insecure, limited expression, inconsistent focus	Limited evidence of originality and lack of insight into basic principles	Unsatisfactory interaction with little contribution	Limited insight into research area and lack of awareness of existing scholarship
Serious Fail: F	Technically inadequate, inexpressive, unfocussed	Unoriginal, lacking in basic understanding	No useful contribution	No understanding of research area and existing scholarship

8 Appendices

8.1 Attendance, Extensions to Deadlines

Timetabling

Your schedule of class activities is provided by the online timetabling system Asimut rcs.asimut.net. 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. If you have a more general problem with Asimut, or would like more information, then please contact spaceplanning@rcs.ac.uk.

Attendance

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 *Regulations, Codes of Procedure and General Rules*.

Illness

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

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

- declare illness on Asimut *and*
- contact the Orchestral Manager, Gemma Carlin, by email (g.carlin@rcs.ac.uk) or telephone (0141 270 8240) *and*
- inform your Head of Department

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

If you are absent from an assessment or unable to submit coursework on time due to illness then you should email the relevant Programme or Departmental PSA. In addition, to avoid a penalty you should submit a PMC (Personal Mitigating Circumstances) form with a medical certificate. The PMC form can be found on the landing page when you sign in to 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 seven 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 Conservatoire activities listed in your Asimut timetable at the time of checking. Classes and rehearsals may change, and practical assessments may not be confirmed until three weeks before the exam. If your absence request has been approved, then we will not schedule any activities or assessments during that time.

It is your responsibility to list all affected classes, activities and assessments on the absence request form. Once the request is reviewed, your Head of Programme and Head of Department will make a decision on the outcome (approved, conditionally approved or rejected), which is then posted on your Student Contract. 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 *Regulations, Codes of Procedure and General Rules*, students who fail to meet attendance requirements and who fail to respond positively to written warnings on the matter may lose the right to present for examination. In this case you will not be permitted to submit work or attend the examination and the outcome will be recorded as a fail.

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

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

rehearsal because it isn't on Asimut, but is on One Drive, that will not be accepted as an authorised absence.

Music Ensembles Manager
Gemma Carlin
Room: 2.23
Email: g.carlin@rcs.ac.uk
Office Phone: 0141 270 8240

Appendix 2 – Extensions to Deadlines

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

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

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

However, we recognise that sometimes unexpected, serious circumstances can arise which result in a student requiring extra time. There are two routes to facilitate this:

Extension Requests

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

Personal Mitigating Circumstances

Where a significant and unexpected circumstance beyond your control has affected your studies and temporarily prevents you from undertaking an assessment or significantly impairs your performance in an assessment, you may submit a Personal Mitigating Circumstances Form. The following are examples of circumstances that would be considered as mitigating circumstances:

- serious or incapacitating injury, illness or medical condition or emergency operation.

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

The Extension Request form and Personal Mitigating Circumstances form can be found on your Student Portal landing page.

8.2 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 appendix is a comprehensive statement of the School's policy on the allocation of such opportunities and commitments, the principles that underpin the allocation process, the relationship between such performances and your work towards the award you are registered for, and the contribution of staff across all departments towards creating for you a balanced and individual learning journey.

It also sets out the School's expectations of you as a student and the means whereby you may appeal allocation decisions.

This policy covers a wide range of activities including, but not limited to:

- the role of singers in opera
- orchestral performances
- composing for visiting ensembles
- chamber groups
- masterclasses

The School's expectations of you

It is a basic expectation that all students will contribute to the musical life of the School by participating in Conservatoire performances and productions. As a student you are expected, from the outset, to show comprehensive professionalism in your approach to these opportunities and commitments by being:

- present
- on time
- prepared
- focussed
- courteous of colleagues
- active and generous in collaboration

Conservatoire performances and productions represent both an opportunity for you to learn, and a commitment that comes with becoming a member of the Conservatoire's community of artists. You are therefore expected to contribute to Conservatoire performances and productions as agreed with your Head of Department.

Principles underpinning the allocation of experiences

Two principles underpin the allocation of performance opportunities and commitments. Opportunities are allocated in such a way as:

- to enhance your own learning
- to maintain the vibrancy of the Conservatoire's musical community and therefore, by extension, enhance the learning of the community

Heads of Department, working in collaboration, will reach a decision on the allocation of roles for Conservatoire performances. Taking into account the diversity of opportunity that resides across both Schools, they will consider:

- Your individual learning journey, including assessment requirements
- Your readiness to learn from the experience
- The best role for you within an individual performance or production, given the personnel required
- The needs of other students
- The placing of the performance or production within your wider studies
- Equity of experience across departments and programmes.

The same considerations will apply for performance experiences outwith the Conservatoire, whenever Conservatoire staff are involved in the selection of student performers.

Resolving Concerns

If you feel that a particular allocation of a performance experience is disadvantaging your learning, you should, within 48 hours of receiving the allocation, contact your Head of Department explaining why, in your view, the particular allocation is inappropriate. Similarly, if you feel that you are being disadvantaged by a lack of opportunities you should, in the first instance, raise this with your Head of Department. The Head of Department, mindful of the principles and considerations set out above, will re-evaluate the situation and, if possible, resolve your concern.

