



Royal Conservatoire *of* Scotland

SCHOOL OF MUSIC

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

PROGRAMME HANDBOOK *for BMus3 and BMus4*

Academic Year 2024/25

Updated June 2024

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1. Summary Programme Details

Programme title

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

Programme duration

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

Mode(s) of study

Full-time

Award(s) incorporated in programme framework

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

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

January 2018 (reviewed and incoming programme validated May 2023)

2. Programme Structure and Important Information

This Handbook provides important information on the structure and requirements of the BMus programme (Performance, Composition, Jazz, JPS, Traditional Music and Traditional Music - Piping pathways) during academic session 2024/25. It should be read in conjunction with the BMus Assessment Handbook 2024/25, individual Department Handbooks, and information provided on individual module pages on [Moodle](#).

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

Anti-Racism Statement

RCS has launched a new institutional Strategic Plan taking us through to 2030. As part of this, we reflected on lessons learned to date through our work on Anti-Racism and our original Anti-Racism Action Plan that was created in 2020, 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

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

and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies.

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

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

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

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equity, equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency, and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard, and celebrated.

BMus Performance

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

BMus Composition

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

BMus Jazz

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

BMus Joint Principal Study

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

BMus Traditional Music and Traditional Music – Piping

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

Assessment and Progress Regulations

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

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

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

Compensation, Resit and Retake

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

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

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

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

Decisions on Progress at Resit

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

Failure at resit

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

Failure at resit in Performance/Composition Modules:

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

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

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

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

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

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

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

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

JPS Progression

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

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

The BMus Degree Calculation

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

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

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

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

The Award of the Degree with Honours

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

The Award of the Degree with Honours in Joint Principal Study

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

The Classification of the Honours Degree

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

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

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

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

The examples below set out the procedure in more detail.

Example 1

					Overall		
					Grade	Overall Degree	Degree
						Grade	Classification
Year 3	Mark	Scale	Credits	Mark * Credits			
Professional Practice	A5	13	20	260			
Text in Contemporary Performance	B1	12	30	360			
Collaborations	B1	12	30	360			
Dissertation	B2	11	20	220			
IXP Module (any level)	A5	13	20	260			
					÷ graded		
					credit total		
Total			120	1460	=	12.17 *30% =	3.65
Year 4	Mark	Scale	Credits	Mark * Credits			
Secondment	A3	15	20	300			
Into the New	A2	16	30	480			
Professional Portfolio	B2	11	30	330			
IXP Module (any level)	B1	12	20	240			
IXP Module (any level)	A5	13	20	260			
					÷ graded		
					credit total		
Total			120	1610	=	13.42 *70% =	<u>9.39</u> 13.04 1st Class Honours

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

Example 2

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

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

Example 3 (JPS pathway)

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

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

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

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

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

Borderline Results

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

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

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

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

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

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

Endorsements

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

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

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

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

Graduation Costs

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

The August Assessment Diet

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

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

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

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

Completed work will be submitted online by Wednesday 6 August 2025. Submission requirements will be clearly advised in the information that will be sent to you. For presentations and performance assessments, these will take place (in person) in the week beginning 18 August 2025. You will be notified in due course of the date and time of the assessment.

Assessment Calendar (BMus3 and BMus4 core modules only)

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

BMus Year 3				
Module	Component	Weighting	Submission / assessment date	Submission location
Ensemble Musician 1	Ensemble members form	n/a	Wednesday 23 October 2024	Moodle
Jazz Research and Transcription 1	Research proposal and assessment mode	Formative	Friday 15 November 2024	Moodle
Special Repertoire Topic	Essay proposal	Formative	Wednesday 20 November 2024	Moodle
Performance 3 (Trad)	Term 1 Recital Audition	Pass/Fail	w/c 9 December 2024	See Asimut schedule for exam time
Winter break				
The Teaching Musician	Portfolio (video, commentary, supporting materials etc.)	100%	Wednesday 8 January 2025	Moodle
Special Repertoire Topic	Essay	100%	Wednesday 22 January 2025	Moodle
Performance 3, JPS Performance 3	Performance B (Mid-Session)	45%	Monday 3 to Friday 14 February 2025	See Asimut schedule for exam time
Jazz Research and Transcription 1	Negotiated Assessment	100%	w/c 10 March 2025 (practical); Wed 12 March 2025 (for written/recorded submissions)	See Asimut (practical options) or submit on Moodle (written/recorded options)
Performance 3 (Trad)	Term 2 Recital Audition	Pass/Fail	w/c 17 March 2025	See Asimut schedule for exam time
Ensemble Musician 1	Observation of Rehearsal (recording of rehearsal)	Pass/Fail	Wednesday 19 March 2025	Moodle
Traditional Music Research Project	e-Portfolio	70%	Friday 21 March 2025	Moodle (submit URL)
Spring break				
Ensemble Musician 1	Reflective Documentation	Pass/Fail	Wednesday 16 April 2025	Moodle
Traditional Music Research Project	Presentation	30%	w/c 21 April 2025	See Asimut schedule for presentation time
The Freelance Musician	e-Portfolio	100%	Wednesday 7 May 2025	Moodle
Interdisciplinary Composition Project 1	Original music for an interdisciplinary context	100%	Tuesday 13 May 2025	Moodle
Performance 3, JPS Performance 3	Critical Commentary	10%	Wednesday 14 May 2025	Moodle
Composition 3, JPS Composition 3	Critical Commentary	10%	Wednesday 14 May 2025	Moodle
Jazz Theory and Composition 3	Project (performing, directing, recording)	20%	w/c 19 May 2025	See Asimut schedule for exam time
Jazz Theory and Composition 3	Composition Project	80%	Wednesday 21 May 2025	Moodle
Composition 3, JPS Composition 3	Folio of Compositions	90%	Wednesday 21 May 2025	Moodle
Performance 3, JPS Performance 3	Performance A (End-of-Session)	45%	Monday 26 May to Friday 13 June 2025	See Asimut schedule for exam time

BMus Year 4				
Module	Component	Weighting	Submission / assessment date	Submission location
Ensemble Musician 2	Ensemble members form	n/a	Wednesday 13 November 2024	Moodle
Jazz Research and Transcription 2	Research proposal and assessment mode	Formative	Friday 1 November 2024	Moodle
JPS Independent Research Project	Research Paper Proposal	Formative	Wednesday 6 November 2024	Moodle
Composition 4, Performance 4	Research Paper Proposal	Formative	Wednesday 6 November 2024	Moodle
Performance 4 (Trad)	Term 1 Recital Audition	Pass/Fail	w/c 9 December 2024	See Asimut schedule for exam time
Winter break				
Performance 4, JPS Performance 4	Performance B (Mid-Session)	30%	Monday 3 to Friday 14 February 2025	See Asimut schedule for exam time
JPS Independent Research Project	Research Paper	60%	Wednesday 26 February 2025	Moodle
Composition 4, Performance 4	Research Paper	20%	Wednesday 26 February 2025	Moodle
Composition Professional Project	Presentation & Portfolio of Documentation	40% & 60%	w/c 17 March 2025	See Asimut schedule for presentation time; documentation must be submitted to Moodle in advance
Performance 4 (Trad)	Term 2 Recital Audition	Pass/Fail	w/c 17 March 2025	See Asimut schedule for exam time
Ensemble Musician 2	Negotiated Performance	100%	Wednesday 26 March 2025	Moodle
Spring break				
Jazz Research and Transcription 2	Negotiated Assessment	100%	w/c 14 April 2025 (practical); Wed 16 April 2025 (for written/recorded submissions)	See Asimut (practical options) or submit on Moodle (written/recorded options)
Composition 4	Folio of Compositions	70%	Wednesday 21 May 2025	Moodle
JPS Composition 4	Folio of Compositions	50%	Wednesday 21 May 2025	Moodle
Performance 4	Performance A (End-of-session recital)	40%	Monday 26 May to Friday 13 June 2025	See Asimut schedule for exam time
JPS Performance 4	Performance A (End-of-session recital)	50%	Monday 26 May to Friday 13 June 2025	See Asimut schedule for exam time
JPS Independent Research Project	Viva Examination	40%	Monday 26 May to Friday 13 June 2025	See Asimut schedule for exam time
Composition 4	Viva Examination	10%	Monday 26 May to Friday 13 June 2025	See Asimut schedule for exam time
Performance 4	Viva Examination	10%	Monday 26 May to Friday 13 June 2025	See Asimut schedule for exam time

BMus Shape of the Year 2024/25

	Week	Date beginning	Activity
TERM ONE	1	23 September 2024	<i>Welcome and Induction Week</i>
	2	30 September 2024	Teaching
	3	7 October 2024	
	4	14 October 2024	
	5	21 October 2024	
	6	28 October 2024	
	7	4 November 2024	
	8	11 November 2024	Teaching
	9	18 November 2024	
	10	25 November 2024	
	11	2 December 2024	
	12	9 December 2024	<i>IXP Week 1</i>
Winter Break			
TERM TWO	1	6 January 2025	Teaching
	2	13 January 2025	
	3	20 January 2025	
	4	27 January 2025	
	5	3 February 2025	Mid-session assessments and related performance activities: no CCS or Options teaching
	6	10 February 2025	
	7	17 February 2025	Teaching
	8	24 February 2025	
	9	3 March 2025	
	10	10 March 2025	
	11	17 March 2025	
	12	24 March 2025	
Spring Break			
TERM THREE	1	14 April 2025	Teaching and assessments
	2	21 April 2025	
	3	28 April 2025	
	4	5 May 2025	
	5	12 May 2025	
	6	19 May 2025	
	7	26 May 2025	
	8	2 June 2025	
	9	9 June 2025	
		16 June 2025	Bridge Week

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

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

IXP Weeks

w/c 9 December 2024 and 24 March 2025

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

Bridge Week

w/c 16 June 2025

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

Timetabling Information

Priority Zones

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

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

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

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

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

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

Timetabling of Music Ensembles

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

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

Asimut should only be used as a guide with regards to these rehearsals. The up-to-date schedule may also be viewed online through your OneDrive account: you will receive an email giving a link to the shared folder where these are kept. Here you will find schedule and personnel information for all of the ensembles above. If you are involved in any of these, you should carefully take down all rehearsal and performance details in your diary. It is compulsory that you attend all rehearsals. If you do not come to a rehearsal because it isn't on Asimut, but is on the noticeboard, that will **not** be accepted as an authorised absence.

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

Instrument Insurance

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

School of Music Attendance Policy

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

Illness

Unforeseen absence due to illness should be logged on Asimut **no later than 9:30am** and inform relevant staff members. You must not declare illness unless you are actually ill. However, if you are displaying symptoms that suggest you are in the process of developing an illness, or know that you are ill, you must not come into the building.

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

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

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

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

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

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

Absence Requests

Pre-arranged absence for attending external activities, for instance a scheduled medical appointment or external concert engagement, should be requested at least 7 days in advance using the absence request form on your Student Contract. You must use this system to request absence. It is not sufficient to speak informally to a member of staff about the request.

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

It is your responsibility to list all affected classes, activities and assessments on the absence request form. Once the request is reviewed, your Head of Programme and Head of Department will make a decision on the outcome (approved, conditionally approved or rejected), which is then posted on your Student Contract. You must give clear reasons for the absence or discuss them directly with your Head of Department and/ or Head of BMus (years 3 and 4) or Associate Head of BMus (years 1 and 2).

