



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 BMus1, BMus2 and BMus3*

Academic Year 2025/26

Updated July 2025

CONTENTS

1.	WELCOME	5
1.1	History and philosophy of the programme; national and international context	5
1.2	Your responsibilities as an RCS student.....	7
2.	PROGRAMME SUMMARY DETAILS	8
2.1	Current programme title	8
2.2	Duration	8
2.3	Mode(s) of study	8
2.4	Awards/qualifications by level	8
2.5	Credit framework	8
2.6	Date of (re-)validation	9
2.7	Start date	9
2.8	Next review date	9
3.	PROGRAMME SPECIFICATION	10
3.1	Core values/philosophy and relationship to RCS vision/strategy/curriculum principles.....	10
3.2	Graduate-level programme aims	16
3.3	Programme Learning Outcomes (LOs).....	16
3.4	Admission criteria	17
3.5	Description of applicants.....	17
3.6	Programme structure including credit framework by level	18
3.7	Programme content (credits, total hours).....	19
3.8	Learning outcomes by level (programme overview), and curriculum progression	26
3.9	Benchmarks used for Programme Level Outcomes	28
3.10	Areas of study in the programme.....	33
3.11	Learning and teaching methods.....	34
3.12	Assessment	34
3.13	Assessment modes	35
3.14	Types of feedback	41
3.15	Assessment loading by year and term	41
3.16	Programme-specific progress and resit regulations	55
3.17	The BMus degree calculation	55
3.18	Graduation costs.....	61

3.19	The August assessment diet.....	62
4.	LEARNING ENVIRONMENT.....	63
4.1	Timetabling	63
4.2	Attendance.....	64
4.3	Support for students (academic and pastoral)	66
4.4	Support and specialist provision for students with a disclosed disability.....	67
4.5	Feeding back to your programme leaders and other staff	68
4.6	Internationalisation.....	68
4.7	Work-based learning.....	69
4.8	Health and safety; safe space.....	71
4.9	Equality and diversity	73
4.10	Technology and learning resources/modes	74
4.11	Staff	75
4.12	IPR, copyright etc.	77
4.13	The Student Outcome (<i>formerly</i> Student Contract).....	77
4.14	The Transitions Tutor role.....	78
4.15	Modes of communication	78
4.16	The working week.....	79
4.17	Independent study, autonomous learner, reflective practitioner	79
5.	SPECIFIC ARRANGEMENTS FOR 2025/26	82
5.1	BMus Shape of the Year 25/26.....	82
5.2	Assessment calendar 25/26 (BMus core modules only)	84
5.3	Priority zones	87
5.4	August assessment	87
6.	INTERDISCIPLINARY AND EXTENDED PRACTICE (IXP); CREATIVE CITIZENSHIP	89
6.1	Interdisciplinary and Extended Practice (IXP).....	89
6.2	Creative Citizenship.....	89
6.3	IXP in Years 2 and 3.....	90
7.	DEPARTMENTAL INFORMATION AND EXAM REQUIREMENTS	91
7.1	Principal study tuition	91
7.2	Change of teacher policy	91
7.3	Exam regulations	93
7.4	Brass	95
7.5	Composition.....	98

7.6	Guitar and Harp	102
7.7	Jazz	111
7.8	Keyboard	119
7.9	Strings	125
7.10	Timpani and Percussion	130
7.11	Traditional Music.....	132
7.12	Vocal Performance	136
7.13	Woodwind.....	139
7.14	Use of the recording studios	142
8.	MODULE DESCRIPTORS BY LEVEL.....	143

1. WELCOME

1.1 History and philosophy of the programme; national and international context

History

The BMus (Hons) programme was first validated by the Royal Conservatoire of Scotland (formerly known as the Royal Scottish Academy of Music and Drama) in 2004. The programme was born out of two earlier programmes: the BA (Musical Studies), first validated by the University of Glasgow in 1988; and the BMus (Performance), first validated by the Conservatoire in 1994, shortly after the Conservatoire was granted degree-awarding powers by the Privy Council in May 1994.

In 1996 the Bachelor of Arts (Scottish Music) programme was established. In 2001, an Honours level was validated and a formal link with the National Piping Centre established. In 2014 the programme was reviewed and became the BMus in Traditional Music and Traditional Music – Piping. It was incorporated as a pathway through the BMus programme from 2018, in order to facilitate more efficient delivery of shared content and foster synergies between pathways.

The Jazz pathway was first introduced in 2009/10 to address the shortage of degree-level options for jazz musicians in Scotland. It was designed using the existing BMus Performance framework, which was then adapted to meet the needs of jazz musicians.

The Joint Principal Study (JPS) pathway was introduced in 2010/11 as a specialist pathway that enabled students with exceptional potential in two disciplines to pursue these disciplines in parallel at degree level. The programme is validated with various combinations of awards, and the Conservatoire is able to support students with parallel interests through bespoke, negotiated study paths.

Philosophy

The BMus (Hons) at the RCS is a four-year full-time programme aimed at performers and composers of outstanding potential. It is strongly practical and vocational in purpose, but substantially complements this with a core curriculum in professional skills development, research skills, and development of critical and reflective thinking. The programme's structure and content are designed to allow you to develop the full range of your creative and technical abilities and to equip you with the professional skills and knowledge that will enable you to pursue your musical interests and aspirations to the highest level.

The BMus programme offers a unique opportunity for you to immerse yourself in a creative and supportive environment dedicated to the study and practice of music in a multidisciplinary setting that includes dance, drama, film and production programmes alongside music. Our aim for our graduates is to prepare you for both postgraduate study and professional employment as performers, composers, teachers, and in other careers as part of the portfolio career common within the contemporary music profession.

Our programme philosophy is built around acknowledging, encouraging and nurturing your personal aspirations, balancing this with the preparation for the music profession that is embedded in the programme's design. You may enter the programme with a clear idea of your longer-term career goals, or you may have only a general sense of career aspirations.

An important objective of the BMus programme is to broaden your perspectives on the opportunities that the music profession presents, and the opportunities that you are capable of creating for yourself within that profession.

The four years of the BMus programme are a journey toward both greater awareness of those opportunities, and toward your own autonomy and agency as a creative musician. The early years of the programme, therefore, are more structured around core curriculum and tutor-led teaching, but as you move through the programme you will have an increasing amount of choice and autonomy in designing the direction of your studies in partnership with your tutors. This culminates in the work you do in your final year, in the choices you make in relation to your principal study work; in the focus of a research project exploring a topic you have chosen in relation to your own musical practice and experience; and in a professional development module that provides a space within the curriculum for you to pursue work that is of specific relevance and use to your own post-graduation goals, often involving a project of your own design that places your work in the public domain.

All the strands of the programme — principal study, musicianship, contextual studies, professional skills and the inter- and cross-disciplinary RCS modules — are designed to support you in discovering and developing your musical identity, and equipping you with the skills, knowledge and confidence to realise your ambitions as reflective and creative practitioners in your chosen field.

National and international context

The Royal Conservatoire of Scotland is the only HEI in Scotland to offer a conservatoire education in the performing arts. The Conservatoire's BMus programme is therefore distinctive from the other undergraduate music programmes on offer in Scotland (such as the Universities of Aberdeen, Glasgow, and Edinburgh) in which the balance is more toward the conventionally academic than a practical and vocational education in music. The BMus programme operates within a wider British and international context of conservatoire education, alongside the UK's eight other music conservatoires, all of which offer four-year BMus (Hons) programmes.

The Conservatoire's institutional distinctiveness as Scotland's national conservatoire is also defined by the multiple opportunities available to our students to engage through side-by-side performances, placements and teaching supervision with Scotland's national companies (Scottish Ballet, Scottish Opera, the Royal Scottish National Orchestra and the Scottish Chamber Orchestra) as well as with leading arts organisations such as BBC Scottish Symphony Orchestra, Red Note Ensemble, Drake Music Scotland, Sistema Scotland, Fèisean nan Gaidheal and the Scottish National Jazz Orchestra.