If, after discussion with the Head of Department, you do not feel that your concern has been satisfactorily resolved, you may appeal the allocation by writing to the Head of Programme (Undergraduate or Postgraduate), who will liaise with the Head of Department and the appropriate Programme Board to seek a resolution. The result of this discussion, and a rationale for the resulting decision, will be given to you in writing. If, at this stage, you feel that this decision does not provide a satisfactory resolution, you may appeal in writing directly to the Director of Music according to the process set out in Conservatoire's *Regulations, Codes of Procedure and General Rules*.

Performance Ethics

The Performance Opportunities and Commitments Policy operates in tandem with the Conservatoire's Performance Ethics Policy that can be found on the Ethics moodle page <https://inspire.rcs.ac.uk/course/view.php?id=5009>.

If you have a concern about the ethics of a performance in which you are involved, please speak in the first instance to your Head of Department or Head of Programme.

8.3 Academic Misconduct

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

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

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

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

8.4 Briefing on the Performance and Pedagogy strand

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

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

Various terms have been utilised to describe the professional practice of instrumental and vocal pedagogues. For the purposes of clarity in the Scottish context, the term ‘instructor’ has been applied to describe all instrumental and vocal tuition which occurs in 1:1 and small group settings in schools and other educational establishments.

This strand is designed to support you in developing the skills and attributes required to become reflective, enquiring music instructors. It provides a rationale for the value of learning and teaching as a professional activity integral to music and musicianship. It provides practical advice and support to enhance the confidence and development of instructors alongside evidence-based, theoretical approaches to learning, teaching and assessment.

The strand aims to:

- provide you with opportunities to develop a critically reflective and evidence-based approach to learning, teaching and assessment;
- provide an enabling, engaging and interactive environment for you to develop as an effective and confident music instructor;
- provide opportunities for you to engage with the *Standards for Registration for Instrumental Music Instructors* and other professional codes of conduct to explore the knowledge, activities and values expected of instrumental and vocal instructors;
- encourage you to develop inclusive learning and teaching approaches that recognize, value and respect diverse learners;
- assist you to take a scholarly, enquiry-informed approach to your learning, teaching and assessment practices.

Overall the strand models and explicitly encourages consistent links between:

- theories of learning and teaching;
- instrumental and/or vocal tuition specific challenges and opportunities;
- the need for developing an inclusive and appropriately challenging curriculum in line with national and institutional strategies;
- national learning and teaching policies and strategies and the relationship to teaching and assessment practices.

Structure and Design

The Performance and Pedagogy strand has a smaller volume of credit in the Principal Study module, achieved by limiting the one-to-one lesson time to one hour per week and slightly modifying the assessment demands. The Practice Research module is replaced by the Instrumental and Vocal Pedagogy 1 and 2 modules. The usual structure of the strand is therefore:

Stage 1	<ul style="list-style-type: none"> • Principal Study Performance and Pedagogy 1 (60 credits) • Instrumental and Vocal Pedagogy 1 (30 credits) • Supporting Studies/Options (30 credits)
Stage 2	<ul style="list-style-type: none"> • Principal Study Performance and Pedagogy 2 (60 credits) • Instrumental and Vocal Pedagogy 2 (30 credits) • Supporting Studies/Options (30 credits)

The design of the strand also recognises that some students may be graduates of the RCS BMus programme and may already have completed Instrumental and Vocal Pedagogy 1. In such a case, these students would be expected to continue on the strand with Instrumental and Vocal 2. Internally progressing students therefore have three alternative routes to complete the Performance Pedagogy strand:

Stage 1	<ul style="list-style-type: none"> • Principal Study Performance and Pedagogy 1 (60 credits) • Instrumental and Vocal Pedagogy 2 (30 credits) • Supporting Studies/Options (30 credits)
Stage 2	<ul style="list-style-type: none"> • MMus Performance Stage 2

Or

Stage 1	<ul style="list-style-type: none"> • MMus Performance 1
Stage 2	<ul style="list-style-type: none"> • MMus Performance and Pedagogy Stage 2

Or as a 1-year MA route:

Stage 1	<ul style="list-style-type: none"> • Principal Study Performance and Pedagogy 1 (60 credits) • Instrumental and Vocal Pedagogy 2 (30 credits) • Supporting Studies/Options (30 credits)
Stage 2	<ul style="list-style-type: none"> • MA Negotiated Study (60 credits)

Given the requirement of placements in each of the Instrumental and Vocal Pedagogy modules, APL will not be applicable to this strand.

The Performance and Pedagogy Pathway and the General Teaching Council for Scotland (GTCS)

At RCS we are committed to providing high quality professional learning for *all* teachers and instructors – regardless of affiliation/registration with professional bodies. The Performance and Pedagogy strand has been designed from this commitment to professional learning for music instructors but also in acknowledgement of developments

in the wider educational community in Scotland. The General Teaching Council for Scotland (GTCS), after consultation with professional music education partners, including RCS, has developed in collaboration with practitioners and sector representatives the *Standards for Registration for Instrumental Music Instructors: mandatory requirements for Registration with the General Teaching Council for Scotland* (2015). While these Standards are, at present, non-mandatory (in that a separate category for the registration of instrumental/vocal teachers has not yet been created), they do provide a series of professional benchmarks which can facilitate the planning of professional learning and development and as such the vision and values of this strand derive from this set of professional standards.

The *Standards for Registration for Instrumental Music Instructors* describes three areas which detail the key requirements of any teacher or instructor, detailing the values that someone performing these activities should embrace and exemplify (Professional Values and Personal Commitment), what they should know in order to carry out those activities appropriately (Professional Knowledge and Understanding) and what an effective teacher should be able to do in terms of teaching or supporting learning (Professional Skills and Abilities).