Note that not all requests will be approved, especially if assessments would be affected by the absence. **For this reason, you should not make any travel plans until you have received written notification that your request has been approved.**

Unauthorised Absence

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

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

Key Contacts

Course and Department staff

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

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

The Academic and Administrative Support (AAS) Office

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

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

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

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

BMus Core Curriculum modules and School of Music options; Composition	Catherine Jackson (Programme Support Manager) c.jackson@rcs.ac.uk
Vocal; Guitar and Harp	Kirsten Macdonald k.macdonald2@rcs.ac.uk

Woodwind; Brass; Jazz	Jules Bellamy j.bellamy@rcs.ac.uk
Keyboard; Traditional Music	Maia Journeau m.journeau@rcs.ac.uk
Strings; Timpani and Percussion	Shauneen Magorrian s.magorrian@rcs.ac.uk

BMus Transitions Tutors 2024/25

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

Module Coordinators

Module	Coordinator	Module type
A History of Scotland in 100 Tunes	Joshua Dickson	SoM option
Accompaniment Skills	Edward Cohen	SoM option
Additional Performance Study 1-3	Heads of Department	SoM option
Alexander Technique 1	Sue Barclay	SoM option
Alexander Technique 2	Sue Barclay	SoM option
Arranging For Big Band	Mario Caribe	SoM option
ARSM Teaching Diploma	Ruth Slater	SoM option
Baroque Music and Ensemble	Ruth Slater	SoM option
Big Noise Project	Brianna Robertson-Kirkland	SoM option
Body Mapping for Musicians	Alison Wells	SoM option
Composition for Jazz Orchestra	Paul Harrison and Tommy Smith	SoM option (Jazz)
Composition Professional Project	Oliver Searle	Core Composition
Conducting Skills 1	Jon Hargreaves	SoM option
Contextual Studies 1 and 2	Brianna Robertson-Kirkland	Core Performance/Composition
Creative Citizenship	Josh Armstrong	Core curriculum module
Creative Skills in Traditional Music 1 and 2	Joshua Dickson	Core Trad
Discourses in Traditional Music	Joshua Dickson	Core Trad

*Discover 1	Josh Armstrong	IXP module
Effective Practice Techniques (Music)	Claire Ruckert	SoM option
Ensemble Musician 1 and 2	Brianna Robertson-Kirkland	Core Performance
*Explore 1	Josh Armstrong	IXP module
*Extend 1	Josh Armstrong	IXP module
Film Music	Steve Halfyard	SoM option
Freelance Musician	Elizabeth Jenkinson	Core curriculum module
Gaelic	Joshua Dickson	SoM option
Interdisciplinary Composition Project	Oliver Searle	Core Composition
Introduction To Jazz Performance	Colin Broom	SoM option
Introduction to Professional Skills for Musicians	Elizabeth Jenkinson	Core curriculum module
*Innovate 1	Josh Armstrong	IXP module
Jazz History Through Performance 1	Tom Gibbs	Core Jazz
Jazz History Through Performance 2	Paul Harrison	Core Jazz
Jazz Keyboard Skills 1	Colin Broom	SoM option
Jazz Performance 1-4	Tommy Smith	Core Jazz
Jazz Research and Transcription 1 & 2	Kevin MacKenzie	Core Jazz
Jazz Theory and Composition 1	Tommy Smith	Core Jazz
Jazz Theory and Composition 2	Mario Caribe	Core Jazz
Jazz Theory and Composition 3	Paul Harrison	Core Jazz
Jazz Theory and Composition 4	Kevin MacKenzie	SoM option
Kodaly Musicianship 1	Andrew Nunn	SoM option
Kodaly Musicianship 2	Andrew Nunn	SoM option
Music Education	Hughina Naylor	SoM option
Music Leadership	Elizabeth Jenkinson	Core curriculum module
Musicianship 1	Sam Ellis	Core Performance/Composition
Musicianship 2	Colin Broom	Core Performance/Composition
Orchestration	Colin Broom	SoM option
Performance Folio 3 and 4	Heads of Departments	SoM option
Performance/Composition/JPS 4 (Research Paper)	Sam Ellis	Core curriculum module
*Personal Creative Projects	Elizabeth Jenkinson (coordinator for all SoM projects)	IXP module
Principal Study: Composition 1-4	Oliver Searle	Core Composition
Principal Study: Performance 1-4	Heads of Departments	Core Performance

Professional Project: Performance Project	Matthew McAllister and Steve Halfyard	SoM option
Public Performance Project	Matthew McAllister and Steve Halfyard	SoM option
Sabhal Mor Ostaig Residency	Joshua Dickson	SoM option
Sonic Arts 1	Alistair MacDonald	SoM option
Sonic Arts 2	Alistair MacDonald	SoM option
Special Repertoire Topic	Steve Halfyard	Core Performance/ Composition
Teaching Musician	Elizabeth Jenkinson	Core curriculum module
Traditional Music Performance 1-4	Joshua Dickson	Core Trad
Traditional Music Research Portfolio	Joshua Dickson	Core Trad
Traditional Music Research Project	Joshua Dickson	Core Trad
Work Placement	Joshua Dickson	SoM option

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

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

3. Module Descriptors

Level Three (Core)

Module Title	Composition 3		
Brief Description	In this 60-credit core module you will continue to develop your personal compositional voice through in-depth study of technical and aesthetic aspects. Your individual lessons will continue to be a focal point for your technical and creative development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.		
SCQF Level	9		
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 If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) Year 3 <hr/>		
Pre-requisites	Pass in Composition 2		
Co-requisites	Interdisciplinary Composition Project		
Anti-Requisites	none		
Maximum number of Students	12	Minimum number of Students	N/A
Learning Modes	Total (hours)		
One-to-one Principal Study Lesson	Minimum 30 hours		
Composition Studies (Classes and Workshops)	c. 25% of notional student effort		
Independent study	c. 70% of notional student effort		
Total Notional Student Effort			600
Module Co-ordinator	Head of Composition		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • nurture advanced skills in critically informed composition • develop an individual musical personality and provide opportunities for its projection in-and-through practice • develop a knowledge base that supports understanding and facilitates the development of creativity and solving of musical problems 		

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

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

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

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

Module Title	Performance 3		
Brief Description	In this 60-credit core module you will continue to develop your principal study through critical exploration of your practice. Your individual lessons will continue to be a focal point for your technical and expressive development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.		
SCQF Level	9		
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 If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3 (Performance, Jazz, Traditional Music, Traditional Music - Piping)		
Pre-requisites	Pass in Performance 2		
Co-requisites	Ensemble Musician 1		
Anti-Requisites			
Maximum number of Students	As per prog.	Minimum number of Students	N/A
Learning Modes	Total (hours)		
One-to-one Principal Study Lesson	Minimum 30 hours		
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort		
Independent practice	c. 70% of notional student effort		
Total Notional Student Effort			600
Module Co-ordinator	Head of Relevant Performance Department		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • foster a high degree of technique and expression in Principal Study and a range of skills to support the Principal Study • develop an individual musical personality and provide opportunities for its projection in-and-through practice • develop a knowledge base that supports understanding and facilitates the solving of musical problems 		

	<ul style="list-style-type: none"> • enable students to learn from participation in a range of artistic activities, internal and external • foster attitudes and skills in co-operation and collaboration • enable students to pursue and sustain fulfilling lifelong learning
Module Content	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Your weekly individual lesson may be split. In this way, tuition in a complementary area (for instance a different genre or technique), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your critical commentary should include reflections on how this split tuition has enhanced your principal study.</p> <p>Performance Studies classes², rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Perform with assured technical ability in the preparation and execution of solo and/or ensemble performance
LO2	Use expressive and interpretative skills to project an emerging musical personality
LO3	Employ stagecraft skills appropriate to the principal study with confidence
LO4	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
LO5	Demonstrate secure professional skills in both self-directed and corporate and collaborative activities
Assessment 1 & 2, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance A (45% or 90% in Traditional Music)</u> <u>Performance B (45% or PASS/FAIL in Traditional Music)</u></p>

² See Section 4 (departmental information) for indicative content.

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

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

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

³ By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> enable students to learn from participation in a range of artistic activities, internal and external foster attitudes and skills in co-operation and collaboration enable students to pursue and sustain fulfilling lifelong learning
Module Content	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Performance Studies classes⁴, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Perform with assured technical ability in the preparation and execution of solo and/or ensemble performance
LO2	Use expressive and interpretative skills to project an emerging musical personality
LO3	Employ stagecraft skills appropriate to the principal study with confidence
LO4	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
LO5	Demonstrate secure professional skills in both self-directed and corporate and collaborative activities
Assessment 1 & 2, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance A (45% or 90% in Traditional Music)</u> <u>Performance B (45% or PASS/FAIL in Traditional Music)</u></p> <p>Performance A (normally the 'end-of-session recital') will normally involve a Specialist External Assessor. Performance B will be internally assessed.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>

⁴ See Section 4 (departmental information) for indicative content.

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

Module Title	JPS Conducting 3			
Brief Description	In this 40-credit core module you will continue to develop your conducting through critical exploration of your practice. Your individual lessons will continue to be a focal point for your technical and expressive development, supported by a range of complementary classes, workshops, fora and proto-professional opportunities.			
SCQF Level	9			
Credit Rating	40 SCQF Credits / 20 ECTS credits			
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3 (JPS)			
Pre-requisites	B3 or higher in JPS Conducting 2			
Co-requisites	None			
Anti-Requisites	None			
Maximum number of Students	As per prog.	Minimum number of Students	N/A	
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)	
One-to-one Principal Study Lesson	1 ⁵	27	27	
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort			
Independent practice	c. 70% of notional student effort			
Total Notional Student Effort			400	
Module Co-ordinator	Conducting Coordinator			
Module Aims	This module is designed to: <ul style="list-style-type: none"> • foster a high degree of technique and expression in Conducting and a range of complementary skills to support this Principal Study • develop an individual musical personality and provide opportunities for its projection in-and-through practice • develop a knowledge base that supports understanding and facilitates the solving of musical problems 			

⁵ By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> enable students to learn from participation in a range of artistic activities, internal and external foster attitudes and skills in co-operation and collaboration enable students to pursue and sustain fulfilling lifelong learning
Module Content	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Conducting Studies classes⁶, rehearsals and performances all support your individual development. These group-based activities may include analysis and repertoire classes, workshops, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific content of your Conducting Studies programme will be determined by the needs of the cohort, by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensemble workshops).</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Conduct with assured technical ability in the preparation and execution of repertoire
LO2	Use expressive and interpretative skills to project an emerging musical personality
LO3	Employ stagecraft skills appropriate to the principal study with confidence
LO4	Employ secure critical and reflective thinking skills in relation to your own musical and professional development
LO5	Demonstrate secure professional skills in both self-directed and corporate and collaborative activities
Assessment 1 & 2, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance A (45%)</u> <u>Performance B (45%)</u></p> <p>Performance A (normally the 'end-of-session recital') will normally involve a Specialist External Assessor. Performance B will be internally assessed.</p> <p>See the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>
Assessment Criteria for Assessment 1 & 2	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> satisfactory technical ability

⁶ See Section 4 (departmental information) for indicative content.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Module Title	Ensemble Musician 1			
Brief Description	This core Level 3 module enables you to develop high-level ensemble communication skills through regular and sustained rehearsal in an ensemble. In this first level of the module, you will focus on improving your group's rehearsal processes and reflecting on your own role as an ensemble musician.			
SCQF Level	9			
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 If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Performance) III <hr/>			
Pre-requisites	Pass in BMus Year 2			
Co-requisites	Performance 3			
Anti-Requisites	n/a			
Maximum number of Students	BMus 3	Minimum number of Students	n/a	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Observed rehearsal		1	1	1
Ensemble rehearsals and coaching sessions ⁷		variable	variable	60
Independent study		variable	variable	39
Total Notional Student Effort				100
Module Co-ordinator	Brianna Robertson-Kirkland			
Module Aims	<ul style="list-style-type: none"> ▪ To develop high-level ensemble communication skills in and through rehearsal and performance ▪ To encourage the exploration of ensemble repertoire ▪ To provide an opportunity for sustained engagement with ensemble practice and performance ▪ To nurture ensemble performance in and between departments 			

⁷ Tutor support for this module is delivered through Performance Studies and pooled principal study tuition.