As the only conservatoire BMus in Scotland, the programme makes a highly significant contribution to training Scotland's musicians of the future. The pathways cover performance, Composition, Jazz, Traditional Music, Traditional Music (Piping) and Joint Principal Study, with the Traditional Music pathways being the only ones of their kind among UK conservatoires. All six pathways provide for talented young musicians in Scotland to develop their skills to a professional level. Our BMus graduates are equipped to have an influential impact on the national cultural and educational landscape as highly skilled and imaginative artist-citizens.

More broadly, the BMus programme provides an international opportunity for talented musicians from across the globe, who through the BMus are able to connect with Scotland and its rich artistic culture. BMus graduates who leave Scotland post-graduation act as excellent ambassadors for raising the profile of arts training in Scotland.

As such the BMus is a vital training ground for musicians from a wealth of backgrounds and cultures who, through their Conservatoire education, are ideally equipped to sustain, develop and innovate musical practice for the future.

1.2 Your responsibilities as an RCS student

More information on the new RCS Student Code of Conduct will be provided on Moodle.

2. PROGRAMME SUMMARY DETAILS

2.1 Current programme title

Bachelor of Music with Honours

2.2 Duration

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

Exit Award Title	No. of years (F/T)
Certificate of Higher Education	1
Diploma of Higher Education	2
Bachelor of Music	3
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	4
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	4

2.3 Mode(s) of study

The BMus (Hons) programme is available as full-time study only.

2.4 Awards/qualifications by level

Exit Award Title	SCQF Level
Certificate of Higher Education	7
Diploma of Higher Education	8
Bachelor of Music	9
Bachelor of Music with Honours	10

2.5 Credit 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;	10	480	240

Bachelor of Music (Jazz) with Honours; Bachelor of Music (Traditional Music) with Honours; Bachelor of Music (Traditional Music – Piping) with Honours			
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	520 ¹	260

2.6 Date of (re-)validation

May 2023

2.7 Start date

September 2023

2.8 Next review date

2028

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)').

3. PROGRAMME SPECIFICATION

3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

The BMus (Hons) at the RCS is a four-year full-time programme aimed at performers and composers of outstanding potential. It is strongly practical and vocational in purpose, but substantially complements this with a core curriculum in professional skills development, research skills, and development of critical and reflective thinking. The programme's structure and content are designed to allow you to develop the full range of your creative and technical abilities and to equip you with the professional skills and knowledge that will enable you to pursue your musical interests and aspirations to a high level in a multi-disciplinary context. Our aim for our graduates is to prepare them for both postgraduate study and professional employment as performers, composers, teachers, and in other careers as part of the portfolio career common within the contemporary music profession.

The BMus programme offers a unique opportunity for you to immerse yourself in a creative and supportive environment dedicated to the study and practice of music. The curriculum is designed to develop not only technical skills, but also creativity, collaboration, and critical thinking. You have access to specialist facilities, world-class tutors, and a diverse community of peers from all over the world. The programme provides numerous opportunities for performers and composers, both within and outwith the RCS, working with Scotland's National companies as well as BBC Scottish Symphony Orchestra, Red Note Ensemble, Drake Music Scotland, Sistema Scotland, Fèisean nan Gaidheal and the Scottish National Jazz Orchestra. The programme prepares you for both postgraduate study and professional employment in music, and provides you with the skills, knowledge and opportunities to empower you towards your own musical identity and in establishing your professional goals.

Curriculum Principles

Six principles encapsulate the Conservatoire's artistic and educational philosophy. These principles represent a distillation of the qualities that the Conservatoire's curriculum will promote in all its students. The Conservatoire has adopted a 'tight-loose' approach to the application of these principles. The 'tight' aspect is the requirement for the principles to underpin all programmes of study; and the 'loose' aspect is the freedom of Schools and programme teams to decide how best to apply the principles within their own programmes.

The six principles are that the curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

Within the programme's overarching aim of developing well-rounded and employable musicians, the BMus programme embraces the Conservatoire's curriculum principles with each being given an appropriate (and varying) emphasis in the context of the programme's vocational and professional focus. Within the framework established by the Conservatoire, the programme places particular emphasis on:

- Advanced musical skills development through practice in class, workshop and performance settings [Principles 1 and 2].
- The development of reflective and autonomous practice through an emphasis on insightful personal growth as a musician [Principles 1 and 3].
- The development of conceptual and critical insight to both support and contextualise personal growth as a musician [Principle 5].
- The enrichment of practice through exposing you to learning and artistic experiences across a range of creative settings [Principle 4].
- The development of confidence and generosity in collaboration through an emphasis on work within a proto-professional environment and through engagement with other disciplines and professional practitioners [Principles 2, 4 and 6].
- The development of the whole person; aesthetic, emotional, physical, intellectual and ethical, through all of the above [Principles 1, 3 and 6].

As you progress through the programme, you are supported in the process of making choices in relation to particular areas of specialism. You are encouraged to reflect on your individual creative and professional goals as you explore your own musical identity and develop an understanding of what success means to you in the context of your post-graduation plans and aspirations.

Graduate Attributes

Graduate Attributes encapsulate the potential range of specialist abilities, personal qualities and skills gained through study at the Conservatoire. Conservatoire graduates are specialist arts practitioners and are generally highly skilled, effective and confident individuals. Conservatoire Graduate Attributes firstly encapsulate the Conservatoire's Curriculum Principles and then develop those principles in the context of the wide range of transferable skills and insights that are acquired and developed in the course of each student's unique academic and artistic journey.

The table below maps the manner in which the conservatoire's graduate attributes are articulated in the BMus programme aims and learning outcomes. In particular, Graduate Attribute 6 represents a holistic aim that realistically encapsulates all of the programme's aims and outcomes to greater or lesser extents, bringing together skills, knowledge and reflection on practice with our aim to both encourage autonomy but more importantly to empower the student in finding their own direction in the formation of their musical identity and how they engage with the wider world.

The Conservatoire graduate ... is an excellent and reflective arts practitioner	and leads, creates, achieves and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.	BMus programme aims to... Provide an advanced and specialized musical education for composers and performers aspiring to a career in the music professions Provide a creative and nurturing community that acknowledges individual aspirations Empower you in exploring your own musical identity and understanding of what success means to you	BMus programme outcomes Demonstrate artistry in performance or composition through advanced musicianship and technical expertise, across a range of individual and collaborative contexts Apply specialist knowledge to the realization of performance or composition Demonstrate an understanding of relationships between knowledge, theory and practice, and reflect critically in applying this understanding to your own practice and development
... has the creative attitudes and skills needed for collaborative learning	and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, Conservatoire graduates are used to taking risks and working positively with ambiguity and unpredictability.	Provide an advanced and specialized musical education for composers and performers aspiring to a career in the music professions	Demonstrate artistry in performance or composition through advanced musicianship and technical expertise, across a range of individual and collaborative contexts

... takes responsibility for managing and evaluating their own learning	and is resourceful, independent and effective in their approach to managing their life and work.	Instil a clear understanding of the professional expectations of the music professions whilst fostering confidence, resilience and well-being Empower you in exploring your own musical identity and understanding of what success means to you	Demonstrate readiness to enter the music profession through the ability to work autonomously and utilize professional and transferable skills and knowledge Demonstrate an understanding of relationships between knowledge, theory and practice, and reflect critically in applying this understanding to your own practice and development
... has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice	and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.	Enable you to navigate the wider cultural and artistic world and the opportunities available to you to achieve your professional goals Instil a clear understanding of the professional expectations of the music professions whilst fostering confidence, resilience and well-being Empower you in exploring your own musical identity and understanding of what success means to you	Communicate effectively and accessibly with both specialist and non-specialist audiences across a range of contexts and formats Demonstrate readiness to enter the music profession through the ability to work autonomously and utilize professional and transferable skills and knowledge

... uses theoretical understanding to inform practice and practice to inform theory	and combines sophisticated aesthetic and emotional intelligence, integrity and insight with ability to think analytically and critically.	Cultivate an appreciation of key historical and cultural concepts, practices and processes to enrich your understanding and allow you to understand the wider context of your own creative musicianship	Apply specialist knowledge to the realization of performance or composition Engage with research practices, including an ability to apply and synthesise advanced knowledge and critical understanding across a range of contexts, practices and phenomena Demonstrate an understanding of relationships between knowledge, theory and practice, and reflect critically in applying this understanding to your own practice and development
... makes a contribution in the world, as an artist, educator, advocate and active citizen	and uses highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the real world.	Provide an advanced and specialized musical education for composers and performers aspiring to a career in the music professions Provide a creative and nurturing community that acknowledges individual aspirations	Demonstrate artistry in performance or composition through advanced musicianship and technical expertise, across a range of individual and collaborative contexts Apply specialist knowledge to the realization of performance or composition