Recognition of professional learning and affiliation with General Teaching Council for Scotland (GTCS)

Completion of the MMus Performance and Pedagogy strand will allow graduates *to reach the standard required to pursue affiliation* as an instrumental/vocal instructor with the General Teaching Council for Scotland (GTCS). At the time of writing automatic affiliation, or indeed registration, is not possible for instrumental music instructors, however, the learning gained from completion of the MMus can be utilised to evidence professional learning and can be used for the purposes of an application made directly to the GTCS by the student after graduation.

Placements

In each of the Instrumental and Vocal Pedagogy 1 and 2 modules you will engage in 20 days of compulsory placement in an educational context, approximately one day per week over 20 weeks.

For IVP1, this placement will be in a school. In IVP2, students have the opportunity to 'specialise' and may wish to pursue a placement, again arranged by RCS, in an early years establishment, school (Primary/Secondary) or in a specialised learning context (eg Junior Conservatoire). Each placement will be for one day per week for a 20 week period.

The strand enjoys a close working relationship with colleagues in Glasgow City Council and North Lanarkshire Council and your placements will take place in one of the two local authorities.

At the start of the MMus programme you will be asked to provide accurate details regarding your term-time residence to help aid the allocation of placement.

Instrumental and Vocal Pedagogy 1 (30 credits, SCQF Level 10)

The aim of this module is to support students in exploring and establishing the foundational values, ideas and professional dispositions expected of an instrumental and

vocal instructor in Scotland and beyond. This module is significant in terms of helping you to reflect seriously on teaching and instruction as a choice of vocational career.

Whole group class themes

The following content provides insight into the content covered in this module. While the order of the sessions may change across the academic year, the content will remain intact and will encourage you to reflect on your growing identity as an instrumental instructor.

Session 1: Learning and Teaching in School: this session will provide an overview of Module 1 aims, intended learning outcomes, content and assessments. The session will introduce you to the *Standards for Registration for Instrumental Music Instructors* in addition to other policies and documentation related to teacher and instructor professionalism. The session will also involve critical discussion of the concept of pupil-centred learning.

Session 2: Enhancing Teaching Using Learner Feedback: this session provides an introduction to the importance of evaluation within schools. It will cover a range of possible methods that you can use to evaluate their pupils' learning and their own teaching and assessment practices.

Session 3: Enhancing Pupil Learning: this session will provide an introduction to some of the key research about children and young people's learning and contextualises this within the discipline of Music performance.

Session 4: Curriculum Design: this session will outline a range of different approaches to curriculum design, and deepening understanding devising a programme of study for learners to promote their musical growth.

Session 5: Assessment and Feedback: this session will provide an opportunity to explore the role of assessment within education. We will examine the role of assessment in different contexts and the differences between assessment *of* learning and assessment *for* learning. A range of different methods of assessment will be discussed as well as many challenging and relevant elements of designing good assessment and providing constructive feedback to learners.

Session 6: Working with ensembles: this session will explore how to work with ensembles of learners effectively. A range of different approaches will be explored including practical techniques for making large group work engaging and effective for all.

Session 7: Small Group Teaching: this session will introduce students to a range of different approaches to teaching in small group settings. It will provide evidence of effective approaches as well as useful suggestions for enhancing learner engagement.

Session 8: Supporting Learning with Technology: The session will introduce you to some of the key technologies which are used within the school to support learning and teaching.

Session 9: Using Evidence to Enhance Practice: This final session will explore your professional growth and the next steps in your own learning.

Assessment

For IVP1 there are two summative assessments: a written assignment of a 3000-word reflective analysis, and one teaching observation and reflection.

Assessment 1: 3000-word reflective analysis

For this assessment, you are required to present a clear teaching philosophy statement which explores your beliefs of teachers and teaching prior to (and after) placement. It also requires the identification of two critical incidents/significant moments from teaching practice in the music classroom, with a clear explanation of each incident/moment showing understanding and insight via critique of the incident in light of wider reading.

Assessment 2: Teaching observation plus reflection

For this assessment, you are required to undertake one formally observed lesson which will be a joint observation by an experienced instrumental/vocal tutor from the Conservatoire alongside your school-based mentor.

After the observed lesson you are required to provide documentary evidence of your teaching observation in the form of (a) observation report (a joint report between the school and the RCS tutor) and (b) your reflection on the feedback provided (including next steps for your own practice). Your reflection will be approximately 1000 words and it is expected that it acts as a response to the feedback received from your (formally) observed lesson.

While on placement you should maintain a record of work (i.e., lesson plans) which detail your planning with learners and next steps for your own practice. This should be created on OneDrive and shared with your school mentor and RCS tutors in the first week of placement.

Instrumental and Vocal Pedagogy 2 (30 credits, SCQF Level 11)

This module is the second key component of the Performance and Pedagogy strand. The main focus of this module is on specialist instrumental and vocal pedagogy. You will be allocated a placement in an educational establishment – an early years establishment, school, specialist school/context. Private lessons out with the programme of study are not appropriate for this module.

You will experience small group and whole group class teaching. All classes aim to be of practical use to you as well as being informed by the relevant literature about specific instrumental and vocal pedagogy and support them towards the assessments.