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

	<p>others</p> <ul style="list-style-type: none"> An understanding of selected repertoire and its stylistic demands in different contexts 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1	X	
	LO2		X
	LO3		X
Feedback	<p>Peer feedback is a vital component of this module. You are encouraged to engage in honest, critical discussion with your group members about the progress of the group as a whole and the musical contribution of each member. This peer feedback will culminate in a peer assessment exercise which you will submit with your reflective documentation.</p> <p>A written feedback report will be provided on your rehearsal observation.</p> <p>A written feedback report will be provided on your reflective documentation.</p>		
Recommended Resources	<p>You should make full use of the Library's scores, audio recordings, and electronic repositories of recordings and filmed performance.</p> <p>Klickstein, G. (2009). <i>The Musician's Way: A Guide to Practice, Performance and Wellness</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Steinhardt, A. (2000). <i>Indivisible by Four</i>. New York: Farrar, Straus and Giroux</p>		
Other Relevant Details	<p>Chamber groups may involve between two and nine musicians. It is acceptable to work as a duo, for instance voice and piano. Cross-departmental groups are strongly encouraged. For chamber groups, the group members need not necessarily all be in Year 3, but for student-formed ensembles you must ensure that all members can commit to the project.</p> <p>You are strongly encouraged to complete this assignment by the end of term 1.</p> <p>Although your Head of Department may direct you to ensemble opportunities that can be used towards this module, ultimately it is your responsibility to fulfil the requirements.</p> <p>It is your responsibility to confirm your assessed ensemble with the module coordinator no later than Wednesday 23 October 2024. This will be logged on your Student Contract.</p>		

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

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

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

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

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

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

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

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

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

Level Four (Core)

Module Title	Composition 4			
Brief Description	This 80-credit core module combines the advancement of your compositional practice with skills in artistic research. You will explore methods of artistic research and apply these to develop in-depth critical understanding of your own practice. The module culminates in the submission of a final portfolio, a research paper and a viva.			
SCQF Level	10			
Credit Rating	80 SCQF Credits / 40 ECTS credits			
Status (Core/Option/CRS C)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Composition) IV <hr/>			
Pre-requisites	Pass in Composition 3			
Co-requisites	Composition Professional Project			
Anti-Requisites	None			
Maximum number of Students	12	Minimum number of Students	N/A	
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)	
One-to-one Principal Study Lesson	Minimum 30 hours			
One-to-one Research Tutorials	0.25	4	1	
Research support lectures & seminars	1	5	5	
Research support resources	20 minutes	12	4	
Composition Studies (Classes and Workshops)	c. 25% of notional student effort			
Independent practice	c. 70% of notional student effort			
Total Notional Student Effort				800
Module Co-ordinator	Head of Composition			
Module Aims	This module is designed to: <ul style="list-style-type: none"> • foster an advanced level of technique and expression in composition • develop an individual musical personality and provide opportunities for its projection in-and-through practice 			

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

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

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

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

Module Title	Performance 4		
Brief Description	<p>This final year 80 credit core module is the culmination of your Conservatoire studies, preparing you for your entry to the profession. At the core of this module is the interconnectedness of theory and practice in the pursuit of artistic excellence. You will draw upon and synthesise your learning from previous years to engage in high-level performance activities and independent study, culminating in a public recital and viva at the end of the year.</p> <p>Some of your independent study will focus on an artistic research project, where you will specialise in an area of practice-led research linked directly to your principal study. Individual lessons and tutorials support your independent thinking and career preparation, encouraging you to develop original and imaginative ideas in all areas of your practice.</p>		
SCQF Level	10		
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 If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 4 (Performance/Jazz/Traditional Music/Traditional Music - Piping) <hr/>		
Pre-requisites	Pass in Performance 3		
Co-requisites	Ensemble Musician 2		
Anti-Requisites	Additional Performance Study in the same principal instrument/voice		
Maximum number of Students	As per programme	Minimum number of Students	N/A
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lessons	Minimum 30 hours		
One-to-one Research Tutorials	0.25	4	1
Research support lectures & seminars	1	5	5
Research support resources	20 minutes	12	4
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort		

Independent practice	c. 70% of notional student effort
Total Notional Student Effort	800
Module Co-ordinator	Head of Relevant Performance Department
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • foster an advanced level of technique and expression in performance • develop an individual musical personality and provide opportunities for its projection in-and-through practice • nurture imaginative, critically aware and articulate performers • encourage the pursuit of new knowledge through advanced exploration of praxis. • provide proto-professional opportunities for artistic development and networking. • Instil professional awareness and attitudes • provide opportunities for self-directed study and independent project development. • encourage deep and critical reflection on your musical development and readiness for the profession.
Module Content	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Your weekly individual lesson may be split. In this way, tuition in a complementary area (for instance a different genre or technique), may be permitted at the discretion of your Head of Department. The split of lesson time should be recorded on your Student Contract by the end of Term 3 of the previous academic year. Your viva should include reflective discussion on how this split tuition has enhanced your principal study.</p> <p>Performance Studies classes⁸, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic</p>

⁸ See Section 4 (departmental information) for indicative content.

	<p>Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p> <p>Seminars, tutorials and video support resources will support your development of a research project focussing on your own chosen topic. You will receive specialist guidance on research and presentation skills, and individual advice on your project proposal and draft work.</p> <p>You will have regular contact with your Head of Department in individual 'Transitions' tutorials. This is an opportunity to discuss your progress and preparation for post-graduation.</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Demonstrate advanced technical skills in the preparation and execution of solo and/or ensemble performance
LO2	Use expressive and interpretative skills to project an individual musical personality
LO3	Demonstrate command of performance conventions appropriate to public performance
LO4	Employ critical, analytical and reflective thinking skills to demonstrate the connections between your research and your practice.
LO5	Employ advanced academic skills in written and verbal contexts.
LO6	Demonstrate entry-level professional attitudes and skills in both self-directed and corporate and collaborative activities
Assessment 1 & 2, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance A (40% or 70% in Traditional Music)</u> <u>Performance B (30% or PASS/FAIL in Traditional Music)</u></p> <p>Performance A (the 'end-of-session recital') will normally involve a Specialist External Assessor and will be open to a public audience. Performance B will be internally assessed.</p> <p>Refer to the current BMus Handbook for departmental/discipline-specific assessment requirements for Performances A and B</p>
Assessment Criteria for Assessment 1 & 2	<p>In these assessment modes your assessors will be looking for:</p> <ul style="list-style-type: none"> • Technical ability appropriate to the level • Creativity and imagination in expression and interpretation, projecting a sense of an individual musical personality • A clear command of stage craft and appropriate performance conventions
Assessment 3, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance Studies Reports (pass/fail)</u></p>

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

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

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

Module Title	JPS Performance 4			
Brief Description	This final year 40 credit core module is the culmination of your Conservatoire studies, preparing you for your entry to the profession. In combination with the JPS Independent Project module, you will explore the interconnectedness of theory and practice in the pursuit of artistic excellence. You will draw upon and synthesise your learning from previous years to engage in high-level performance activities and independent study, culminating in a public recital at the end of the year.			
SCQF Level	10			
Credit Rating	40 SCQF Credits / 20 ECTS credits			
Status (Core/Option/CR SC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 4 (Performance/Jazz/Traditional Music/Traditional Music - Piping) <hr/>			
Pre-requisites	B3 or higher in JPS Performance 3			
Co-requisites				
Anti-Requisites	Additional Performance Study in the same principal instrument/voice			
Maximum number of Students	As per programme	Minimum number of Students	N/A	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lessons		1 ⁹	27	27
Performance Studies classes, rehearsals and performances		c. 25% of notional student effort		
Independent practice		c. 70% of notional student effort		
Total Notional Student Effort				400
Module Co-ordinator	Head of Relevant Performance Department			
Module Aims	This module is designed to: <ul style="list-style-type: none"> • foster an advanced level of technique and expression in performance • develop an individual musical personality and provide opportunities for its projection in-and-through practice 			

⁹ By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> • nurture imaginative, critically aware and articulate performers • provide proto-professional opportunities for artistic development and networking. • Instil professional awareness and attitudes • encourage deep and critical reflection on your musical development and readiness for the profession.
Module Content	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Performance Studies classes¹⁰, rehearsals and performances all support the Principal Study. These group-based activities will vary from one department or discipline to another but may include performance and repertoire classes, improvisation, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific repertoire content of your Performance Studies programme will be determined by the needs of the class (e.g. in techniques classes), by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensembles).</p> <p>You will have regular contact with your Head of Department in individual 'Transitions' tutorials. This is an opportunity to discuss your progress and preparation for post-graduation.</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Demonstrate advanced technical skills in the preparation and execution of solo and/or ensemble performance
LO2	Use expressive and interpretative skills to project an individual musical personality
LO3	Demonstrate command of performance conventions appropriate to public performance
LO4	Demonstrate entry-level professional attitudes and skills in both self-directed and corporate and collaborative activities
Assessment 1 & 2, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance A (50% or 100% in Traditional Music)</u> <u>Performance B (50% or PASS/FAIL in Traditional Music)</u></p> <p>Performance A (the 'end-of-session recital') will normally involve a Specialist External Assessor and will be open to a public audience. Performance B will be internally assessed.</p>

¹⁰ See Section 4 (departmental information) for indicative content.

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

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

Module Title	JPS Conducting 4			
Brief Description	This final year 40 credit core module is the culmination of your Conservatoire studies, preparing you for your entry to the profession. In combination with the JPS Independent Project module, you will explore the interconnectedness of theory and practice in the pursuit of artistic excellence. You will draw upon and synthesise your learning from previous years to engage in high-level performance activities and independent study, culminating in a public conducted performance at the end of the year.			
SCQF Level	10			
Credit Rating	40 SCQF Credits / 20 ECTS credits			
Status (Core/Option/CR SC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 4 (JPS) <hr/>			
Pre-requisites	B3 or higher in JPS Conducting 3			
Co-requisites				
Anti-Requisites	Additional Performance Study in the same principal instrument/voice			
Maximum number of Students	As per programme	Minimum number of Students	N/A	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
One-to-one Principal Study Lessons		1 ¹¹	27	27
Performance Studies classes, rehearsals and performances	c. 25% of notional student effort			
Independent practice	c. 70% of notional student effort			
Total Notional Student Effort				400
Module Co-ordinator	Conducting Coordinator			
Module Aims	This module is designed to: <ul style="list-style-type: none"> • foster an advanced level of technique and expression in conducting • develop an individual musical personality and provide opportunities for its projection in-and-through practice 			

¹¹ By agreement, this time may be 'pooled' to enable longer group lessons.

	<ul style="list-style-type: none"> • nurture imaginative, critically aware and articulate performers • provide proto-professional opportunities for artistic development and networking. • Instil professional awareness and attitudes • encourage deep and critical reflection on your musical development and readiness for the profession.
Module Content	<p>Through your one-to-one lessons, you will be guided towards developing a range of technical, musical and performance skills, enabling you to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them.</p> <p>The specific technical and repertoire content of your one-to-one lessons will be determined in consultation with your tutor, taking into account your individual needs and the assessment requirements for Performance A and Performance B.</p> <p>Conducting Studies classes¹², rehearsals and performances all support your individual development. These group-based activities may include analysis and repertoire classes, workshops, concerts and staged productions, ensemble collaborations, concerts, festivals, competitions, and masterclasses. The specific content of your Conducting Studies programme will be determined by the needs of the cohort, by the Artistic Planning Group (for large-scale corporate performances), and by you (e.g. small ensemble workshops).</p> <p>You will have regular contact with your Head of Department in individual 'Transitions' tutorials. This is an opportunity to discuss your progress and preparation for post-graduation.</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Conduct with advanced technical skills in the preparation and execution of repertoire
LO2	Use expressive and interpretative skills to project an individual musical personality
LO3	Demonstrate command of performance conventions appropriate to public performance
LO4	Demonstrate entry-level professional attitudes and skills in both self-directed and corporate and collaborative activities
Assessment 1 & 2, Type and Weighting	<p>You will be assessed through:</p> <p><u>Performance A (50%)</u> <u>Performance B (50%)</u></p> <p>Performance A (the 'end-of-session recital') will normally involve a Specialist External Assessor and will be open to a public audience. Performance B will be internally assessed.</p>

¹² See Section 4 (departmental information) for indicative content.