		Enable you to navigate the wider cultural and artistic world and the opportunities available to you to achieve your professional goals Instil a clear understanding of the professional expectations of the music professions whilst fostering confidence, resilience and well-being Cultivate an appreciation of key historical and cultural concepts, practices and processes to enrich your understanding and allow you to understand the wider context of your own creative musicianship Empower you in exploring your own musical identity and understanding of what success means to you	Communicate effectively and accessibly with both specialist and non-specialist audiences across a range of contexts and formats Demonstrate readiness to enter the music profession through the ability to work autonomously and utilize professional and transferable skills and knowledge Engage with research practices, including an ability to apply and synthesise advanced knowledge and critical understanding across a range of contexts, practices and phenomena Demonstrate an understanding of relationships between knowledge, theory and practice, and reflect critically in applying this understanding to your own practice and development
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3.2 Graduate-level programme aims

The BMus (Hons) programme is the largest undergraduate course at RCS and its main aim is to prepare our students for a career in the music profession. At the heart of our programme's philosophy is the ideal of the creative, critical and reflective musician, someone who is able to combine advanced practical skills, musical knowledge and critical reflection in the advancement of their creative development and musical career. The BMus (Hons) programme therefore aims to encourage the individual creativity of our students as you develop the specialist skills and the theoretical, historical and practice-based knowledge required for you to become independent learners, critical interpreters and reflective practitioners.

Emphasis is placed the ways on which theory and practice mutually inform each other as a key aspect of your creative development. Whilst principal study work in performance or composition remains at the centre of the programme, you will also have opportunities to develop skills in other areas according to your specific needs, interests and career aspirations, through core modules, IXP modules and electives. The programme provides a secure foundation for postgraduate study and entry into the profession.

The programme aims to:

1. Provide an advanced and specialized musical education for composers and performers aspiring to a career in the music professions;
2. Provide a creative and nurturing community that acknowledges individual aspirations;
3. Enable you to navigate the wider cultural and artistic world and the opportunities available to them to achieve your professional goals;
4. Instil a clear understanding of the professional expectations of the music professions whilst fostering confidence, resilience and well-being;
5. Cultivate an appreciation of key historical and cultural concepts, practices and processes to enrich understanding and allow you to understand the wider context of your own creative musicianship;
6. Empower you in exploring your own musical identity and understanding of what success means to you.

3.3 Programme Learning Outcomes (LOs)

On completion of the programme, you will be able to:

LO no.	Programme Learning Outcomes
1	Demonstrate artistry in performance or composition through advanced musicianship and technical expertise, across a range of individual and collaborative contexts.
2	Apply specialist knowledge to the realization of performance or composition.
3	Communicate effectively and accessibly with both specialist and non-specialist audiences across a range of contexts and formats.
4	Demonstrate readiness to enter the music profession through the ability to work autonomously and utilize professional and transferable skills and knowledge.

5	Engage with research practices, including an ability to apply and synthesise advanced knowledge and critical understanding across a range of contexts, practices and phenomena.
6	Demonstrate an understanding of relationships between knowledge, theory and practice, and reflect critically in applying this understanding to your own practice and development.

3.4 Admission criteria

Category	Minimum intake threshold	Maximum intake threshold
Scottish	46	68
RUK	10	20
International (including EU)	10	30

3.5 Description of applicants

A strong indication of potential is sought at the entrance audition for this programme. Successful applicants will normally be of a standard at least equivalent to Grade 8 with Distinction of the Associated Board of the Royal School of Music in their Principal Study. You can apply and audition without having obtained Grade 8 with distinction. However, applicants are normally expected to have reached this standard in their performance. General academic requirements are normally one of the following:

- Scottish Highers — 3 passes (grade C or above)
- A Levels — 2 passes
- International Baccalaureate — minimum score of 24 with 3 subjects at Higher Level
- Recognised equivalences ([EU and International Entry Requirements](#))

We welcome the Scottish Baccalaureate and will accept combinations of Highers and Advanced Highers. We offer a flexible approach to students taking Higher over more than one academic year and/or who achieve their qualifications in more than one sitting. Within the minimum academic entrance requirements listed above, the subject recommended are:

- Music at Higher, Advanced Higher or Advanced level or equivalent
- English at Higher, Advanced Higher or Advanced level or equivalent

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

We welcome applications from individuals whose academic qualifications or English language qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements, where specified*. Having satisfied the Audition Panel that they meet the selection criteria and demonstrated that they have the capacity to pursue the proposed course of study, such applicants will be considered through examination of contextualised data provided in accordance with the Non-Standard Entry Policy. The appropriate Head of

Department/ Programme will make a case in support of the applicant for consideration by the Directors of the Schools and Convener of the Quality and Standards Committee.

RCS welcomes applications from mature students, i.e. students over the age of 21 at entry to the programme. Whilst the selection procedures will still be applied, consideration will be given to appropriate artistic experience not normally expected in school leavers, which is deemed to compensate for any lack of traditional entrance qualifications. Successful mature applicants, as for all other applicants, must convince auditioning panels that they have the ability and potential to cope with the demands of the programme. Their progress, especially in the early stages of the programme, will be closely monitored and appropriate advice and support given.

3.6 Programme structure including credit framework by level

SCQF Level/ Year of study	Typical HE qualification
Level 7/ Year 1	Certificate of Higher Education (120 credits)
Level 8/ Year 2	Diploma of Higher Education (240 credits)
Level 9/ Year 3	Bachelor of Music (360 credits)
Level 10/ Year 4	Bachelor of Music with Honours (480 credits)

3.7 Programme content (credits, total hours)

BMus Performance

Year 1	Credits	Hours
Principal Study: Performance 1	60	600
Performance Studies 1	10	100
Musicianship 1	10	100
Contextual Studies 1	10	100
Introduction to Professional Skills for Musicians	10	100
Music Leadership	10	100
Creative Citizenship	10	100
TOTAL	120	1200
Year 2		
Principal Study: Performance 2	60	600
Performance Studies 2	20	200
Musicianship 2	10	100
Contextual Studies 2	10	100
The Teaching Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 3		
Principal Study: Performance 3	60	600
Performance Studies 3	20	200
Musicianship Elective	10	100
Contextual Studies Elective	10	100
The Freelance Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 4		
Principal Study: Performance 4	60	600
Performance Studies 4	15	150
Research Paper	15	150
IXP modules and electives	30	300
TOTAL	120	1200

BMus Composition

Year 1	Credits	Hours
Principal Study: Composition 1	60	600
Composition Studies 1	10	100
Musicianship 1	10	100
Contextual Studies 1	10	100
Introduction to Professional Skills for Musicians	10	100
Music Leadership	10	100
Creative Citizenship	10	100
TOTAL	120	1200
Year 2		
Principal Study: Composition 2	60	600
Composition Studies 2	20	200
Musicianship 2	10	100
Contextual Studies 2	10	100
The Teaching Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 3		
Principal Study: Composition 3	60	600
Composition Studies 3	20	200
Musicianship Elective	10	100
Contextual Studies Elective	10	100
The Freelance Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 4		
Principal Study: Composition 4	60	600
Composition Studies 4	15	150
Research Paper	15	150
IXP modules and electives	30	300
TOTAL	120	1200

BMus Jazz

Year 1	Credits	Hours
Jazz Performance 1	60	600
Jazz Theory & Composition 1	10	100
Jazz Ear Training through Performance 1	10	100
Jazz History through Performance 1	10	100
Introduction to Professional Skills for Musicians	10	100
Music Leadership	10	100
Creative Citizenship	10	100
TOTAL	120	1200
Year 2		
Jazz Performance 2	60	600
Jazz Theory & Composition 2	10	100
Chord Scales	10	100
Jazz Ear Training through Performance 2	10	100
Jazz History through Performance 2	10	100
The Teaching Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 3		
Jazz Performance 3	60	600
Jazz Theory & Composition 3	10	100
Jazz Ear Training through Performance 3	10	100
Musicianship Elective	10	100
Contextual Studies Elective	10	100
The Freelance Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 4		
Jazz Performance 4	60	600
Advanced Jazz Ear Training through Performance and Stage Craft	15	150
Research Paper	15	150
IXP modules and electives	30	300
TOTAL	120	1200