Small group classes

Small group teaching will be based on instrumental/vocal pedagogy with a specialist instrumental/vocal tutor from the Conservatoire who will work with you to develop your understanding of specific, specialised pedagogy pertinent to their instrumental/vocal family.

Whole group classes

Whole class teaching will be utilised for supporting you to develop their enquiry skills in order to help them meet the requirements for Summative Assessment 1.

The following content provides insight into the content covered in this module. While the order of the sessions may change across the academic year, the content will remain intact and will encourage you to reflect on your growing identity as an instrumental instructor.

Session 1 Enquiry as a means of professional learning: this session will introduce you to the concept of professional enquiry and the value this process has for the purposes of teaching and learning.

Session 2 Designing an enquiry: this session will support you in identifying an area of their teaching practice that they would like to explore in greater depth and demonstrate the approach to designing an enquiry of your own choice.

Session 3 Searching for literature: this session will be hosted in conjunction with colleagues in the library and will provide you with the opportunity to develop their search and analysis skills for the purposes of locating educational research literature.

Session 4 Ethics and enquiry: this session will introduce you to the importance of educational ethics when engaging with the process of enquiry for the purposes of learning and teaching.

Session 5 teaching-based data collection: this session will explore the data that teachers can use within your enquiries; it will introduce the concept of lesson-based evidence (i.e., evidence that is generated through learning and teaching and which teachers use on a day-to-day basis to inform their teaching practice) and other approaches to data collection which are found within educational research.

Assessment

For IVP2 there are two summative assessments: a written assignment of a 3000-word enquiry and, two teaching observations and reflections.

Assessment 1: 3000 word enquiry

This assignment requires you to identify an aspect of their teaching practice that they would like to explore through a small enquiry into their teaching practice. You will provide a rationale as to why the area has been selected for exploration and why it is important for learners. You will also be expected to demonstrate awareness of the ethics of educational research and link their findings to existing research literature.

Assessment 2: Teaching observation plus reflections

As in IVP1, you are required to undertake one formally observed lesson. This will be a joint observation by an experienced instrumental/vocal instructor from the Conservatoire alongside their school-based mentor.

After the observed lesson you are expected to provide documentary evidence of your teaching observation in the form of (a) observation report and (b) your reflection on the feedback provided. Your reflection will be of approximately 1000 words and it is expected that it should respond to the feedback received from the observed lesson.

While on placement you should maintain a record of work (i.e., lesson plans) which detail your planning with learners and next steps for your own practice. This should be created on OneDrive and shared with your school mentor and RCS tutors in the first week of placement.

Wider educational experiences: Professional Learning Week

Students on the MMus Performance and Pedagogy strand will be required to engage with the wider Initial Teacher Education (ITE) Professional Learning Week, a week of educational and professional activities for education students at the Conservatoire. This is a week for opportunities for networking and learning from specialist guests from a variety of relevant educational contexts in Scotland, including Education Scotland, GTCS and school partners.

Professional learning opportunities post-MMus Performance and Pedagogy

Beyond the MMus, successful completion of the Performance and Pedagogy strand can provide you with an entry-point to further opportunities for continuing professional development around learning and teaching or indeed to further and refine your development as a musician.

Opportunities for further study include Postgraduate Diploma in Education (PGDE) (Music) for those who wish to pursue classroom Music teaching. Please note, however, that if you wish to pursue further study as a classroom teacher of Music, there are specific, mandatory entry requirements expected for applicants stipulated through the GTCS Entry Memorandum (2019). Further details can be found here:

<https://www.rcs.ac.uk/postgraduate/professional-graduate-diploma-in-education-music/>

8.5 Briefing on the Studio Recording assessment

What is the Studio Recording assessment?

The Principal Study studio recording assessment enables you to be assessed on the basis of a studio recording – that is, a recording that takes full creative advantage of the tools of the modern studio. This means that your studio recording should be carefully crafted to reflect, in Glenn Gould's phrase, your 'best thoughts' on the music.

Assignment

The precise assignment depends on your award and department. In each case, the length and musical requirements are slightly different, but the common elements are:

- Submission of the studio recording
- *Either* an oral examination exploring the creative process in the studio *or* a written commentary

The details for each award and department are given in the Assessment Specifications for the relevant Principal Study module. You should check carefully that you have noted the correct length of recording that must be submitted, and any other requirements that may be particular to your instrument, voice, or discipline.

What are the examiners looking for?

Examiners are looking for a fine studio performance, which will be assessed on the basis of the submitted recording according to our standard criteria for performance (which are given in the Principal Study module descriptors in the Programme Handbook) and, in addition, a creative use and understanding of the studio medium, which will be assessed in the oral examination or written commentary.

In the oral examination or written commentary (whichever you choose), you are expected to demonstrate:

- Your ownership and engagement in all aspects of process, whether you produced your own recording, or worked with a producer
- Your part in shaping the recorded sound quality (eg present, distant, dry, reverberant, etc) and spatialisation
- Your role in the selection of edit points, and a rationale for these edit points
- Your understanding of context for your recording, with reference to other recordings

Consideration of these criteria will form the basis of the oral examination or commentary. A single holistic grade is awarded for the performance and the oral examination or commentary.

Process

- Students who elect the studio recording assessment will have the opportunity to request a discussion with the recording studio engineer to discuss programme choices and approaches to the process.
- According to need, a trial recording session may be arranged. This will allow you to begin being comfortable being recorded and hearing your recorded sound.