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

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

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

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

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

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

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

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

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

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

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

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

Module Title	Ensemble Musician 2			
Brief Description	This core Honours level module enables you to develop your ensemble communication and performance skills to an advanced level. The module requires you to apply and synthesise your skills from previous years, from modules including Performance, Music Leadership and Ensemble Musician 1. You will work in a small group, engaging in regular student-led rehearsals and working towards a final negotiated performance opportunity.			
SCQF Level	10			
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 If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus (Performance) IV <hr/>			
Pre-requisites	Pass in BMus Year 3			
Co-requisites	Performance 4			
Anti-Requisites	n/a			
Maximum number of Students	BMus 4	Minimum number of Students	n/a	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Ensemble rehearsals and coaching sessions. ¹³		variable	variable	60
Independent study		variable	variable	40
Total Notional Student Effort				100
Module Co-ordinator	Brianna Robertson-Kirkland			
Module Aims	<ul style="list-style-type: none"> To develop advanced ensemble communication skills in and through rehearsal and performance To encourage detailed exploration of chamber music repertoire To provide an opportunity for sustained and deep engagement with chamber music To nurture advanced ensemble performance in and between departments 			

¹³ Tutor support for this module is delivered through Performance Studies and pooled principal study tuition.

Module Content	<p>You will work as a group of two to nine musicians to explore a range of repertoire for this ensemble. The group may be established by your Head of Department for a specific RCS project, or it may be student-formed. The group may comprise musicians from other departments and/or years. It is essential that all members of the group are able to commit to regular rehearsals and a performance.</p> <p>This project should be predominantly student-led however staff support is available through your Department and through your Principal Study and (if applicable) Additional Performance Study lessons.</p> <p>Your negotiated performance should be agreed with the module coordinator no later than Wednesday 13 November 2024.</p> <p>Cross-departmental groups, interdisciplinary performances and performances for non-standard audiences and venues are strongly encouraged.</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Demonstrate advanced communication skills in ensemble performance
LO2	Demonstrate sophisticated technical and interpretative skills as an ensemble
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p style="text-align: center;">100% (LO 1, 2) Negotiated Performance (c. 20 minutes)</p> <p>Your group should present a varied programme of repertoire. This may be performed live (where appropriate and possible) or submitted as a high-quality video recording.</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Effective communication between all ensemble members • Quality of presentation and communication with the audience • Evidence of detailed stylistic awareness appropriate to the repertoire • An advanced level of technical and expressive capability as an ensemble
Alignment of Assessment and Learning Outcome	Assessment 1
	LO1 X
	LO2 X
Feedback	Peer feedback is a vital component of this module. You are encouraged to engage in honest, critical discussion with your group members about the progress of the group as a whole and the musical contribution of each member.

	Your ensemble will receive a written feedback report on the negotiated performance.
Recommended Resources	<p>You should make full use of the Library's scores, audio recordings, and electronic repositories of recordings and filmed performance.</p> <p>Klickstein, G. (2009). <i>The Musician's Way: A Guide to Practice, Performance and Wellness</i>. Oxford: OUP.</p> <p>Rink, J. (2002). <i>Musical Performance: A Guide to Understanding</i>. Cambridge: Cambridge University Press.</p> <p>Steinhardt, A. (2000). <i>Indivisible by Four</i>. New York: Farrar, Straus and Giroux</p>
Other Relevant Details	<p>Groups may involve between two and nine musicians. It is acceptable to work as a duo, for instance voice and piano. Cross-departmental groups are strongly encouraged, as are cross-disciplinary projects and projects for non-standard audiences and venues.</p> <p>The duration of 20 minutes is intended as a guide. Where your chosen repertoire is more than 10% over or under this duration, discuss with your head of department whether or not you need to adjust the repertoire.</p> <p>It is strongly recommended, but is not obligatory, that you work in the same group as Ensemble Musician 1 and that the repertoire rehearsed for EM1 is the repertoire performed for EM2. It is your responsibility to confirm your assessed ensemble no later than Wednesday 13 November 2024. This will be logged on your Student Contract.</p> <p>It is every group member's responsibility to engage in regular rehearsals. If you are concerned by the participation of any individual you should report this to the module coordinator immediately.</p>
Next Steps	Postgraduate study or entry to the profession

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

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

IXP and School of Music Options Modules

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

4. Performance and Composition: Departmental Information

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

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

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

Any replacement assessment must demonstrably meet the learning outcomes of the module and be commensurate in terms of the volume and level of challenge. The requirements of the assessment should be clearly noted on the student contract, including agreement as appropriate around aspects such as the length, repertoire, scheduling, timing and/or format of the alternative submission/performance.

Split Principal Study Tuition and Second Study

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

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

Important Information on Performance Exam Penalties

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

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

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

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

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

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

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

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

Penalties for memorisation requirements

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

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

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

Repeat repertoire

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

Change of Teacher Policy

Background

When you begin studies in the School of Music, you are allocated to a 1:1 Principal Study teacher by your Head of Department (HoD). We do our best to accommodate requests to study with a particular teacher, where we have advance notice, but we can't promise to fulfil all requests.

You have the option to share your annual allocation of 1:1 lesson time between different teachers – this can be beneficial where you are studying complementary or highly specialised techniques or genres, for example. Sharing of lesson time must be done with the agreement of your Head of Department.

Our policy

It is School of Music policy to support requests to change teacher, or to share lesson time between different teachers, so long as your HoD believes that to be in your best interests.

What should I do if I'd like to discuss my progress?

You should speak to your 1:1 teacher in the first instance. If you don't feel able to discuss concerns about your progress directly with your teacher, then speak to your HoD. Concerns about progress do not always result in changing teacher. It's good practice to discuss your progress with your HoD at least once a year, usually after the end-of-year assessments: your HoD may use this meeting to ask you to confirm that you're happy to continue with your current teacher.

I just want an occasional lesson from a different teacher

If you would like the occasional lesson with a different teacher, simply discuss this with your HoD.

But what if I want to change my 1:1 teacher or to share lesson time with another teacher?

The process that follows is for situations where you would like to change teacher, or to share lesson time with another teacher on an ongoing basis.

Here's what to do if you'd like to change teacher or share lesson time on permanent basis:

1. Talk to your Head of Department

- explain why you'd like to change teacher
- talk about your progress to date and your ambitions
- your HoD will also take account of your stage in your studies, your length of time with your current teacher and the availability of other teachers

- your HoD may decide that a change of teacher is not in your best interests at this time. In this case, you should meet with your HoD again after, say, another 4 weeks to review the situation.
- if you are unhappy with this outcome, you can appeal the decision to the Director of Music.

2. You (or your HoD) meet with your current teacher

- if your HoD thinks that changing teacher is in your best interests, they will encourage you to discuss the request directly with your current teacher
- if you feel unable to discuss your request directly with your teacher, tell your HoD and they will discuss the request with your teacher instead. They will explain fully to your teacher the reasons for your request
- your HoD will offer you support through this process, and give you a timeline for changing teacher

3. Approaching new teachers

- **you must not approach a possible new teacher or have a consultation lesson with a new teacher until your HoD gives you permission.** This is because it is courtesy for your current teacher to be aware that you are seeking to change teacher.
- when you approach a possible new teacher, the teacher will check with the HoD that you have permission

4. Conclusion of process

- once a new teacher has agreed to take you, the change needs to be confirmed by your HoD
- the change may be temporary or permanent
- the timing of the change should be made clear by your HoD. Normally, the change will coincide with a natural break in studies (e.g. beginning of a new academic year or a new term)
- it may not always be appropriate for lessons with your current teacher to stop immediately – your HoD may judge that it is best for you to continue with your current teacher for a few more lessons.

What happens after I change teacher?

We will do our best to avoid situations where you might be examined by a former teacher. Teachers are expected to maintain professional objectivity at all times in relation to former students, and to make this clear by their actions, words and conduct.

What if my teacher suggests that I move to a different teacher?

This doesn't happen very often; if it does, your teacher or your HoD will explain the rationale.

Where can I go for support?

If you need support through this process, please contact:

- your Head of Department
- your Head of Programme

- the Students Union (susupport@rcs.ac.uk)
- the Deputy Registrar (m.green@rcs.ac.uk)
- RCS Counsellors (<https://portal.rcs.ac.uk/counselling/>)

Use of the Recording Studios

There are three recording studios on the Renfrew Street Campus.

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

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

Peak studio times are March to end of June.

- Bookings should be made via email to recordingstudioa@rcs.ac.uk
- Bookings will be accepted on a first come first served basis.
- Studios are free of charge for students. (Staff and outside bookings are charged at £70 per hour + VAT. Outside bookings will only be considered at non-peak times.)
- Students pay for materials (CDR or DVDs where required, £1) or bring their own.
- Normally two sessions are allowed per student per term, but exceptions can be made. This doesn't include recording for examination.
- Where recordings are being made for your own purposes rather than for assessment, you will need written authorisation from your Head of Department or Head of Programme.
- If a student brings a group or ensemble into the studio, the majority of musicians must be RCS students: a string quartet must have three students in it, a jazz sextet must have four students etc. (Exceptions to this rule may be made, but will require written authorisation from the Head of Department or Head of Programme)
- Accompanist piano students cannot bring in non-student soloists to record.
- Single shot video recording is available, but video editing is not offered.
- The recording facilities can only be used by engineers approved by the studio manager. A staff member must be present at all times if the live area is being used for a rehearsal.

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

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

Brass

Brass Assessment Requirements

Brass, Year 3: Performance A (Public Recital)

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

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

Baroque (or Baroque inspired)

Classical/Romantic

Contemporary

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

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

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

Brass, Year 3: Performance B

- Technical Assessment

Assessment requirements

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

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

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

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

Brass, Year 4: Performance A (Public Recital)

Recital (public): the student will present:

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

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

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

Brass, Year 4: Performance B

- Technical Assessment (Mock Audition)

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

Assessment requirements

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

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

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

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

Brass Performance Studies Activities

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

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

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

Brass Performance Folio Options

Brass, Year III: Performance Folio

Indicative assessment options

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

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

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

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

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

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

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

Concerto Performance A performance of a concerto with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. **The Concerto Assessment may only be chosen in one year of study.**

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

Brass, Year IV: Performance Folio Indicative assessment options

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

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

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

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

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

Studio Recording Project on the principal study instrument and/or additional performance study if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, accompanied by an annotated score & documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process. Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video

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

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

Concerto Performance A performance of a concerto with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. **The Concerto Assessment may only be chosen in one year of study.**

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

Composition

Composition Assessment Requirements

General Notes (all years)

Interim deadlines

- A mandatory mid-term submission of one complete work (or near-complete work) will take place on **Friday 13 December 2024**, after which you will receive formative, written feedback from a member of staff from the Composition Department (within the normal marking turnaround time).

Folio content

- Electronic or electroacoustic works may be submitted as part of the portfolio.
- Works for stage/screen may be submitted, providing appropriate documentation is included (e.g. audio-visual recordings).
- Multimedia, interdisciplinary, and conceptual works may be submitted (again, with appropriate documentation) as long as they are not submitted for assessment elsewhere on the programme.

Submission format

- An electronic copy of the portfolio (PDFs and recordings) should be submitted to Moodle.
- You should not submit your portfolio as weblinks to external platforms (OneDrive is admissible, as it is an internal platform).
- You may submit weblinks to external platforms as supplementary if there is a reason you feel the work should be seen in that specific context. This does not replace the requirement to submit the complete folio to Moodle; and any weblinks submitted **must** be easily accessible for examiners using standard platforms (e.g. YouTube, Vimeo, Soundcloud etc.).
- All submissions are expected to be submitted electronically (e.g. there is no requirement to produce a physical score). The candidate's name/work should be clearly listed on all uploaded recordings (e.g. ComposerName_NameOfWork.wav).
- If you choose to submit physical scores (e.g. as a part of your artistic practice), these should be bound and presented in a clear and legible format.
- A contents page, and short, contextual commentary (or programme notes) should accompany the electronic submission as a pdf file.