BMus Traditional Music

Year 1	Credits	Hours
Traditional Music Performance 1	60	600
Scottish Traditional Repertoire 1	10	100
Concepts in Traditional Music	10	100
Creative Skills in Traditional Music 1	10	100
Introduction to Professional Skills for Musicians	10	100
Music Leadership	10	100
Creative Citizenship	10	100
TOTAL	120	1200
Year 2		
Traditional Music Performance 2	60	600
Scottish Traditional Repertoire 2	10	100
Traditional Music Research Portfolio	10	100
Creative Skills in Traditional Music 2	10	100
Peak Performance Training	10	100
The Teaching Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 3		
Traditional Music Performance 3	60	600
Scottish Traditional Repertoire 3	10	100
Trad Minor Research Project	10	100
Musicianship Elective	10	100
Contextual Studies Elective	10	100
The Freelance Musician	10	100
IXP modules	10	100
TOTAL	120	1200
Year 4		
Traditional Music Performance 4	60	600
Trad Major Research Project	20	200
IXP modules and electives	40	400
TOTAL	120	1200

BMus Joint Principal Study

Year 1	Credits	Hours
JPS Performance/Composition/Conducting 1	40	400
JPS Performance/Composition/Conducting 1	40	400
Supporting studies 1 or Jazz Theory & Composition 1 or Scottish Traditional Repertoire 1	10	100
Musicianship 1 or Jazz Ear Training through Performance 1 or Creative Skills in Traditional Music 1	10	100
Contextual Studies 1 or Jazz History through Performance 1 or Concepts in Traditional Music 1	10	100
Introduction to Professional Skills for Musicians	10	100
Music Leadership	10	100
Creative Citizenship	10	100
TOTAL	140	1400
Year 2		
JPS Performance/Composition/Conducting 2	40	400
JPS Performance/Composition/Conducting 2	40	400
Supporting studies 2 or Jazz Theory & Composition 2; or Peak Performance Training with Scottish Traditional Repertoire 2	20	200
Musicianship 2 or Jazz Ear Training through Performance 2 or Creative Skills in Traditional Music 2	10	100
Contextual Studies 2 or Jazz History through Performance 2 or Traditional Music Research Portfolio	10	100
The Teaching Musician	10	100
IXP modules	10	100
TOTAL	140	1400
Year 3		
JPS Performance/Composition/Conducting 3	40	400
JPS Performance/Composition/Conducting 3	40	400
Supporting studies 3; or Jazz Theory & Composition 3 with Jazz Ear Training through Performance 3; or Scottish Traditional Repertoire 3 with Trad Minor Research Project	20	200
Musicianship Elective	10	100
Contextual Studies Elective	10	100
The Freelance Musician	10	100
IXP modules	10	100
TOTAL	140	1400
Year 4		
JPS Performance/Composition/Conducting 4	40	400
JPS Performance/Composition/Conducting 4	40	400

Either Supporting Studies 4 with Research Paper	15+15	300
OR Advanced Jazz Ear Training through Performance and Stage Craft with Research Paper	15+15	300
OR Trad Major Research Project with additional 10 credit option	20+10	300
IXP modules and electives	30	300
TOTAL	140	1400

IXP modules

Students in years 2 and 3 will take one 10-credit IXP module from the catalogue being offered each year, or a 10 credit Personal Creative Project. Year 4 students may take one of these modules, or may take a 10 credit Personal Creative Project module. Note that the number of credits available for IXP and elective modules in year 4 means that the 20 credit Personal Creative Project is only available to BMus4 Traditional Music/ BMus4 Traditional Music (Piping) students.

Year 2 modules

Module	Level	Credits/ Total hours
Discover 1	7	10 credits/ 100 hours
Explore 1	8	10 credits/ 100 hours
Extend 1	8	10 credits/ 100 hours
Innovate 1	8	10 credits/ 100 hours
Personal Creative Project 1	8	10 credits/ 100 hours

Year 3 and 4 modules

Module	Level	Credits/ Total hours
Discover 1	7	10 credits/ 100 hours
Discover 2	8	10 credits/ 100 hours
Explore 1	8	10 credits/ 100 hours
Explore 2	9	10 credits/ 100 hours
Extend 1	8	10 credits/ 100 hours
Extend 2	9	10 credits/ 100 hours
Innovate 1	8	10 credits/ 100 hours
Innovate 2	9	10 credits/ 100 hours
Personal Creative Project 1	8	10 credits/ 100 hours
Personal Creative Project 2	9	10 credits/ 100 hours
BMus4 Trad only: Personal Creative Project (20)	8	20 credits/ 200 hours
BMus4 Trad only: Personal Creative Project (20)	9	20 credits/ 200 hours

School of Music electives available to BMus4 students only

Module	Level	Credits/ Total hours
<i>Professional Development modules</i> Note that not all modules may run in any given year, subject to student numbers.	10	20 credits/ 200 hours
Baroque Music and Ensemble	10	20 credits/ 200 hours
Big Noise Project	10	20 credits/ 200 hours
Business project (Musician as Entrepreneur)	10	20 credits/ 200 hours
Dissertation	10	20 credits/ 200 hours
Innovation Lab	10	20 credits/ 200 hours
Instrumental and vocal pedagogy	10	30 credits/ 300 hours
Music Education	10	20 credits/ 200 hours
Performance project	10	20 credits/ 200 hours
Professional Composition Project	10	20 credits/ 200 hours
Student-defined project (20)	10	20 credits/ 200 hours
Student-defined project (30)	10	30 credits/ 300 hours
Musicianship Option*	9	10 credits/ 100 hours
Contextual Studies Option*	9	10 credits/ 100 hours

* Year 4 students may choose from the list of BMus3 Musicianship and Contextual Studies Electives being offered that year so long as it is *not* a topic they have previously studied in Year 3.

Note: all BMus4 students must have at least 90 credits at level 10, and no more than 30 credits as pass/ fail. For this reason, the 20 credit Personal Creative Project (available at levels 8 and 9) in the IXP catalogue cannot be taken in place of a professional development elective (level 10). All BMus4 students may take a 10 credit PCP as part of their diet of electives in year 4; BMus Trad students may take a 20 credit PCP alongside a level 10 Professional Development elective.

3.8 Learning outcomes by level (programme overview), and curriculum progression

Modules	Programme learning outcomes					
Module strand	Principal Study – all pathways					
Level 7: core	1	2	3	4	5	6
Principal Study: Performance 1	✓	✓	✓			
Performance Studies 1	✓			✓		✓
Jazz Performance 1	✓	✓	✓			✓
Traditional Music Performance 1	✓	✓	✓			✓
Principal Study: Composition 1	✓	✓	✓			✓
Composition Studies 1	✓			✓		✓
JPS Performance/ Composition/ Conducting 1	✓	✓	✓			
Supporting Studies 1	✓			✓		✓
Level 8: core	1	2	3	4	5	6
Principal Study: Performance 2	✓	✓	✓			
Performance Studies 2	✓			✓		✓
Jazz Performance 2	✓	✓	✓			✓
Traditional Music Performance 2	✓	✓	✓			✓
Peak Performance Training		✓		✓		✓
Principal Study: Composition 2	✓	✓	✓			
Composition Studies 2	✓			✓		✓
JPS Performance/ Composition/ Conducting 2	✓	✓	✓			
Supporting Studies 2	✓			✓		✓
Level 9: core	1	2	3	4	5	6
Principal Study: Performance 3	✓	✓	✓			
Performance Studies 3	✓			✓		✓
Jazz Performance 3	✓	✓	✓			✓
Traditional Music Performance 3	✓	✓	✓			✓
Principal Study: Composition 3	✓	✓	✓			
Composition Studies 3	✓			✓		✓
JPS Performance/ Composition/ Conducting 3	✓	✓	✓			
Supporting Studies 3	✓			✓		✓
Level 10: core	1	2	3	4	5	6
Principal Study: Performance 4	✓	✓	✓			
Performance Studies 4	✓			✓		
Jazz Performance 4	✓	✓	✓			
Traditional Music Performance 4	✓	✓	✓			✓
Principal Study: Composition 4	✓	✓	✓			
Composition Studies 4	✓			✓		
JPS Performance/ Composition/ Conducting 4	✓	✓	✓			
Supporting Studies 4	✓			✓		