- You will make your final recording with the recording studio engineer. Following your session you will receive the audio files from the session via OneDrive.
- Listen to the recordings and provide a marked up score with a reasonable amount of editing, clearly identifying where edits should be made. You should also provide a set of notes describing the edits and their purpose whether this is musical, technical or otherwise. The recording studio staff will then make a first edit for you to check and, where appropriate, make a second edit or remix of the tracks. You will not be expected to attend the editing session. A [PDF](#) is available with more information about editing.
- Following the completion of the recording, the finished tracks must be submitted for marking, accompanied by a clear track listing.

Recording elsewhere

Your recording does not have to be recorded in the studios of the Conservatoire. However, if you choose to record elsewhere you are of course responsible for the entire process. If you would like to record at the Conservatoire using your own producer, you should discuss this in advance with the recording studio engineer.

We **strongly advise** that you should **not** attempt to do the recording or editing yourself, whether using a home studio or a studio to which you may have access. This is a Principal Study assessment, where we are chiefly interested in your ability to use the studio medium to realise a musical performance. You are **not** being assessed on your ability to use studio hardware and software yourself: the intention is that you learn how to work with a professional who is qualified in this area, **not** that you attempt to become a recording engineer yourself.

Strategies for the Studio Recording Option

You will need to keep detailed notes on the process of making the recording, including the discussions you have with the recording studio staff or other producer. You should make sure that you are ready to demonstrate all of the assessment requirements given above by detailed reference to specific examples – this could include an annotated score with edit points marked, a log of ‘takes’, notes on practice recordings and even photographs of the recording setup and venue.

Audio or Video?

A number of the departments allow the submission of video recording. If you choose to go down this route, you should be aware of certain limitations. You will not easily be able to use different takes to assemble a performance: each movement will need to be played entire. Furthermore, a video made in a recording studio may be compromised by the layout and lighting of a room not designed for that purpose. If you choose to go down this path, you should be prepared to discuss this decision in your commentary or oral examination.

Studio Time

Classical students: ten to fifteen minute submissions are allowed ninety minutes of studio time, fifteen to twenty minute submissions are allowed two hours of studio time, thirty minute submissions are allowed three hours. These can be split into two sessions if required. This does not include time spent editing.

Folk and Jazz students: six hours are allowed for a thirty minute submission (multitrack and set up time). This does not include mixing time.

Submission

Finished submissions should be made online, accompanied by a track listing and, if chosen, your written commentary. The process is:

- Download the files from OneDrive.
- Listen to the recordings to make sure that you are happy with the final edits.
- Make sure you are submitting the finished tracks, not the rough takes! You may wish to rename the files to make this clear.
- Write up a track listing to make it clear to the examiner what they are supposed to be listening to, and in what order. For instance:
 - Track 1 – Mozart Horn Concerto No 4 in Eb Mvt 1
 - Track 2 – Mozart Horn Concerto No 4 in Eb Mvt 2
 - etc
- Upload both the finished tracks and the track listing document to the appropriate submission dropbox on moodle

If you are submitting a written commentary instead of the oral examination, then this must be submitted alongside the recordings as well.

Deadline

There are two possible deadlines for the studio recording assessment:

- Deadline 1 – **Friday 08 March 2024**
- Deadline 2 – **Friday 17 May 2024**

Which of these deadlines you are working to must be **negotiated** with your Head of Department and/or the Head of MMus Programme and recorded on your learning contract. Once a deadline is agreed, it may not be changed unless there are mitigating circumstances.

It is important that you plan ahead, and book your studio sessions well ahead of time. You must also allow for a two-week window between submitting your edits and receiving the final recordings. For this reason, studio time at the RCS will not normally be available after Friday 3 May 2024.

If you choose to produce a written commentary, it must be submitted at the same time as the recording. The oral examinations, where agreed, will normally be held between a week and a fortnight after the submission of the recording.

Recording Studios at the RCS

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 a professional and experienced recording engineer, and is best suited for music recording. There is a large 70 square meter live room, with a separate drum booth and a full size Steinway. There are also four 4K cameras and video lights.

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 b.whitney@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.)
- 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.
- Video recording and editing is available, either single camera or multi-camera, please advise beforehand if multicamera is wanted.
- 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 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.

8.6 Briefing on the New Work assessment

What is the New Work assessment?

Working with a composer to create a new work for the first time takes a special array of skills, and can be an exciting and fulfilling process. The New Work assessment enables you to be assessed on your performance of a new work, composed in the course of the academic session, and the collaborative process that supported it.

Assignment

The precise assignment depends on your award and department. In each case, the length and musical requirements are slightly different, but the common elements are:

- A live performance or studio recording
- *Either* an oral examination exploring the creative process in the studio *or* a written commentary

The details for each award and department are given Assessment Specifications for the relevant Principal Study module. No length of work is stipulated in the assessment requirements, reflecting the fact that the length in minutes of a new work does not necessarily reflect the challenge it presents. Therefore, in agreeing the arrangements for this assessment with your Head of Department, the 'challenge' presented by the new work needs to relate to the weighting assigned to it within the module (25% or 50%).

Please note that it is not permissible to perform a *pre-existing* contemporary work in this assessment, nor can there be any overlap of repertoire with another Principal Study assessment. It is also not acceptable for the new work assessment to write your *own* work, although this might form the basis of an independent project.

What are the examiners looking for?