Other requirements

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

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

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

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

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

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

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

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

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

Composition Studies Activities

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

Year 3
Composers' Forum
Interactive Composition
Notation Studies 3
Workshops and Rehearsal Technique
Peer-to-peer sharing
Attendance at concerts and rehearsals and reflective concert reports

Year 4
Composers' Forum
Workshops and Rehearsal Technique
Peer-to-peer sharing
Attendance at concerts and rehearsals and reflective concert reports

Conducting (JPS Principal Study Only)**JPS Conducting Assessment Requirements****JPS Conducting, Year 3: Performance A (Recital)
Assessment requirements****Conducting opportunity (public)**

Repertoire to be negotiated and agreed in advance.

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

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

Repertoire to be negotiated and agreed in advance.

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

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

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

Repertoire to be negotiated and agreed in advance.

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

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

Repertoire to be negotiated and agreed in advance.

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

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

Conducting Studies Activities

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

Departmental Masterclasses/Events
Conductors Ensemble
Repertoire Orchestra
Aural skills

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

Guitar and Harp

Guitar Assessment Requirements

Guitar, Year 3: Performance A (Recital)

Assessment requirements

Public Recital:

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

Renaissance / Baroque

Classical/Romantic

Contemporary

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

Guitar, Year 3: Performance B

Possible assessment options

Technical Assessment for Principal Study Guitar (20 minutes)

Assessment requirements

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

Scales: crotchet = 108bpm

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

Study:

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

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

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

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

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

- Recital (**20 minutes**)

Assessment requirements

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

Guitar Performance Studies Activities

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

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

Introduction to Audio and Video Recording for Guitar & Harp

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

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

Harp Assessment Requirements

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

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

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

Harp, Year 3: Performance A (Recital)

assessment requirements 30 minutes

Public Recital:

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

Harp, Year 3: Performance B

Technical Assessment for Principal Study Harp (20 minutes)

assessment requirements

1. Scales, to be played at minimum tempo of semi-quavers at crotchet = 90
 - Scales in all major and minor keys, hands together, 4 octaves.
 - Scales in all major and minor keys starting a 10th apart
 - Scales in all major and minor keys starting a 6th apart
 - Scales in contrary motion in all major and harmonic minor keys, two octaves, LH tonic, RH 3rd
2. Arpeggios, to be played at minimum tempo of triplet quavers at crotchet = 90 in all major and minor keys,
 - Hands together and separate (root and inversions) 4 octaves
 - Divided (root and inversions) 5 octaves
3. Dominant 7th with inversions hands together and divided, 4 octaves
Diminished 7th with inversions hands together and divided, 4 octaves
4. Major 6th / pentatonic glissandi [*as above*] + diminished gliss. on c d e f g a b

5. Study: One study selected from either:
 - Schmidt: Six Etudes for Harp
 - Boscha
6. Orchestral Excerpts:
 - Berlioz: Symphonie Fantastique – First page
 - Britten: Young Person's Guide – Cadenza and Fugue
 - Massenet: Meditation from Thais
 - Mussorgsky/Ravel: Pictures at an Exhibition, Ballet of Chicks in their Shells
 - Tchaikovsky: Sleeping Beauty Cadenza
 - Stravinsky: Firebird, Berceuse
 - Debussy: Petite Suite, 1st mvt
7. Students to produce a written critique of an orchestral concert recently attended.

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

Harp, Year 4: Performance A (Recital)

assessment requirements 40 minutes

Public recital:

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

Harp, Year 4: Performance B

• Technical Assessment for Principal Study Harp (20 minutes)

assessment requirements

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

Harp Example Repertoire

Baroque

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

Classical

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

Romantic

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

Other

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

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

20th & 21st Century

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

Concertos & Major Works by

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

Harp Performance Studies Activities

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

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

Introduction to Audio and Video Recording for Guitar & Harp

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

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

Guitar and Harp Performance Folio Options

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

Guitar/Harp Year 3: Performance Folio

Indicative assessment options

- Big Guitar Weekend
- Plug
- Performance Classes
- Technical Classes
- Masterclass
- Guitar Competitions (NESCOGS Prize)
- RCS Music Competitions (eligible competitions include Classical Concerto Competition, Governor's Recital Prizes for Strings)
- Internal and external solo concerts (external concerts to be recorded in agreement with Student Contract)
- Chamber music performance (guitar only ensemble)
- New Work (Performance or Recording)
- CD or DVD recording (Programme to be agreed in the Student Contract) See below for options in recorded submission
- Lecture Recital of 20 minutes on the principal study instrument and/or additional performance study if appropriate and approved by HoD. Candidates should submit full programme notes of the repertoire chosen. The chosen specialist content should be discussed and approved by HoD

Guitar/Harp Year 4: Performance Folio

Indicative assessment options

- Big Guitar Weekend
- Plug
- Performance Classes
- Masterclass
- Guitar Competitions (NESCOGS Prize)
- RCS Music Competitions (eligible competitions include Classical Concerto Competition, Governor's Recital Prizes for Strings)
- Internal and external solo, chamber or concerto concerts (external concerts to be recorded in agreement with Student Contract)
- New Work (Performance or Recording)
- Concerto performance
- Chamber music performance (open instrumentation and size of group)
- Early music performance
- Studio recorded performance CD or DVD
See below for options in recorded submission
- Contemporary music performance (Programme to be agreed in the Student Contract)

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

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

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

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

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

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

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

Jazz

BMus Jazz Assessment Requirements

General Notes

- Emphasizing the significance of improvisation should be at the core of your recital. Therefore, selecting a repertoire that showcases your improvising skills while meeting the criteria outlined below is crucial.
- In preparing your recital, keep in mind that these essential elements will be assessed; presentation and professionalism, musicality and expression, tempo and time-feel, sound, technique, harmonic technique (which refers to your understanding and application of harmonic concepts, such as chord progressions and key changes, in your performance, except for drummers), form, and most importantly, improvisation and thematic development, which refers to the progression and exploration of musical ideas throughout your interplay with the musicians you choose to perform with.
- Submitting the recital form, one month prior to the performance, is a crucial part of your preparation. This form serves as your detailed roadmap, outlining your programme, musicians, and any additional technical requirements (such as specific sound equipment, lighting preferences, or stage setup). Remember, if your programme changes after the deadline, a new form must be submitted to replace the original, ensuring your preparation remains organized and thorough.
- You are not being assessed on compositions or arrangements so make sure the focus is on delivering your best improvisation on the strongest repertoire suitable for your level of ability.
- Seize the opportunity to exercise your creative freedom in choosing any combination of instruments, whether in a solo context or within a small group. This creative choice is not limited to your fellow students from any year group, but also Jazz department alumni, or musicians from other genres, including classical, folk, pop, rap, theatre, etc. All are welcome to join the recital if their artistic contribution supports your creative improvisation.
- Introduce your music and players at some point during the recital. It is not enough to state the title, composer, and musicians' names alone. Practice stagecraft (such as moving around the stage, using gestures to express the music) and carefully consider how to engage your personality with the audience (such as making eye contact, smiling, and acknowledging their applause).
- Please carefully note the duration of your recital and the penalties for over/under-running. If your recital exceeds the allotted time, you may be asked to stop playing, which could significantly affect your overall assessment. If your recital is significantly shorter than the allotted time, you may not have adequately demonstrated your skills. In both cases, there will be a penalty equal to one increment, i.e., C2 becomes a C3. Students often take a muted phone into their recital and place it on their

stand or the floor while performing to help them keep track of time. You may wish to consider this. The timing of recitals starts from the moment you reach the stage until you finish playing the last tune.

- As the leader of the band, you play a significant role in maintaining the overall focus and smooth running of the recital. Your punctuality for the sound check is crucial to ensure the recital begins on time, especially if there is a live audience, which is for BMus 3 and 4.
- Carefully restrict the number of improvisations from accompanying musicians and use good eye contact (such as looking directly at the musician you want to take the lead) to indicate trading (taking turns in soloing) or head-outs (a section where the band stops playing and the soloist continues alone). Other players should only solo if you need to rest or demonstrate your comping skills.
- Your leadership is key to a successful performance.

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

40 Minutes

Public Jazz Recital [Any Repertoire] – 40 minutes.

Assessment requirements

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

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

30 Minutes

1. Jazz Recital – 25 minutes

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

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

Assessment requirements

1. Jazz Recital

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

- Eternal Triangle
- Body & Soul
- Without A Song
- Freedom Jazz Dance
- Naima
- It Could Happen To You
- Confirmation
- Luiza
- Stablemates
- Bluesette
- In A Sentimental Mood
- Anthropology

- I'll Remember April
- Invitation
- Yes or No

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

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

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

2b. Practical Rudiment Test (drummers only)

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

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

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

40 Minutes

Public Jazz Recital [Any Repertoire] – 40 minutes.

Assessment requirements

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

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

30 Minutes

1. Jazz Recital – 25 minutes

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

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

Assessment requirements

1. Jazz Recital

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

- Impressions
- Sophisticated Lady
- Blues Variations
- Very Early
- I Hear A Rhapsody
- Giant Steps
- Dolphin Dance
- Prelude To A Kiss
- Bud Powell
- A Night Has 1000 Eyes
- Nature Boy
- Woody 'n' You
- Round Midnight
- Desafinado

- Falling Grace

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

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

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

2b. Practical Rudiment Test (drummers only)

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

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

Jazz Standards Lists

Year 1	Year 2	Year 3	Year 4
Au Privave [F]	Blues For Alice [F]	Eternal Triangle [Bb]	Impressions [D-]
Cottontail [Bb]	Oleo [Bb]	Body & Soul [Eb-]	Sophisticated Lady [Ab]
Autumn Leaves [G-]	Tune Up [Usual Key]	Without A Song [Eb]	Blues Variation [C]
Cherokee [Bb]	Lady Bird [C]	Freedom Jazz Dance [Bb]	Very Early [C]
Solar [C-]	How High the Moon [G]	Naima [Bb-]	I Hear a Rhapsody [C-]
Beautiful Love [D-]	Have You Met Miss Jones [F]	It Could Happen to You [F]	Giant Steps [B]
Green Dolphin Street [Eb]	I Love You [F]	Confirmation [F]	Dolphin Dance [Usual Key]
All of Me [C]	Wave [D]	Luiza	Prelude To a Kiss [C]
Triste [Bb]	Stella By Starlight [Bb]	Stablemates [Usual Key]	Bud Powell [F]
Nica's Dream [Bb-]	Four [Eb]	Bluesette [Bb]	A Night Has a Thousand Eyes [G]
Blue in Green [Bb]	Bye Bye Blackbird [F]	In A Sentimental Mood [Usual Key]	Nature Boy (D-)
There Will Never Be Another You [Eb]	Night & Day [C]	Anthropology [Bb]	Woody 'n' You [Db]
Peace [Bb]	Yesterdays [D-]	I'll Remember April [G]	Round Midnight [Eb-]
All The Things You Are [Eb]	Like Someone in Love [Eb]	Invitation [C-]	Desafinado [Usual Key]
Just Friends [C]	Star Eyes [Eb]	Yes Or No [Usual Key]	Falling Grace [Ab]

Jazz Performance Studies Activities

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

- Jazz Repertoire (years 1, 2, 3, 4)
- Latin Ensemble (year 3)
- Rhythm Section Workshops
- Ear Training (years 1, 2, 3, 4)
- Music Business (years 1, 2 and 4)
- Participation in Masterclasses, Workshops, Jazz @ the Chimp, Blue Monday Concerts, and the RCS Jazz Orchestra
- Stage Craft
- Jazz Improvisation
- Jam Sessions

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

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

Jazz Performance Folio Options

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

Jazz, Year 3: Performance Folio

Indicative assessment options

- Participation in Blue Monday Concerts
- Participation in Jazz @ the Chimp gig
- (in negotiation with Jazz Coordinator) Participation in an external gig
- Master classes with visiting Artists
- RCS Jazz Big Band
- Premiere Student Arrangements w/RCS Jazz Big Band
- Bridge Week Projects

Jazz, Year 4: Performance Folio

Indicative assessment options

- Participation in Blue Monday Concerts
- Participation in Jazz @ the Chimp gig
- (in negotiation with Jazz Coordinator) Participation in an external gig
- Master classes with visiting Artists
- RCS Jazz Big Band
- Premiere Original Student Compositions w/RCS Jazz Big Band
- Bridge Week Projects

Keyboard

Piano Assessment Requirements

General Assessment Requirement for Years I–III: Piano

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

1. A work from the Baroque period
2. A sonata or set of variations from the Classical period
3. A 20th-century work
4. A work by a living composer or an improvisation of your choice

Keyboard, Year 3: Performance A (Recital)

Assessment requirements

Piano Solo Public Performance (Chamber Music Option)

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

Keyboard, Year 3: Performance B (Mid-Session Chamber Exam)

Assessment requirements

Piano and Wind, or Piano and Brass, or Piano and String Performance

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

Keyboard, Year 4: Performance A (Recital)

Assessment requirements

- A balanced programme of solo piano music and/or chamber music or song accompaniment. The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. The programme should be of 45 minutes' duration. Chamber music or song repertoire can comprise the entire recital or any portion of the allotted time for this recital. Imaginative and innovative programming will also be assessed.
- Original programme notes are required as well as a brief spoken introduction of the works to be performed.