Modules	Programme learning outcomes					
Module strand	Professional skills - all pathways					
Level 7: core	1	2	3	4	5	6
Introduction to Professional Skills for Musicians			✓	✓	✓	✓
Music Leadership			✓	✓		✓
Creative Citizenship			✓	✓	✓	✓
Level 8: core	1	2	3	4	5	6
The Teaching Musician			✓	✓	✓	✓
Level 9: core	1	2	3	4	5	6
The Freelance Musician			✓	✓	✓	✓
Level 10: optional	1	2	3	4	5	6
Professional development modules	(✓)	(✓)	✓	✓	✓	✓

Modules	Programme learning outcomes						
Module strand: Pathway specific modules – Contextual Studies							
Level 7	Pathway	1	2	3	4	5	6
Contextual Studies 1	Perf & comp			✓	✓	✓	
Concepts in Traditional Music	Trad			✓		✓	✓
Scottish Traditional Repertoire 1	Trad		✓	✓		✓	
Jazz History thru Performance 1	Jazz		✓			✓	✓
Level 8		1	2	3	4	5	6
Contextual Studies 2	Perf & comp			✓	✓	✓	
Trad Music Research portfolio	Trad			✓		✓	✓
Scottish Traditional Repertoire 2	Trad		✓	✓		✓	
Jazz History thru Performance 2	Jazz		✓			✓	✓
Level 9	Jazz	1	2	3	4	5	6
Contextual Studies elective	All pathways			✓	✓	✓	
Minor Research Project	Trad			✓	✓	✓	
Scottish Traditional Repertoire 3	Trad	w	✓	✓		✓	
Level 10		1	2	3	4	5	6
Research Paper	Perf/Comp/Jazz			✓	✓	✓	✓
Major Research Project	Trad			✓	✓	✓	✓

Modules	Programme learning outcomes						
Module strand: Pathway specific modules – Musicianship skills							
Level 7	Pathway	1	2	3	4	5	6
Musicianship 1	Perf & comp	✓		✓			✓
Creative Skills in Traditional Music 1	Trad		✓	✓		✓	
Jazz Theory & Composition 1	Jazz	✓		✓			✓
Jazz Ear Training through Performance 1	Jazz	✓	✓	✓			
Level 8		1	2	3	4	5	6
Musicianship 2	Perf & comp	✓	✓	✓			✓
Creative Skills in Traditional Music 2	Trad	✓	✓	✓	✓		
Jazz Theory & Composition 2	Jazz	✓		✓			✓
Chord Scales	Jazz	✓	✓	✓			✓
Jazz Ear Training through Performance 2	Jazz	✓	✓	✓			
Level 9		1	2	3	4	5	6
Musicianship elective	All pathways	✓	✓	✓			
Jazz Theory & Composition 3	Jazz	✓		✓			✓
Jazz Ear Training through Performance 3	Jazz	✓	✓	✓			
Level 10		1	2	3	4	5	6
Advanced Jazz Ear Training through Performance and Stage Craft	Jazz	✓	✓	✓			

3.9 Benchmarks used for Programme Level Outcomes

QAA subject benchmarks for Music (2019)

These have been used in mapping the benchmark statement against the programme aims and learning outcomes to ensure the appropriateness, currency and relevance of the programme in the contemporary educational context (see below).

RCS graduate attributes and curriculum principles

These have been used in mapping the institutional framework against the programme aims and learning outcomes to ensure the programme's alignment with wider RCS intentions (see 3.1 above).

SCQF level descriptors

The descriptors have been used in mapping learning outcomes and language used in those learning outcomes against level; and in ensuring that all five characteristics defined in the framework are represented in our programme learning outcomes.

The Polifonia/ Dublin descriptors for first-cycle awards in HE have been consulted, but these were written more than 15 years ago now and have not been updated. Issues around EDI and wider cultural awareness are not obviously recognized in the descriptors, and the QAA subject benchmark has a greater sense of currency.

QAA benchmark (2019) mapping of benchmark threshold standards against core modules

Intellectual skills	Core modules/ Performance & Composition	Core modules/ Trad	Core modules/ Jazz
Demonstrate in-depth knowledge and understanding of a body of music and of the repertoires, texts, resources and concepts associated with it.	History 1 & 2 History 1 & 2 Contextual studies electives	Scottish Trad Repertoire 1-3 Creative Skills in Trad Music 1-2 Contextual studies electives	Jazz History through Performance 1 and 2 Contextual studies electives
Demonstrate knowledge and understanding of musical contexts, including the relationship of music to historical, philosophical, cultural and social practices and phenomena.	History 1 & 2 Contextual studies electives Research Project	Discourses in Trad Music Trad Music Research Portfolio Trad Minor Research Project Trad Major Research Project Contextual studies electives	Jazz History through Performance 1 and 2 Contextual studies electives Research Project
Demonstrate knowledge and understanding of how music interconnects with other disciplines in the arts, humanities, social and physical sciences, as appropriate.	IXP modules Contextual studies electives Research Project	IXP modules Contextual studies electives Research Project	IXP modules Contextual studies electives Research Project
Demonstrate the ability to analyse and interrogate musical materials and to communicate the findings in a coherent form.	History 1 & 2 Contextual studies electives Research Project	Discourses in Trad Music Trad Music Research Portfolio Trad Minor Research Project Trad Major Research Project Contextual studies electives	Jazz History through Performance 1 and 2 Contextual studies electives Research Project
Demonstrate an understanding of relationships between practice and theory in music, as applicable to the particular area studied.	History 1 & 2 Contextual studies electives Research Project	Discourses in Trad Music Trad Music Research Portfolio Trad Minor Research Project Trad Major Research Project Contextual studies electives	Jazz History through Performance 1 and 2 Contextual studies electives Research Project

Practical skills	Performance & Composition	Trad	Jazz
Demonstrate the ability to convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means.	Principal study: Performance 1-4 Principal study: Composition 1-4	Traditional Music Performance 1-4	Jazz Performance 1-4
Demonstrate the ability to recognise and use essential components of a musical language (intervals, rhythms, modes, metres, timbre, texture, instrumentation).	Musicianship 1 Musicianship 2 Musicianship electives	Performance (Trad) 1-4 Creative Skills (Trad) 1-2 Musicianship electives	Chord Scales Ear Training through Performance 1-3 Advanced Ear training through stagecraft and performance Jazz Theory and Composition 1-3
Demonstrate the ability to recognise and respond to aspects of musical organisation, whether aurally or by studying a written score.	Principal study Musicianship 1 Musicianship 2 Musicianship electives	Creative Skills (Trad) 1-2 Musicianship electives	Ear Training through Performance 1-3 Advanced Ear training through stagecraft and performance Jazz Theory and Composition 1-3
Demonstrate the ability to collaborate in music-making, whether through ensemble performance, co-creation, improvisatory work, or analogous activities.	Principal study Music Leadership Musicianship 2 Musicianship electives Professional development modules	Performance (Trad) 1-4 Music Leadership Musicianship electives Professional development modules	Chord Scales Ear Training through Performance 1-3 Advanced Ear training through stagecraft and performance