Examiners are looking for a fine performance of a new work, assessed according to the standard criteria for performance given in the Principal Study module and evidence of collaboration with the composer, which will be assessed in an oral examination.

In the oral examination, you are expected to demonstrate:

- The nature, extent and effectiveness of your creative collaboration with the composer
- Your role in shaping the work at different levels
- Your understanding of the context for the new work, with reference to other works featuring your instrument

Consideration of these criteria will form the basis of the oral examination or commentary. A single holistic grade is awarded for the performance (or recording) and the oral examination or commentary.

Process

- Students who elect the new work assessment will have the opportunity to meet with a selection of the composers currently studying at the Conservatoire and members of the Composition Department.
- Once you have found a composer to work with, you should arrange to meet and confirm the arrangements for the project with your Head of Department and/or the Head of MMus programme. The name of your collaborators and the details of the proposed work should be recorded on your student contract.

Strategies for the New Work assessment

During the course of the project, you are advised to keep in touch with your Head of Department and/or the Head of MMus programme. In particular, it is important to let us know if the timelines are slipping, or the collaboration is not proving successful. If this happens, it may be possible to change to another performance assessment: such changes require a minimum of six weeks notice.

You will need to keep detailed notes on the process of working with the composer. You should make sure that you are ready to demonstrate all of the assessment requirements given above by detailed reference to specific examples – this could include sequence of annotated draft scores or excerpts from scores, notes on modifications and creative experiments, notes on practice sessions and audio or video recordings of rehearsals.

Deadline

If you choose to be assessed in live performance, you will need to agree the timing of your assessment with your Head of Department in your student contract. If you choose to be assessed through a studio recording, the deadline for submission of the recording is negotiated in the student contract, usually no later than **Friday 17 May 2024**.

Oral examinations will normally be held between a week and a fortnight after the performance or recording submission.

8.7 Briefing on the Independent Project assessment

What is the Independent Project assessment?

The independent project is an opportunity for you to create your own unique assessment mode for the Principal Study module. This assessment is in general only available to Stage 2 students, and is compulsory for Stage 2 of the Traditional Music programme. For students on other performance programmes, it is a chance to pursue a strong and original idea for a performance-based project that does not fit easily into one of the pre-defined performance assessments.

Assignment

The independent project assessment is available to all of the departments within MMus Performance, as well as Conducting and Jazz. In all of these cases, it may be taken as a 50% A assessment (externally assessed) and/or a 25% B assessment (internally assessed). Within MMus Performance it is possible to combine these into a single project with a weighting of 75%. As noted above, it is mandatory as an A assessment for Traditional Music, with a weighting of 70%.

Although the assessment details will vary from project to project, there must be a *performance* outcome of some sort: this might be live, recorded, or some combination of the two. In many cases an *oral examination* will form part of the assessment process, and it may also be appropriate to produce a *reflective account* of the project, possibly accompanied by *documentation*.

As every project will be different, there is no stipulation as to the length or nature of the performance outcome. In agreeing the arrangements for this assessment with your Head of Department, the 'challenge' presented by the project needs to relate to the weighting assigned to it within the module (25%, 50%, 70% or 75%).

What are the examiners looking for?

Whatever the nature of the project, examiners are looking for a fine performance, assessed according to the standard criteria for performance given in the Principal Study module descriptors. Examiners will also look for the synthesis of different kinds of knowledge, which may be assessed by, for instance, an oral examination, a reflective account, or documentation.

Whatever modes of assessment are agreed, a single holistic grade will be awarded for the project as a whole.

Strategies for the Independent Project assessment

During the course of the project, you are advised to keep in touch with your Head of Department and/or the Head of MMus programme. In particular, it is important to let us know if any factors emerge outwith your control which are likely to affect the completion of the project. If this happens, some renegotiation of your assessments may be possible: such changes require a minimum of six weeks notice.

You should keep detailed notes on the progress of the project, for example: a record of meetings and rehearsals, annotated scores, audio and video of work in progress,

photographs and scans, and notes on recording sessions. These materials might be brought to an oral examination, or submitted as part of a portfolio of evidence.

Deadline

If you choose to be assessed in live performance, you will need to agree the timing of your assessment with your Head of Department in your student contract. If you choose to be assessed in whole or part through a portfolio of evidence (for example, recordings, reflection, documentation), the deadline for submission of the portfolio is negotiated in the student contract, usually no later than **Friday 17 May 2024**.

Where there is an oral examination, this will normally be held between a week and a fortnight after the performance or recording submission.

8.8 Briefing on the Agential Artist assessment

What is the Agential Artist assessment?

The Agential Artist assessment gives you the opportunity to work on a three-month collaborative project with students on the MFA Classical and Contemporary Text, leading to a public performance of new work at an external venue in January.

What do I have to do?

Students on the MFA Classical and Contemporary text undertake to lead and manage a 60 credit module called 'The Agential Artist'. The module descriptor states:

'This module expects the student to take substantial ownership of their learning. Students will develop, rehearse and perform one-hour original projects inspired by classical and/or contemporary text. These performances might represent expansion and further development of projects undertaken in the On the Verge festival or entirely new projects. Performances will occur at an off-site venue.

As a music student, you will work closely as part of a creative team drawn from the MFA programme. Your commitment would be:

Term 1 Week 1 – Encounter

From Tuesday to Friday of week 1 you will spend four full days with the MFA students and mentoring team at Wallace Studios. This time will be used to explore initial ideas, uncover ways of working, and establish the teams and projects that will go forward to develop and develop new works.