Keyboard, Year 4: Performance B

Assessment requirements

Concerto Performance: free-choice Concerto to be performed complete, along with 2nd piano accompaniment. The concerto choice and timing (with any tutti cuts in the

accompaniment) should be submitted to the Keyboard PSA in early December, prior to the mid-session examination diet.

Indicative Keyboard Performance Studies Activities

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

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

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

Organ Assessment Requirements

General Assessment Requirement for Years I-III: ORGAN

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

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

Organ, Year 3: Performance A (Recital)

Assessment requirements

Organ Solo Public Performance

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

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

Assessment requirements

Fantasia on a plainsong theme (10-12 mins)

Organ, Year 4: Performance A (Recital)

Assessment requirements

Organ Public Performance

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

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

Assessment requirements

A range of accompaniments (15-20 minutes; at least one instrumental work and one vocal/choral work), with the repertoire approved in advance by your tutor.

Accordion Assessment Requirements

Accordion, Year 3: Performance A (Recital)

Assessment requirements

Accordion Solo Public Performance (Chamber Music Option)

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

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

Accordion, Year 3: Performance B (Mid-Session Chamber Music Exam)

Assessment requirements

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

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

Accordion, Year 4: Performance A (Recital)

Assessment requirements

Accordion Solo Public Performance (Chamber Music Option)

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

Accordion, Year 4: Performance B (Mid-Session Concerto Examination)

Assessment requirements

Concerto Performance: free-choice Concerto to be performed. The concerto choice and timing (with any tutti cuts in the accompaniment) should be submitted to the Keyboard PSA in early December, prior to the mid-session examination diet.

Keyboard Performance Folio Options

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

Keyboard, Year 3: Performance Folio indicative assessment options:

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

Keyboard, Year 4: Performance Folio indicative assessment options:

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

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

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

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

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

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

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

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

Strings

Strings Assessment Requirements

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

- A work by J. S. Bach
- A work from the Classical or early Romantic period
- A work from the Romantic period
- A modern or contemporary work written in the 20th or 21st century

Year 3: Performance A (Recital)

Assessment requirements

The student will present a programme of varied repertoire within the guidelines of the general assessment requirements as above. The overall duration of the programme is 30 minutes. Original programme notes are required.

Year 3: Performance B (Mid-session exam)

Assessment requirements

Violin

Chamber music

- Students will present a 20-minute programme of chamber music in agreement with the Head of Department. Principal study violinists who play viola in their chamber group may choose the option to be assessed on the viola.

Viola and cello

Chamber music

Students will present a 20-minute programme of chamber music in agreement with the Head of Department.

Double bass

Single-note scales

- All keys (major, melodic minor and harmonic minor)
- Range – C to E flat, two octaves; E to B, three octaves
- Bowing – slurred and separate bows

Arpeggios

- All keys (major, minor, diminished sevenths and dominant sevenths)
- Range – C to E flat, two octaves; F to A, three octaves
- Bowing – slurred and separate bows

Orchestral excerpts

- Six excerpts (a list can be found on the Strings Portal)

Year 4: Performance A (Recital)

Assessment requirements

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

Year 4: Performance B (Mid-session exam)**Assessment options****Violin and viola**

1. Mock orchestral audition (a list of repertoire can be found on the Strings Portal)

or

2. Students will present a 20-minute programme of chamber music in agreement with the Head of Department. Principal study violinists who play viola in their chamber group may choose the option to be assessed on the viola.

Cello

1. Mock orchestral audition (a list of repertoire can be found on the Strings Portal)

or

2. Students will present a 20-minute programme of chamber music in agreement with the Head of Department.

Double bass

- Mock orchestral audition (a list of repertoire can be found on the Strings Portal)

Strings Performance Studies Activities

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

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

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

Strings Performance Folio Options

Strings, Year 3: Performance Folio

Indicative assessment options

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

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

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

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

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

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

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

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

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

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

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

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

Concerto Performance A performance of a concerto with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department. **The Concerto Assessment may only be chosen in one year of study.**

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

Strings, Year 4: Performance Folio Indicative assessment options

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

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

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

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

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

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

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

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

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

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

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

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

Concerto Performance A performance of a concerto with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department.

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

Timpani and Percussion

Timpani and Percussion Assessment Requirements

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

Timpani & Percussion, Year 3: Performance B (Mid-session) Assessment requirements

- Mid-session technical examination
- Orchestral excerpts assessment in the format of an orchestral audition
- Exam to also include one short solo piece/study
- A set list of excerpts will be provided in advance

Timpani & Percussion, Year 3: Performance A (End-of-session) Assessment requirements

- A public recital of 30 minutes
- The timing must allow for any setting-up of instruments or other equipment that may need to take place
- Repertoire to be selected and agreed with principal study tutors

Timpani & Percussion, Year 4: Performance B (Mid-session) Assessment requirements

- Mid-session technical examination
- Orchestral excerpts assessment in the format of an orchestral audition
- Exam to also include one short solo piece/study
- A set list of excerpts will be provided in advance

Timpani & Percussion, Year 4: Performance A (End-of-session) Assessment requirements

- A public recital of 45 minutes
- The timing must allow for any setting-up of instruments or other equipment that may need to take place
- Repertoire to be selected and agreed with principal study tutors

Timpani and Percussion Performance Studies Activities

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

- One-to-one percussion lessons and group activities with Associate Artists
- Marimba (one-to-one lessons, group classes)
- Latin American, ethnic percussion and drum set (one-to-one lessons, group classes)
- Orchestral activity and performances
- Repertoire classes
- Performance classes
- Masterclasses

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

Timpani and Percussion Performance Folio Options

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Traditional Music

Traditional Music BMus Exam Requirements

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

<p>Traditional Music and Piping, Year 3: Performance A (Public Recital, 90%)</p> <p>Public recital, 45 minutes in duration, that articulates a specific theme developed over the course of the academic year. Your theme may be soloist in nature or may involve collaboration with other singers or instrumentalists, accompaniment and (if appropriate) improvisation. Your programme may include, or indeed emphasise, your own compositions and arrangements so long as this is in alignment with your recital's theme and your tutor's approval.</p> <p>You may involve a maximum of two accompanists in your public recital.</p>
<p>Traditional Music and Piping, Year 3: Performance B (Recital Auditions)</p> <p>Indicative Content</p> <p>Two in-lesson recitals (Last week of T1 and of T2) in which you should prepare a programme of 15 minutes duration, demonstrating evidence of progress in performing project material being developed to date that contribute to the theme of the final public recital.</p> <p>Material demonstrated in these lessons may be performed formally on the occasion of Performance A.</p>
<p>Traditional Music and Piping, Year 4: Performance A (Public Recital, 70%)</p> <p>Public recital, 45 minutes in duration, that articulates your distinct idiomatic voice through a specific theme or project developed over the course of the academic year in collaboration with your tutor(s) and, if appropriate, your peers, making explicit your depth of learning in one or more specialisms. Your programme may focus on, for example, composition, arrangement, improvisation, historical period styles, contemporary cross-genre, exploration of particular canons of repertoire, innovative collaborations, etc (you are free to choose).</p> <p>You may involve a maximum of two accompanists in your public recital.</p>
<p>Traditional Music and Piping, Year 4: Performance B (Recital Auditions)</p> <p>Indicative Content</p> <p>Two in-lesson recitals (Last week of T1 and of T2) in which you should prepare a programme of 15 minutes duration, demonstrating evidence of progress in performing project material being developed to date that contribute to the theme of the final public recital.</p> <p>Material demonstrated in these lessons may be performed formally on the occasion of Performance A.</p>

Traditional Music: Principal Study and Supporting Studies	
Year 3	
1:1 Principal Study lessons	
Supporting Studies:	
Performance Classes (specialist and cross-instrumental)	20
Technique and Healthy Practice workshops	20
Folk Ensemble 3	32
Year 4	
1:1 Principal Study lessons	
Supporting Studies:	
Performance Classes (specialist and cross-instrumental)	20
Technique and Healthy Practice workshops	20
Technique and Healthy Practice workshops	
Scottish Traditional Repertoire 3: The Box, the Fiddle and the Making of the Modern Band	
Folk Ensemble 3	
<i>Electives</i>	

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

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

Piping: Principal Study and Supporting Studies	
Year 3	
1:1 Principal Study lessons	
Supporting Studies:	
Performance, Technique & Maintenance	20
Performing Ceòl Beag of the 21 st Century	15
The Piobaireachd Pit 3	15
Folk Ensemble 3	32
Year 4	
1:1 Principal Study lessons	
Supporting Studies:	
Performance, Technique & Maintenance	20
Spring Piping Concert arrangement and leadership	10

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

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

Traditional Music & Piping Performance Folio Options

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

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

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

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

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

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

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

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

Vocal Performance

Vocal Performance Assessment Requirements

Please note that for all assessments, repertoire is required to be sung from memory (with the exception of oratorio where a copy of the music may be used). Exemption is via Learning Agreement only, and by agreement of the Head of Department.

Vocal Performance, Year 3: Performance A

Public end of year recital

Assessment requirements:

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

Vocal Performance, Year 3: Performance B

Non-public mid-year recital

Assessment requirements:

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

Vocal Performance, Year 4: Performance A

Public end of year recital

Assessment requirements:

- to present a coherent, balanced programme of repertoire (for example, suitable for a lunchtime recital), to include at least three languages (unless agreed with HoD), the overall duration to be **35 minutes** platform time
- a written programme with original programme notes
- in either Performance A or Performance B, the repertoire should include one oratorio item
- in either Performance A or Performance B, the repertoire should include at least one piece by an underrepresented composer, e.g. a female or non-Caucasian composer
- in either Performance A or Performance B, the repertoire should include at least one piece by a living composer
- brief spoken introductions

Vocal Performance, Year 4: Performance B**Non-public mid-year recital**

Assessment requirements:

- to present a coherent, balanced programme of repertoire (for example, suitable for a lunchtime recital), to include at least three languages (unless agreed with HoD), the overall duration to be **30 minutes** platform time
- a written programme with original programme notes
- in either Performance A or Performance B, the repertoire should include one oratorio item
- in either Performance A or Performance B, the repertoire should include at least one piece by an underrepresented composer, e.g. a female or non-Caucasian composer
- in either Performance A or Performance B, the repertoire should include at least one piece by a living composer
- brief spoken introductions

Vocal Performance Departmental Activities

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

Performance Class (years 1 to 4)

Chorus Activity

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

Basis of Vocal Technique (years 1 to 3)

Italian Diction / Italian Repertoire (year 1)

Duet and Ensemble Singing Class (year 1)

German Diction / German Repertoire (year 2)

English Art Song Class (year 2)

French Diction / French Repertoire (year 3)

Physical Performance

Drama Workshop

Oratorio (year 4)

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

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

Vocal Performance: Performance Folio Options

Vocal Performance, Year 3: Performance Folio indicative assessment options

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

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

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

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

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

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

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

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

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

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

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

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

Vocal Performance, Year 4: Performance Folio indicative assessment options

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

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

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

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

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

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

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

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

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

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

Note: Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission

deadline. Typically, two hours of studio time will be required to record 20 minutes of material.