Personal skills	Performance & Composition	Trad	Jazz
Demonstrate intellectual curiosity and the potential for continuing artistic and creative development.	Principal study 1-4/ Supporting studies Research paper Professional development modules IXP modules	Traditional Music Performance 1-4 Trad Minor Research Project Trad Major Research Project Professional development modules IXP modules	Jazz Performance 1-4 Research paper Professional development modules IXP modules
Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness.	Principal study/ Supporting studies Research paper Professional development modules	Traditional Music Performance 1-4 Trad Minor Research Project Trad Major Research Project Professional development modules	Jazz Performance 1-4 Research paper Professional development modules
Demonstrate the ability to work in combination with others on joint projects or activities.	Principal study/ Supporting studies Music Leadership Musicianship electives IXP modules Professional development modules	Traditional Music Performance 1-4 Music Leadership Musicianship electives XCon options Professional development modules	Jazz Performance 1-4 Music Leadership Chord Scales Musicianship electives IXP modules Professional development modules
Demonstrate the ability to organise and manage a timetable of work effectively.	Principal study Research paper Professional development modules	Traditional Music Performance 1-4 Trad Minor Research Project Trad Major Research Project BMus4 electives	Jazz Performance 1-4 Research paper Professional development modules
Demonstrate an awareness of different professional and cultural contexts.	Research paper Professional development modules IXP modules Music Leadership	Trad Minor Research Project Trad Major Research Project XCon options Music Leadership Teaching Musician Freelance Musician	Research paper Professional development modules IXP modules Music Leadership

	Teaching Musician Freelance Musician		Teaching Musician Freelance Musician
Demonstrate the ability to present work in accessible form, intelligible to both expert and non-expert audiences (readers, consumers).	Research paper IPSM Music Leadership Teaching Musician Freelance Musician	Trad Major Research Project IPSM Music Leadership Teaching Musician Freelance Musician	Research paper IPSM Music Leadership Teaching Musician Freelance Musician
Demonstrate appropriate ICT skills.	IPSM Freelance Musician	Discourses in Trad Music Trad Music Research Portfolio IPSM Freelance Musician	IPSM Freelance Musician
Demonstrate an awareness of the legal and ethical frameworks relating to intellectual property rights.	Music Leadership Teaching Musician Freelance Musician	Music Leadership Teaching Musician Freelance Musician	Music Leadership Teaching Musician Freelance Musician

3.10 Areas of study in the programme

	Year 1	Year 2	Year 3	Year 4
Principal Study	Principal Study: Performance 1 Principal Study: Composition 1 Jazz Performance 1 Traditional Music Performance 1 JPS modules 1	Principal Study: Performance 2 Principal Study: Composition 2 Jazz Performance 2 Traditional Music Performance 2 JPS modules 2	Principal Study: Performance 3 Principal Study: Composition 3 Jazz Performance 3 Traditional Music Performance 3 JPS modules 3	Principal Study: Performance 4 Principal Study: Composition 4 Jazz Performance 4 Traditional Music Performance 4 JPS modules 4
Principal Study: Supporting studies	Performance Studies 1 Composition Studies 1 (JPS) Supporting Studies 1	Performance Studies 2 Composition Studies 2 (JPS) Supporting Studies 2	Performance Studies 3 Composition Studies 3 (JPS) Supporting Studies 3	Performance Studies 4 Composition Studies 4 (JPS) Supporting Studies 4
Professional Skills	Introduction to Professional Skills for Musicians Music Leadership	The Teaching Musician	The Freelance Musician	Professional Development modules
Contextual Studies/ Research Skills				
Performance/ Composition	Contextual Studies 1	Contextual Studies 2	BMus3 Contextual Studies Elective	BMus4 Contextual Studies Option
Jazz	Jazz History thru Performance 1	Jazz History thru Performance 2		Research Paper
Traditional Music	Concepts in Traditional Music	Trad Music Research Portfolio		Trad Major Research Project
	Scottish Traditional Repertoire 1	Scottish Traditional Repertoire 2	Trad Minor research project Scottish Traditional Repertoire 3	
Musicianship skills				
Performance/ Composition	Musicianship 1	Musicianship 2	BMus3 Musicianship Elective	[BMus4 Musicianship Option]
Traditional Music	Creative Skills in Traditional Music 1	Creative Skills in Traditional Music 2		
Jazz	Jazz Theory & Composition 1	Jazz Theory & Composition 2	Jazz Theory & Composition 3	Advanced Jazz Ear Training through Performance and Stage Craft
	Jazz Ear Training through Performance 1	Jazz Ear Training through Performance 2 Chord Scales	Jazz Ear Training through Performance 3	
Cross- conservatoire provision	Creative Citizenship	IXP modules	IXP modules	[IXP modules]

3.11 Learning and teaching methods

Institutional vision

A community that nurtures, supports and celebrates inclusive art making from grass roots to world-leading performance and production.

Institutional mission

For our education and research in the arts to be the catalyst to shape the future of art forms, artists and society.

Three perspectives

- **People:** developing student voice and experience, staff skills and practice, partnerships, graduate outcomes and continuously enhancing artistic quality and impact;
- **Place:** developing RCS as a civic presence in Glasgow, the national conservatoire for Scotland and a world-leading international reference for progressive arts education, practice and knowledge exchange;
- **Promise:** Generating significant additional income (giving and commercial), targeted growth supporting financial sustainability and investment in future artistic and educational developments, students, staff and quality enhancement.

Values

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

The core values of the BMus programme are to empower you to develop your own artistic and professional identity through a specialist music education that is socially relevant and socially engaged, preparing you for the music profession in all its diversity. The curriculum design aims to give you a firm grounding in both the craft and core knowledge of your discipline; and to facilitate your discovery of your direction of travel as a creative artist. Our objective is to both support and challenge you, to nurture resilience and adaptability, and to foster your ability to work both collaboratively and autonomously as you establish your own musical identity, and your understanding of what success means for you.

3.12 Assessment

Assessment is a fundamental aspect of your learning experience, and so it is important that our assessment processes are valid, reliable and fair. You will have access to all the necessary information about the schedule of assessment and assessment requirements at the start of the academic year. Assessment guidelines, requirements and criteria will be explicit, and you will be notified in advance of any changes to the schedule. Details of how marking and moderation processes work to ensure reliability and fairness can be found in the [School of Music Assessment Handbook](#), available in the [BMus Course Page](#) in Moodle.

The design of assessment on the BMus programme aims to ensure the validity and relevance of the work we ask you to complete in allowing you to develop the skills relevant to a career in the music profession. This includes both the discipline specific skills relevant to your specialist area and also the transferable skills that are essential to future employability. We expect you to keep yourself informed about what all your assessment requirements are and when assignments are due, and to manage your time effectively to ensure that all work is prepared and completed on time.

3.13 Assessment modes

- Composition Folio
- Composition Project
- Performance
- Recital audition
- Critical commentary/ Reflective report
- Essay
- Presentation
- Portfolio
- Transcription and viva
- Applied musicianship assessment
- Group Wiki
- Observation of group activity
- Continuous observation/ Observation of working practice
- Negotiated assessment
- Exam
- Programme notes
- Proposal
- Viva
- Assessed rehearsal

Year 1/ Level 7															
Module \ Assessment Modes	Performance	Composition Folio	Recital audition	Critical commentary/ Reflective report	Portfolio	Continuous observation	Group wiki	Essay	Observation of group activity	Transcription and viva	Presentation	Programme notes	Composition project	Exam	
Introduction to Professional skills for Musicians					✓										
Music Leadership				✓					✓						
Creative Citizenship											✓				
Principal Study: Performance 1	✓														
Principal Study: Composition 1		✓													
Performance/ Composition/ Supporting studies 1				✓		✓									
Musicianship 1					✓	✓									
Contextual Studies 1							✓	✓							
Jazz Performance 1	✓			✓		✓									
Jazz Theory & Composition 1					✓										

Jazz Ear Training through Performance 1	✓													✓	
Jazz History through Performance 1								✓		✓					
Traditional Music Performance 1	✓		✓	✓		✓									
Scottish Traditional Repertoire 1									✓			✓			
Concepts in Traditional Music					✓						✓				
Creative Skills in Traditional Music 1		✓												✓	

Year 2/ Level 8															
Module \ Assessment Modes	Performance	Composition Folio	Recital audition	Critical commentary/ Reflective report	Portfolio	Continuous observation/ OWP	Proposal	Essay	Transcription and viva	Viva	Presentation	Arranging project	Programme notes	Composition Project	Exam
The Teaching Musician					✓										
Principal Study: Performance 2	✓														
Principal Study: Composition 2		✓													