Term 1 – Twilight Sessions

The cohort of MFA and MMus students taking part in the project will meet with the mentors one evening a week to monitor progress, discuss ideas, and share work in progress. (tbc, Tuesday, Wednesday or Thursday 1800-2100)

Term 2 Weeks 1-3 – Rehearsal and Performance

The productions will go into full-time rehearsal in January, initially at Wallace Studios and/or Renfrew Street, moving into the external venue in weeks two and three for final rehearsal and performance. During this period you will be expected to have no other commitments, whether externally or within the School of Music.

How will I be assessed?

It is important to realise that, although you will be working together as a team, the Agential Artist project has a different status within the MMus programme to that of the MFA programme. The assessment is therefore not identical. As an MMus student, the project forms part of Principal Study 2 and is in most cases internally assessed as a 50% B column option according to the learning outcomes and assessment criteria of that module. For MMus composers, work arising from the project will be incorporated as part of the Portfolio submission.

To take full advantage of the collaborative nature of the project, the final performances will be viewed by an assessment team that includes experts from both the School of Music and the School of Drama, Dance, Production and Film. You will thus have the chance to receive feedback on your work from multiple perspectives, although your final grade will be given by the assessors from the School of Music.

How will I be supported?

You will have an individual mentor from the School of Music, who will also form part of the mentoring team alongside staff from the MFA programme. You may also wish to discuss with your Head of Department whether a proportion of your Principal Study lesson time might be spent with a tutor or tutors who have particular expertise in the musical challenges of the particular project under development.

Budget

The Conservatoire will cover the hire cost of the external venue and a professional producer.

In addition, each individual MFA/MMus student will be allocated a £500 budget towards the project. These individual budgets may be aggregated, so that, for instance, a team of four people working together would have a total budget of £2000. The team are entirely responsible for how this money is spent: examples might include set, props, costumes, technical support, equipment hire, additional rehearsal time, or anything else that is needed to support the work being developed.

For MMus students, the funds to cover the individual project will be drawn from the departmental budgets for additional study: this means that the additional 20 minutes a week (9 hours total) that may be negotiated for the study of related (or, exceptionally, unrelated) study will not be available to students undertaking this assessment option.

8.9 Briefing on the Home Studio Recording assessment (Wind and Brass)

This assessment option invites you to create a recorded performance that is a work in its own right, rather than a substitute for a live performance. Unlike the Studio Recording option, the intention is that you will engineer and produce the work yourself.

What do I have to do?

You must submit an audio work that showcases your playing on your principal study instrument. In many cases this will be a multi-track recording where you play all of the parts in a piece.

Can I play more than one instrument?

The central aim is to showcase your playing on your main instrument or related instrument/s – for instance, three flutes; or flute, piccolo and alto flute.

If you are confident that you can play a second instrument to a high standard, then that is fine, but be careful of lowering the quality of the overall recording: Masters-level trumpet playing accompanied by grade 6 trombone may not sound that good!

Can I collaborate with other performers or do I have to play everything myself?

Collaboration with other players is fine, but remember the main aim of the performance is to show off your own playing.

Do I have to arrange the piece myself?

You can do, but it is also fine to use an existing arrangement.

How does the length requirement work?

The minimum length requirement relates to the total amount of playing in each of the individual 'stems' you play. For instance, a three-minute recording where you play all nine parts of a piece yourself equates to 27 minutes. The length calculations do not include any parts played by you on an unrelated instrument, nor do they include any parts played by anyone else.

What recording equipment and software should I use?

This is entirely up to you: this option puts the responsibility for the engineering and production of the work entirely in your hands. You should not attempt this option unless you are confident that you have access to appropriate audio recording equipment, and access to and experience of suitable editing software. That said, there are staff members in the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Can I record video?

Multi-screen video is certainly possible, but there will be additional practical challenges in creating and editing both high quality audio *and* video. You should only attempt this if you

are very certain that you have suitable equipment and access to and experience of both audio *and* video editing software.

How will I be assessed?

The Learning Outcomes are the same as for any other Principal Study assessment: examiners will be looking for you to demonstrate technical and expressive mastery; a mature musical personality; and knowledge, understanding and critical thinking expressed through the process of making music.

As well as the recording, you have the choice either of submitting either a short contextualising written statement (~1000 words) or undertaking an oral examination. In both cases, the examiners will be seeking to understand your approach. Why did you choose to record this repertoire in this way? How did you go about it? What musical and technical obstacles did you hit, and how did you get around them? What would you do differently next time?

Where can I get help?

You should seek musical advice from your Head of Department and Principal Study tutor.

There are many projects of this type online that you may wish to look at for inspiration: there are also many online tutorials. Be critical: are there flaws in intonation, timing problems, or inexpert playing? Does the technical advice appear accurate and up-to-date?

We expect you to engineer and produce the work yourself, so we cannot teach you how to use the recording equipment or software. However, there are staff members within the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Deadline

There are two possible deadlines:

- Deadline 1 – **Friday 08 March 2024**
- Deadline 2 – **Friday 17 May 2024**

Which of these deadlines you are working to must be **negotiated** with your Head of Department and/or the Head of MMus Programme and recorded on your learning contract. Once a deadline is agreed, it may not be changed unless there are mitigating circumstances.