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

Woodwind

Woodwind Assessment Requirements

Woodwind, Year 3: Performance A (Recital)

Assessment requirements

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

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

Baroque (or Baroque inspired)

Classical/Romantic

Contemporary

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

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

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

Woodwind, Year 3: Performance B

Possible assessment options

- Technical Assessment

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

Assessment requirements

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

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

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

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

Woodwind, Year 4: Performance A (Recital)

Assessment requirements

Recital (public): The student will present:

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

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

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

Woodwind, Year 4: Performance B**Possible assessment options**

- Technical Assessment (Mock Audition)

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

Assessment requirements

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

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

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

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

Woodwind Performance Studies Activities

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

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

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

Woodwind Performance Folio Options

Woodwind, Year III: Performance Folio indicative assessment options

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Woodwind, Year IV: Performance Folio indicative assessment options

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

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

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

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

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

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

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

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

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

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

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

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

Concerto Performance A performance of a concerto with an external orchestra or ensemble (or, exceptionally, with an RCS ensemble). This option is offered subject to a suitable external performance opportunity (or subject to RCS ensemble availability) with the opportunities and repertoire choice of concerto to be agreed with the Head of Department.

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

5. Performance Opportunities and Commitments Policy

Productions and performances are central to your learning as a musician, and a vital part of the learning experience offered by the School of Music. This document is a comprehensive statement of the School's policy on the allocation of such opportunities and commitments, the principles that underpin the allocation process, the relationship between such performances and your work towards the award you are registered for, and the contribution of staff across all departments towards creating for you a balanced and individual learning journey.

It also sets out the School's expectations of you as a student and the means whereby you may appeal allocation decisions.

This policy covers a wide range of activities including, but not limited to:

- the role of singers in opera
- orchestral performances
- composing for visiting ensembles
- chamber groups
- masterclasses

The School's expectations of you

It is a basic expectation that all students will contribute to the musical life of the School by participating in Conservatoire performances and productions. As a student you are expected, from the outset, to show comprehensive professionalism in your approach to these opportunities and commitments by being:

- present
- on time
- prepared
- focussed
- courteous of colleagues
- active and generous in collaboration

Conservatoire performances and productions represent both an opportunity for you to learn, and a commitment that comes with becoming a member of the Conservatoire's community of artists. You are therefore expected to contribute to Conservatoire performances and productions as agreed with your Head of Department.

Principles underpinning the allocation of experiences

Two principles underpin the allocation of performance opportunities and commitments. Opportunities are allocated in such a way as:

- to enhance your own learning
- to maintain the vibrancy of the Conservatoire's musical community and therefore, by extension, enhance the learning of the community

Heads of Department, working in collaboration, will reach a decision on the allocation of roles for Conservatoire performances. Taking into account the diversity of opportunity that resides across both Schools, they will consider:

- Your individual learning journey, including assessment requirements
- Your readiness to learn from the experience
- The best role for you within an individual performance or production, given the personnel required
- The needs of other students
- The placing of the performance or production within your wider studies
- Equity of experience across departments and programmes.

The same considerations will apply for performance experiences outwith the Conservatoire, whenever Conservatoire staff are involved in the selection of student performers.

Additionally, we recommend that students familiarise themselves with the RCS [Performance Ethics policy](#).

Personal Mitigating Circumstances

If an unforeseen occurrence, such as illness or other serious mitigating circumstances, makes it impossible for you to fulfil your obligations in a particular performance or production, you must contact your Head of Department without delay, and submit a PMC form, with appropriate evidence, to the AAS office.

Resolving Concerns

If you feel that a particular allocation of a performance experience is disadvantaging your learning, you should, within 48 hours of receiving the allocation, contact your Head of Department explaining why, in your view, the particular allocation is inappropriate. Similarly, if you feel that you are being disadvantaged by a lack of opportunities you should, in the first instance, raise this with your Head of Department. The Head of Department, mindful of the principles and considerations set out above, will re-evaluate the situation and, if possible, resolve your concern.

If, after discussion with the Head of Department, you do not feel that your concern has been satisfactorily resolved, you may appeal the allocation by writing to the Head of Programme (Undergraduate or Postgraduate), who will liaise with the Head of Department to seek a resolution. The result of this discussion, and a rationale for the resulting decision, will be given to you in writing. If, at this stage, you feel that this decision does not provide a satisfactory resolution, you may appeal in writing directly to the Director of Music according to the process set out in Conservatoire's Regulations, Codes of Procedure and General Rules.

6. Arrangements for Work Based Learning

All students on the BMus Programme engage in work-based learning as part of their studies, frequently in the form of 'placements' with an external organisation. Placements may be embedded in core and options modules, or they may take the form of optional opportunities designed to enhance the student's experience and employability. Placements may range from a few hours of observation to regular placements over the full duration of the academic year.

The School of Music's placement partners include community organisations, schools, local authority music services, the National Performing Companies, cultural organisations, venues and local businesses.

In addition, students may be invited to participate in practice-based activities that expose them to professional environments and working practices. Examples include the Celtic Connections Festival and composer commissions from festivals and ensemble. Due to their professional context, such activities are considered to be work-based learning.

In all cases, students undertaking work-based learning will be supported by a mentor, who may be the module coordinator or the Head of Department. Students should liaise closely with their mentor, and report any issues with off-site activities as soon as they arise.

Students on placements are expected to adhere to professional standards of conduct, extending to attendance, commitment, tolerance, honesty and integrity. Students should refer to the Conservatoire's Quality Assurance Handbook and Dignity at Work and Study policy for guidance on the expected standards of conduct.

7. Programme Aims and Learning Outcomes

Graduate Attributes

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities that will be facilitated through study at the Conservatoire. Royal Conservatoire of Scotland graduates are specialist arts practitioners and should be highly skilled, effective and confident individuals. Our graduate attributes first encapsulate our Curriculum Principles and then develop those principles in the context of the wide range of transferable skills that are developed in the course of the unique educational experience offered by the Conservatoire.

The Royal Conservatoire of Scotland graduate:

- Should be an excellent and reflective arts practitioner who leads, creates, achieves and innovates. Conservatoire graduates should understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
- Should have the creative attitudes and skills needed for collaborative learning and should have sophisticated skills in leading, building and working in teams. He or she should be adaptable and confident and should be used to taking risks and working positively with ambiguity and unpredictability.
- Should take responsibility for managing and evaluating their own learning and be resourceful, independent and effective in their approach to managing their life and work.
- Should have insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and be able to respond quickly to a fast changing and dynamic world. Conservatoire graduates should have a professionally orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
- Should use theoretical understanding to inform practice and practice to inform theory and combine sophisticated aesthetic and emotional intelligence, integrity and insight with the ability to think analytically and critically.
- Should be equipped to make a contribution in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the world.

RCS Aims and Learning Outcomes for each SHE Level

The Conservatoire has articulated generic aims and learning outcomes for each Scottish Higher Education Level, the achievement of which leads to the development of the Graduate Attributes noted above.

SHE Level One (Year One)

Certificate of Higher Education

Level One is primarily staff-led and is focused on Professional Orientation

AIMS

Knowledge and Understanding

- To introduce underpinning knowledge and understanding
- To introduce fundamental critical and ethical concepts and skills

Professional Practice

- To consolidate and extend essential practical skills for participation in the discipline
- To introduce skills of reflection and evaluation in practice
- To ensure the student experiences autonomy and accountability in practice

Professional Preparation

- To introduce essential personal skills in creative collaboration
- To introduce contemporary skills of communication and documentation

LEARNING OUTCOMES

On completion of SHE Level One the student will be able to:

- 1.1 Demonstrate the attainment of the essential practical skills for participation in their discipline
- 1.2 Reflect on, and evaluate, their practice within a given framework
- 1.3 Demonstrate the ability to work autonomously, and with due regard for their own responsibilities
- 1.4 Apply as appropriate an introductory understanding of the knowledge and understanding (concepts, key ideas, theories) that underpin their discipline
- 1.5 Understand and apply as appropriate the basic critical and ethical skills relevant to their discipline
- 1.6 Demonstrate and draw on the personal skills required for creative collaboration
- 1.7 Demonstrate introductory communication and documentation skills using contemporary tools

SHE Level Two (Year Two)**Diploma of Higher Education**

Level Two is primarily staff-supported and is focused on Professional Contexts

AIMS**Knowledge and Understanding**

- To broaden the range of knowledge and understanding and deepen it in selected areas
- To develop and deepen critical and ethical engagement

Professional Practice

- To increase the range and depth of skills, and the degree of control with which they are practised
- To strengthen autonomous reflective practice
- To ensure the student experiences a range of alternative practices and viewpoints

Professional Preparation

- To introduce entrepreneurial skills, including planning and organization skills for creative projects
- To extend and refine contemporary skills of communication and documentation
- To introduce skills in research methods

LEARNING OUTCOMES**On completion of SHE Level Two the student will be able to:**

- 2.1 Demonstrate a growing range and depth of skills relevant to their discipline, and greater control and expertise in their execution
- 2.2 Independently reflect on, and evaluate, their practice
- 2.3 Draw insights based on experience of working with a range of alternative practices and viewpoints
- 2.4 Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline
- 2.5 Understand and apply as appropriate a range of critical and ethical skills relevant to their discipline
- 2.6 Demonstrate planning and organizational skills, and an introductory understanding of entrepreneurship
- 2.7 Demonstrate skill in communication and documentation, using contemporary tools
- 2.8 Show an introductory understanding of research method

SHE Level Three (Years Three and Four)

Level Three and 4 are primarily staff-supervised and focused on Autonomy and the Emerging Professional

AIMS**Professional Praxis**

- To enable students to synthesize knowledge and understanding with professional practice into a personal reflective *praxis*
- To enable students to integrate knowledge and understanding with professional ancillary skills to develop areas of specialism
- Increasingly, to create opportunities for the personal *praxis* and specialisms to be realised

LEARNING OUTCOMES

On completion of SHE Level Three the student will be able to:

- 3.1 Demonstrate in his/her discipline a well-founded, creative and flexible *praxis* in which professional practice is informed by theoretical knowledge and understanding of the discipline
- 3.2 Show that the individual *praxis* also draws on appropriate critical and ethical thinking
- 3.3 Show that the individual *praxis* informs his/her conceptual understanding of the discipline
- 3.4 Demonstrate independence in their individual *praxis*
- 3.5 Apply this *praxis* in at least one of the following:

- Originating new work
- Independent Professional Practice
- Practice-based research
- Autonomous collaborations
- Acting for constructive change in professional and community contexts

On completion of SHE Level Four the student will be able to:

Demonstrate in his/her discipline a well-founded, creative and flexible *praxis* in which professional practice is informed by theoretical knowledge and understanding of the discipline

- 4.1 Show that the individual *praxis* also draws on appropriate critical and ethical thinking
- 4.2 Show that the individual *praxis* informs his/her conceptual understanding of the discipline
- 4.3 Demonstrate an area or areas of specialism within the discipline, developed through independent working
- 4.4 Apply this *praxis* in one or more of the following:

- Originating new work
- Independent Professional Practice
- Practice-based research
- Autonomous collaborations
- Acting for constructive change in professional and community contexts

7.3 How the Programme Facilitates the Achievement of the Conservatoire's Generic Aims, Learning Outcomes and Graduate Attributes

Within the programme's overarching aim of developing well-rounded and employable musicians, the BMus programme embraces the Conservatoire's generic aims and learning outcomes – with each being given an appropriate (and varying) emphasis in the context of the programme's unequivocal vocational and professional focus. Within the framework established by the Conservatoire, the programme will place particular emphasis on:

- Skills development through practice in class, workshop and performance settings.
- The development of reflective and autonomous practice through an emphasis on insightful personal growth as a musician.
- The development of conceptual and theoretical insight to both support and contextualise personal growth as a musician.
- The enrichment of practice through the exposure of students to a range of conceptual and theoretical insights and to a number of learning and artistic experiences beyond traditional performance settings.
- The development of confidence and generosity in collaboration through an emphasis on ensemble work and through engagement with other disciplines and professionals.
- The development of the whole person; aesthetic, emotional, physical, intellectual and ethical, through all of the above.