Performance/ Composition/ Supporting studies 2				✓		✓										
Musicianship 2						✓						✓		✓		
Contextual Studies 2							✓	✓								
Jazz Performance 2	✓			✓		✓										
Jazz Theory & Composition 2										✓				✓		
Jazz Ear Training through Performance 2	✓															✓
Chord Scales		✓				✓										
Jazz History through Performance 2								✓	✓							
Traditional Music Performance 2	✓		✓	✓		✓										
Scottish Traditional Repertoire 2													✓			
Trad Music Research Portfolio					✓						✓					
Creative Skills in Traditional Music 2					✓	✓										

Year 3/ Level 9															
Module \ Assessment Modes	Performance	Composition Folio	Recital audition	Critical commentary/ Reflective report	Portfolio/ ePortfolio	Continuous observation	Proposal	Essay	Observation of group activity	Assessed rehearsal	Applied musicianship assessment	Presentation	Programme notes	Composition Project	Exam
The Freelance Musician					✓										
Contextual Studies Electives							✓	✓							
Musicianship Electives											✓				
Principal Study: Performance 3/ JPS Performance 3/ JPS Conducting 3	✓														
Principal Study: Composition 3/ JPS Composition 3		✓													
Performance/ Composition/ Supporting studies 3				✓		✓									
Jazz Performance 3	✓			✓		✓									
Jazz Theory & Composition 3										✓				✓	
Jazz Ear Training through Performance 3	✓														✓

Traditional Music Performance 3	✓		✓	✓		✓									
Scottish Traditional Repertoire 3									✓				✓		
Minor Research Project					✓							✓			

Year 4/ Level 10															
Module \ Assessment Modes	Performance	Composition Folio	Recital audition	Critical commentary/ Reflective report	Portfolio	Continuous observation	Viva	Essay	Presentation	Exam					
Research Paper							✓	✓							
Principal Study: Performance 4	✓														
Principal Study: Composition 4		✓					✓								
Performance/ Composition/ Supporting studies 4						✓									
Jazz Performance 4	✓					✓									
Advanced Jazz Ear Training through	✓									✓					

Performance and Stage Craft															
Traditional Music Performance 4	✓		✓			✓	✓								
Major Research Project					✓		✓								

3.14 Types of feedback

Feedback modes:

- Written feedback
- Audio feedback
- Verbal feedback
- Peer review
- Student Outcome (*formerly* Student Contract)
- Mutually constructed feedback

3.15 Assessment loading by year and term

The following tables illustrate how the assessment load for the programme is spread over the academic years.

BMus1/ Level 7: Term 1

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7 ILW	8	9	10	11	12 Options
Introduction to Professional skills for Musicians	10		P/F												A
Creative Citizenship	10		P/F											A	
Performance/ Composition/ Supporting studies 1	10	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Musicianship 1	10	Continuous observation tutorial	P/F												P
Jazz Theory & Composition 1	10		P/F												
Jazz Performance 1	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 1	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 1	60	Recital-audition	P/F											P	
Concepts in Traditional Music	10	Portfolio of blog posts	P/F						S						S
Creative Skills in Traditional Music 1	10	Theory exam	P/F												A
Creative Skills in Traditional Music 1	10	Portfolio	P/F											S	

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus1/ level 7: Term 2

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10	11	12 Options
Music Leadership	10		P/F												A
Principal Study: Performance 1; Jazz Performance 1	60	Mid-session assessment	P/F					V	V						
Performance/ Composition/ Supporting studies 1	10	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Musicianship 1	10	Continuous observation tutorials	P/F												P
Contextual Studies 1	10	Wiki	P/F		A										
Jazz Performance 1	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Jazz Ear Training through Performance 1	10	Performance	P/F										A		
Jazz History through Performance 1	10	Essay	P/F			A									
Traditional Music Performance 1	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 1	60	Recital-audition	P/F											P	
Scottish Traditional Repertoire 1	10	OWP	P/F									A			
Scottish Traditional Repertoire 1	10	Programme notes	P/F											A	
Concepts in Traditional Music	10	Portfolio of blog posts	P/F						S				A		

Creative Skills in Traditional Music 1	10	Portfolio	P/F								A				
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A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus1/ level 7: Term 3

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10 Bridge
All Performance modules	60	End of session performances	P/F							V	V	V	
Principal Study Composition 1	60	Folio and viva	P/F					S				A	
Music Leadership	10	Reflective commentary	P/F	A									
Performance/ Composition/ Supporting studies 1	10	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Performance/ Composition/ Supporting studies 1	10	Critical Commentary	P/F					A					
Musicianship 1	10	Portfolio	P/F				A						
Contextual Studies 1	10	Essay	P/F			A							
Jazz Performance 1	60	Critical Commentary	P/F					A					
Jazz Performance 1	10	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Jazz Theory & Composition 1	10	Portfolio	P/F		A								
Jazz Ear Training through Performance 1	10	Applied Musicianship assessment	P/F			A							

Jazz History through Performance 1	10	Transcription and viva	P/F					A					
Traditional Music Performance 1	60	Critical Commentary	P/F					A					
Traditional Music Performance 1	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Concepts in Traditional Music	10	Presentation	P/F	A									

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus2/ Level 8: Term 1

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7 ILW	8	9	10	11	12 Options
Performance/ Composition/ Supporting studies 1	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Musicianship 2	10	Continuous observation tutorials	P/F											P	
Jazz Performance 2	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 2	60	Recital-audition	P/F											P	
Traditional Music Performance 2	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Research Portfolio	10	Webpages	P/F											S	

Creative Skills in Traditional Music 2	10	Portfolio	P/F											S		
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A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus2/ level 8: Term 2

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10	11	12 Options
Principal Study: Performance 2; Jazz Performance 2	60	Mid-session assessment	P/F					V	V						
The Teaching Musician	10	Portfolio	P/F	A											
Performance/ Composition/ Supporting studies 2	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Musicianship 2	10	Continuous observation tutorials	P/F											P	
Musicianship 2	10	Portfolio	P/F		S										
Contextual Studies 2	10	Wiki and Essay	P/F			S								A	
Jazz Performance 2	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Jazz Theory & Composition 2	10	Viva	P/F											A	
Jazz Ear Training through Performance 2	10	Performance	P/F										A		

Chord Scales	10	Portfolio	P/F									A			
Jazz History through Performance 2	10	Essay	P/F			A									
Traditional Music Performance 2	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 2	60	Recital audition	P/F											P	
Traditional Music Research Portfolio	10	Webpages	P/F										A		
Creative Skills in Traditional Music 2	10	Portfolio	P/F								A				
Creative Skills in Traditional Music 2	10	Continuous observation tutorials	P/F											A	

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus2 / level 8: Term 3

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10 Bridge
All Performance modules	60	End of session performances	P/F							V	V	V	
Principal Study Composition 2	60	Folio and viva	P/F					S				A	
Performance/ Composition/ Supporting studies 2	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Performance/ Composition/ Supporting studies 2	20	Critical Commentary	P/F					A					

Musicianship 2	10	Portfolio	P/F			A							
Jazz Performance 2	60	Critical Commentary	P/F					A					
Jazz Performance 2	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Jazz Theory & Composition 2	20	Composition	P/F				A						
Jazz Ear Training through Performance 2	10	Applied Musicianship assessment	P/F			A							
Jazz History through Performance 2	10	Transcription and viva	P/F					A					
Traditional Music Performance 2	60	Critical Commentary	P/F					A					
Traditional Music Performance 2	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Scottish Traditional Repertoire 2	10	OWP	P/F			A							
Scottish Traditional Repertoire 2	10	Programme notes	P/F				A						
Traditional Music Research Portfolio	10	Presentation	P/F	A									

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus3/ Level 9: Term 1

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7 ILW	8	9	10	11	12 Options
Contextual Studies Electives	10	Proposal	P/F								A				
Performance/ Composition/ Supporting studies 3	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Musicianship electives	10	Applied Musicianship assessment	100											V	
Jazz Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 3	60	Recital-audition	P/F											P	

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus3/ level 9: Term 2

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10	11	12 Options
Principal Study: Performance 3; Jazz Performance 3	60	Mid-session assessment	*					V	V						

Contextual Studies Electives	10	Essay	100			A								
Performance/ Composition/ Supporting studies 3	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes										
Musicianship electives	10	Applied Musicianship assessment	100	V	V								V	V
Jazz Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes										
Jazz Ear Training through Performance 3	10	Assessed Performance	50										A	
Traditional Music Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes										
Traditional Music Performance 3	60	Recital audition -	P/F											P
Trad Minor Research Project	10	Portfolio	70									A		
Scottish Traditional Repertoire 3	10	OWP	70								A			
Scottish Traditional Repertoire 3		Programme notes	30										A	

*For Performance Folio assessments, the weighting of the mid-session will be defined in the departmental syllabus.