If you choose to produce a written commentary, it must be submitted at the same time as the recording. The oral examinations, where agreed, will normally be held between a week and a fortnight after the submission of the recording.

8.10 Briefing on the Home Studio Recording assessment (Trad Music)

This assessment option invites you to create a recorded performance that is a work in its own right, rather than a substitute for a live performance. If chosen, in MA (Traditional Music) or MMus (Traditional Music) 1, this component comprises 50% of your Principal Study grade. If chosen in MMus (Traditional Music) 2, this component comprises 30%.

Unlike the standard Studio Recording option, the intention is that you will engineer and produce the work yourself.

What do I have to do?

You must submit an audio work that showcases your playing on your principal study instrument. In many cases this will be a multi-track recording of several sets or songs. The repertoire must **not** overlap with your Performance A programme.

Can I play more than one instrument?

The central aim is to showcase your playing on your main instrument or related instrument/s – for instance, Highland bagpipe, border pipes and low D whistle. Singers could include both Scots and Gaelic repertoire, though you should seek the advice of department staff if unsure of your standard in one Principal Study song tradition or the other.

If you are confident that you can play a second instrument to a high standard, then that is fine, but be careful of lowering the quality of the overall recording: Masters-level fiddle playing, over which you lay a track of quite basic guitar accompaniment may not meet the appropriate standards of sound and arrangement quality.

Can I collaborate with other performers or do I have to play everything myself?

Collaboration with other players is fine and indeed encouraged. You may wish to be accompanied by others, or your own Principal Study may be fundamentally involved in accompaniment such as bodhran, guitar or pipe band snare drum. Remember however that the main aim of the performance is to show off your own playing, so you must be clearly audible throughout the recordings, and the accompaniment must be of an appropriately high standard.

Do I have to arrange the piece myself?

You can do, but it is also fine to use an existing arrangement or to work with peers. The recording component assesses performance skills as opposed to arrangement skills, but the arrangement should be of a high enough standard to facilitate Masters-level performance.

How does the length requirement work?

The minimum length requirement relates to the total amount of playing in each of the individual parts you play, if more than one. For instance, a ten-minute recording involving three instruments consistently through the recording, and you play all three instruments yourself, would equate to 30 minutes. The length calculations do not include any parts or instruments played by anyone else.

What recording equipment and software should I use?

This is entirely up to you: this option puts the responsibility for the engineering and production of the work entirely in your hands. You should not attempt this option unless you are confident that you have access to appropriate audio recording equipment, and access to and experience of suitable editing software. That said, there are staff members in the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Can I record video?

Multi-screen video is certainly possible, but there will be additional practical challenges in creating and editing both high quality audio *and* video. You should only attempt this if you are very certain that you have suitable equipment and access to and experience of both audio *and* video editing software.

How will I be assessed?

The Learning Outcomes are the same as for any other Principal Study assessment: examiners will be looking for you to demonstrate technical and expressive mastery; a mature musical personality; and knowledge, understanding and critical thinking expressed through the process of making music.

As well as the recording, you have the choice either of submitting either a short contextualising written statement (~1000 words) or undertaking an oral examination. In both cases, the examiners will be seeking to understand your approach. Why did you choose to record this repertoire in this way? How did you go about it? What musical and technical obstacles did you hit, and how did you get around them? What would you do differently next time?

Where can I get help?

You should seek musical advice from your Head of Department and Principal Study tutor.

There are many projects of this type online that you may wish to look at for inspiration: there are also many online tutorials. Be critical: are there flaws in intonation, timing problems, or inexpert playing? Does the technical advice appear accurate and up-to-date?

We expect you to engineer and produce the work yourself, so we cannot teach you how to use the recording equipment or software. However, there are staff members within the School of Music who have expertise in these areas who may be able to help: please feel free to ask for advice.

Deadline

There are two possible deadlines:

- Deadline 1 – **Friday 08 March 2024**
- Deadline 2 – **Friday 17 May 2024**

Which of these deadlines you are working to must be **negotiated** with your Head of Department and/or the Head of MMus Programme and recorded on your learning contract. Once a deadline is agreed, it may not be changed unless there are mitigating circumstances.

If you choose to produce a written commentary, it must be submitted at the same time as the recording. The oral examinations, where agreed, will normally be held between a week and a fortnight after the submission of the recording.

8.11 SoM Change of Teacher Policy: Student Version

This policy is about situations where you would like to change your 1:1 teacher. This is a short, student-facing version of the full policy.

Background

When you begin studies in the School of Music, you are allocated to a 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 has to be done with the agreement of your Head of Department.

Our Policy

It is School of Music policy to support requests to change teacher, or to share lesson time between different teachers, so long as your HoD believes that to be in your best interests.

What should I do if I'd like to discuss my progress?

You should speak to your 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
- the Deputy Registrar m.green@rcs.ac.uk
- RCS Counsellors <https://portal.rcs.ac.uk/counselling/>

Notes

- References to 'Principal Study' also include 'Additional Performance Study' and 'Second Study' etc.
- If your 1:1 teacher is your HoD, and you don't feel able to discuss the request directly with them, you should contact the Associate HoD, or Head of Programme, or the Director of Music.
- The Royal Conservatoire of Scotland subscribes to the 'Principles of Best Practice in Conservatoire Teaching', which has been adopted by Conservatoires UK. The Conservatoire's Dignity at Work and Study Statement is also relevant in the context of this Policy.