Naturally, there will be a changing emphasis on each of these aspects of the programme as a student progresses through its four levels. Given our absolute focus on the needs of the individual student, emphasis will also vary from student to student – all moderated and agreed through the Student Contract. All of that will culminate in praxis which, for graduates of the BMus programme, will, primarily, be evident through, and evidenced by, the art and craft of communicating their skill at a professional level.

BMus Aims

Aims for Level One

Level One of the BMus Programme is designed to:

- develop a fundamentally secure technique and some expressive ability in the student's principal study, evidenced in and through practice
- nurture the skills necessary to approach specific repertoire and styles
- develop a fundamentally secure theoretical and practical understanding of the language of music
- nurture musical skill complementary to the principal study discipline(s)
- promote foundational skills in reflection, collaboration and communication
- foster a foundational understanding of the musician as artist, educator and entrepreneur

Aims for Level Two

Level Two of the BMus Programme is designed to:

- nurture and develop musical skill and technical and expressive ability in the student's principal study, evidenced in and through practice
- nurture the skills necessary to interpret specific repertoire and styles
- promote a well-developed and integrated theoretical and practical understanding of the language of music
- promote skills in reflection and collaboration
- foster an understanding of the musician as artist, educator and entrepreneur, with an emerging awareness of equality and diversity.

Aims for Level Three

Level Three of the BMus Programme is designed to:

- nurture and develop a high degree of ability in the student's principal study, evidenced in and through practice
- nurture the skills necessary to interpret a range of repertoire and styles
- promote high level skills in reflection and collaboration
- nurture the skills and attitudes required of early career musicians as artists, educators and entrepreneurs, supported by awareness of equality and diversity

Aims for Level Four

Level Four of the BMus Programme is designed to:

- support the development of advanced ability in the student's principal study, evidenced in and through practice
- develop the skills necessary to interpret a broad range of repertoire and styles
- promote advanced skills in reflection and collaboration
- instil the skills and attitudes required of early career professional musicians
- encourage the skills and attitudes required for further advanced study

BMus Pathway Learning Outcomes

The design of the pathway learning outcomes reflects the Conservatoire's aim to educate graduates who can demonstrate advanced technique and expressivity in their principal study, but equally graduates who are equipped with a sophisticated and versatile set of intellectual, creative and communication skills required of the 21st-century musician. In all years the principal study outcomes are underpinned by development of musicianship, reflection, research, communication, professional skills (including digital skills), and collaboration or leadership. As such, the programme learning outcomes articulate a pathway that prepares our BMus graduates to adapt to a rapidly changing cultural climate, to respond in innovative ways to the creative challenges they will meet, and be prepared to work effectively with others in all manner of contexts, at local, national and international levels.

Note: minor variations on wording between pathway learning outcomes reflect nuances specific to musical genres.

Programme Level Learning Outcomes (Performance, Composition, Joint Principal Study)

P1A	Demonstrate emerging expressive capabilities with a developing understanding of musical repertoire and style.
P1B	Demonstrate control of technical elements.
P1C	Reflect upon your activities as a musician in relation to a wider artistic context.
P1D	Demonstrate an understanding of musical theory, harmony and aural skills applied in and through performance, composition, improvisation and critical listening.
P1E	Draw upon fundamentals of research method and critical enquiry (including investigation, exploration and organisation of materials).
P1F	Demonstrate foundational digital skills in ICT, musicianship and entrepreneurial contexts.
P1G	Demonstrate effective communication in a range of contexts.
P1H	Work effectively in a group.
P2A	Demonstrate expressive use of technical and other elements appropriate to the musical style.
P2B	Reflect upon your activities as a musician and situate these in relation to wider artistic, historical and socio-cultural parameters.
P2C	Demonstrate an emerging ability to synthesise and critically reflect on information and issues.
P2D	Effectively apply musical theory and aural skills through performance, composition, improvisation, critical listening and rehearsal leadership.
P2E	Apply well-developed digital skills in musicianship and entrepreneurial contexts.
P2F	Demonstrate effective communication with specialist and non-specialist audiences, acknowledging issues of equality and diversity.
P2G	Work effectively in a group to develop creative and imaginative outcomes.
P3A	Demonstrate creative use of technical and other elements to convey imaginative musical expression.
P3B	Reflect upon your activities as a musician and situate these in relation to wider cultural, social, economic, historical, technological and artistic contexts.
P3C	Demonstrate skills in critical inquiry and an ability to use research methods and complex musical concepts to construct arguments.
P3D	Select and apply digital technologies to further your personal, musical and professional development.
P3E	Demonstrate independence, insight and organisational skills in creative projects.
P3F	Demonstrate responsiveness and fluency of presentation in communication with a variety of audiences, demonstrating a professional attitude, fluent presentation and sensitivity to issues of equality and diversity.
P3G	Demonstrate critical understanding of the role of the musician as educator and an emerging ability to apply this in practical contexts.
P3H	Demonstrate confidence, versatility and a professional attitude in collaborative contexts.
P4A	Demonstrate expressive artistry through advanced, distinctive and technically accomplished musicianship
P4B	Reflect deeply on your artistic practice, demonstrating critical self-awareness informed by an understanding of professional contexts.
P4C	Demonstrate substantial engagement with artistic research and other research practices, including an ability to apply and synthesise advanced musical (and related) knowledge and understanding in and across theoretical, practical and vocational contexts.
P4D	Demonstrate, across a variety of contexts, imagination, responsiveness and professionalism when communicating as an artist.
P4E	Demonstrate readiness to enter the profession through autonomy, independence and project management skills.

Programme Level Learning Outcomes (Jazz)

J1A	Demonstrate emerging expressive capabilities through performance and understanding of jazz vocabulary.
J1B	Demonstrate emerging capability in improvisational fundamentals.
J1C	Reflect upon your activities as a musician in relation to a wider artistic context
J1D	Demonstrate an understanding of jazz theory (<i>improvisation, composition, arranging, styles & analysis, transcription, harmony</i>) & aural skills.
J1E	Draw upon fundamentals of research method and critical enquiry (including investigation, exploration and organisation of materials).
J1F	Demonstrate foundational digital skills in ICT, musicianship and entrepreneurial contexts.
J1G	Demonstrate effective communication in a range of contexts.
J1H	Work effectively in a group.
J2A	Demonstrate assured improvisational, stylistic and expressive abilities.
J2B	Reflect upon your activities as a musician and situate these in relation to wider artistic, historical and socio-cultural parameters.
J2C	Demonstrate an emerging ability to synthesize and critically reflect on information and issues.
J2D	Effectively apply jazz theory (<i>improvisation, composition, arranging, styles & analysis, transcription, harmony</i>) & aural skills through rehearsal leadership and live performance.
J2E	Apply well-developed digital skills in musicianship and entrepreneurial contexts.
J2F	Demonstrate effective communication with specialist and non-specialist audiences, acknowledging issues of equality and diversity.
J2G	Demonstrate an understanding of the role of the musician as educator and an emerging ability to apply this in practical contexts.
J2H	Work effectively in a group to develop creative and imaginative outcomes.
J3A	Demonstrate a high degree of expressive and imaginative capabilities through thematic development and the use of jazz language in improvisation.
J3B	Reflect upon your activities as a musician and situate these in relation to wider cultural, social, economic, historical, technological and artistic contexts.
J3C	Demonstrate skills in critical inquiry and an ability to use research methods and complex musical concepts to construct arguments.
J3D	Select and apply digital technologies to further your personal, musical and professional development.
J3E	Demonstrate independence, insight and organisational skills in creative projects.
J3F	Demonstrate confidence, versatility and a professional attitude in collaborative contexts, with sensitivity to issues of equality and diversity
J3G	Demonstrate critical understanding of the role of the musician as educator and an emerging ability to apply this in practical contexts.
J3H	Demonstrate a high degree of expressive and imaginative capabilities through thematic development and the use of jazz language in improvisation.
J4A	Demonstrate imagination, sophistication and individuality, characterized by exploration through expressive and advanced improvisation.
J4B	Reflect deeply on your artistic practice, demonstrating critical self-awareness informed by an understanding of professional contexts.
J4C	Demonstrate substantial engagement with artistic research and other research practices, including an ability to apply and synthesize advanced musical (and related) knowledge and understanding in and across theoretical, practical and vocational contexts.
J4D	Demonstrate, across a variety of contexts, imagination, responsiveness and professionalism when communicating as an artist.
J4E	Demonstrate readiness to enter the profession through autonomy, independence and project management skills.

Programme Level Learning Outcomes (Traditional Music and Traditional Music - Piping)

T1A	Demonstrate control of technical and other elements essential to the interpretation of traditional music
T1B	Demonstrate emerging expressive capabilities with a developing understanding of the parameters of tradition
T1C	Draw upon fundamentals of research method and critical enquiry (including investigation, exploration and organisation of materials) to demonstrate an understanding of your own traditional arts practice
T1D	Effectively apply an understanding of form, structure, mode, melody, aurality, transcription, rhythm and instrumentation in folk/traditional music.
T1E	Effectively apply foundational professional skills within a defined set of parameters
T1F	Demonstrate foundational digital skills in musicianship and entrepreneurial contexts
T1G	Demonstrate effective communication in a range of contexts.
T1H	Work effectively in a group.
T2A	Demonstrate expressive use of technical and other elements essential to the interpretation of traditional music
T2B	Reflect upon your activities as a folk/traditional musician in relation to wider artistic, historical and socio-cultural parameters
T2C	Demonstrate an emerging ability to engage critically and autonomously with a range of research methods, concepts and contexts
T2D	Effectively apply harmony, accompaniment, orchestration, notation and improvisation in folk/traditional music through composition, performance and rehearsal leadership
T2E	Apply well-developed digital skills in musicianship and entrepreneurial contexts
T2F	Demonstrate effective communication with specialist and non-specialist audiences, acknowledging issues of equality and diversity.
T2G	Work effectively in a group to develop creative and imaginative outcomes
T3A	Demonstrate creative use of technical and other elements to convey a traditional yet individual and imaginative musical voice
T3B	Reflect upon and situate your activities as a folk/traditional musician in relation to wider cultural, social, economic, historical, technological and artistic contexts.
T3C	Demonstrate skills in critical inquiry and an ability to use research methods and complex musical concepts to construct arguments
T3D	Select and apply digital technologies to further your personal, musical and professional development
T3E	Demonstrate critical understanding of the role of the folk/traditional musician as educator and an emerging ability to apply this in a range of contexts.
T3F	Demonstrate responsiveness and fluency of presentation in communication with a variety of audiences, demonstrating sensitivity to issues of equality and diversity.
T3G	Demonstrate confidence, versatility and a professional attitude in collaborative contexts
T4A	Demonstrate your individual musical voice through advanced technical, expressive and idiomatic artistry
T4B	Reflect deeply on your artistic practice, demonstrating critical self-awareness informed by an understanding of professional contexts
T4C	Demonstrate substantial engagement with artistic and other research practices, including an ability to apply and synthesize advanced musical (and related) knowledge and understanding in and across theoretical, practical and vocational contexts
T4D	Demonstrate, across a variety of contexts, imagination, responsiveness and professionalism when communicating as an artist.
T4E	Demonstrate readiness to enter the profession through autonomy, independence and project management skills.