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus3/ Level 9: Term 3

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10 Bridge
BMus 3/ level 9													
All Performance modules	60	End of session performances	*							V	V	V	

Principal Study Composition 3	60	Folio and viva	100					S				A	
The Freelance Musician	10	Portfolio	100		A								
Performance/ Composition/ Supporting studies 3	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Performance/ Composition/ Supporting studies 3	20	Critical Commentary	P/F					A					
Jazz Performance 3	60	Critical Commentary	P/F					A					
Jazz Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Jazz Theory & Composition 3	10	Assessed performance	50			A							
Jazz Theory & Composition 3	10	Assessed composition	50				A						
Jazz Ear Training through Performance 3	10	Applied musicianship assessment	50		A								
Traditional Music Performance 3	60	Critical Commentary	P/F					A					
Traditional Music Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Trad Minor Research Project	10	Presentation	30	A									

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus4/ Level 10: Term 1

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7 ILW	8	9	10	11	12 Options
Research Paper	15	Proposal	P/F								P				
Performance/ Composition/ Supporting studies 4	15	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Jazz Performance 4	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 3	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 3	60	Recital-audition	P/F											P	
Trad Major Research Project	20	Proposal	P/F								P				

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus4/ level 10: Term 2

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10	11	12 Options
Principal Study: Performance 4; Jazz Performance 4	60	Mid-session assessment	*					V	V						

Research Project	15	Paper	80									A			
Performance/ Composition/ Supporting studies 4	15	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Jazz Performance 4	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Jazz Ear Training through Performance & Stagecraft	15	Assessed Performance	50										A		
Traditional Music Performance 4	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes											
Traditional Music Performance 4	60	Recital audition	P/F											P	
Trad Major Research Project	20	Portfolio	70									A			

*For Performance Folio assessments, the weighting of the mid-session will be defined in the departmental syllabus.

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

BMus4/ Level 10: Term 3

Module Title	Credits	Assessment	Weight %	1	2	3	4	5	6	7	8	9	10 Bridge
BMus 4/ level 10													
All Performance modules	60	End of session performances	*							V	V	V	
Principal Study Composition 4	60	Folio and viva	100					S				A	
Performance/ Composition/ Supporting studies 4	20	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Jazz Performance 4	60	Critical Commentary	P/F					A					
Jazz Performance 4	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									

Jazz Ear Training through Performance & Stagecraft	15	Applied Musicianship assessment	50			A							
Traditional Music Performance 4	60	Critical Commentary	P/F					A					
Traditional Music Performance 4	60	Department reports	P/F	Continuous observation within Performance/ Composition/ Supporting studies classes									
Trad Major Research Project	20	Presentation	30	A									

A - Assessment; F - Formative; P – Pass/ Fail assessment (developmental work, staging point in process) **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

3.16 Programme-specific progress and resit regulations

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*.

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.

You can find more detail about progress and resit regulations in the *RCS Regulations, Codes of Procedure and General Rules*.

You can find full details of progress and resit regulations in the *RCS Regulations, Codes of Procedure and General Rules*. These can all be found in the student handbooks [section](#) on the [RCS Portal](#).

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 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.

3.17 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

Year 3	Mark	Scale	Credits	Mark * Credits	Overall Grade	Overall Degree Grade	Degree Classification
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

Year 3							
	Mark	Scale	Credits	Mark * Credits	Overall Grade	Overall Degree Grade	Degree Classification
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)

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% = 9.20
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)

Year 3					Overall Degree Grade Classification		
Year 3	Mark	Scale	Credits	Mark * Credits	Overall Grade	Overall Degree Grade	Degree Classification
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							
Year 4	Mark	Scale	Credits	Mark * Credits			
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.

3.18 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.

If you have any outstanding debt to the Conservatoire such as fees, library fines or associated programme costs, these should be cleared in advance of graduation. The

deadline for receiving all outstanding debt to the Conservatoire is generally the start of the June of your graduation year. You can contact Craig Wardlaw (c.wardlaw@rcs.ac.uk) in the Finance Department regarding any outstanding debt. If debt is still outstanding, **you will not be permitted to attend your graduation ceremony or receive your degree certificate**. If you graduate *in absentia*, your certificate will be withheld until your debts have been cleared. You must also return all equipment / instruments / borrowed items.

3.19 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 Outcome (*formerly* Student Contract). It is your responsibility to check your Student Outcome for that letter. Note that grades and outcomes from the June board will remain on your Student Outcome until overtaken by grades and outcomes approved by the August board.

4. LEARNING ENVIRONMENT

4.1 Timetabling

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, you **must** ensure that they do not clash with prioritised activities in Asimut.

Mondays	Morning (0900 to 1300) <i>Term 1: Afternoon (1400 to 1800)</i> Terms 2 and 3: Afternoon (1400 to 1800) Evening (1800 to 2100)	Departmental classes <i>Creative Citizenship</i> 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
- 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.

4.2 Attendance

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 Outcome (*formerly* Student Contract), and on the BMus Moodle page.

Absence requests

Pre-arranged absence for attending external activities, for instance a scheduled medical appointment or external concert engagement, should be requested at least seven days in advance using the absence request form on your Student Outcome (*formerly* 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 Outcome (*formerly* 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.

4.3 Support for students (academic and pastoral)

Academic support

Academic support does not only include to support for modules involving written assignments, although this is obviously part of it. At a wider level, it also includes the support on offer in relation to your principal study work. For each module you take you will have a module coordinator and a module tutor – for smaller modules, this may be the same person. On larger, core modules (e.g. Professional Skills modules) the coordinator has oversight of the entire module and its assessment; the module tutor is the member of staff who takes the classes for the particular group you have been assigned to. Where you need specific academic guidance and support (e.g. in relation to an assessment), always speak to your module tutor first.

Many modules come with a level of academic support 'built in', in the form of formative work such as pre-session preparation tasks or essay and project proposals. The feedback you get on this type of work is an essential part of the academic support available to you, so even where a task is purely formative and does not directly contribute to your final grade on a module, make sure you do the work in order to make the most of the support on offer. The supporting studies you undertake within your department are also a key part of your academic support in providing you with opportunities to test your skills (e.g. in performance classes) and receive formative feedback.

If you need more general support with written work and presentations, there are guides and activities available in the [BMus Course Page](#) in Moodle related to researching, writing, referencing and presentation. In addition, the RCS's Effective Learning Service can provide support to you in relation to study and learning skills. This service, provided by the Effective Learning Tutors, covers a wide range of topics including:

- Help with written assignments
- Effective reading

- Revision skills and preparing for exams
- Time management skills
- Referencing and citations
- Understanding assessments

The ELS tutors can provide support in improving your study skills, including assistance to improve assignments; but work cannot be undertaken on your behalf; nor can coursework be proof-read. If you would like to make an appointment with the Effective Learning Tutors, please email els@rcs.ac.uk.

Pastoral support

Within the BMus programme, there are always two tutors who have particular responsibility for your pastoral care: your Head of Department and your Transitions tutor; additionally, there is also your Head of Year, although for some years, this staff member is also your transitions tutor. Tutors operate bookings systems for students to book time to speak with them – this may be an online system such as Bookings or Calendly; or may be a sign-up sheet on your department corridor. If you do not know what your tutor's booking system is, email them to check. You may contact your tutors at any time to speak to them if you have something you need to discuss related to your well-being and/ or progress on the BMus programme.

BMus Heads of Year

All BMus 1	Sam Ellis
All BMus 2	Sam Ellis
All BMus 3	Steve Halfyard
All BMus 4	Steve Halfyard

Further details of the support that is available to you, both academic and pastoral, can be found on the [Student Support Portal Pages](#). Where you have a need for additional support, RCS has a range of services available, including [Counselling and Mental Health](#) support, advice on [Funding and Finance](#), [Accommodation](#), and [Health Services](#). The Conservatoire operates a Medical Specialist Scheme. If you find you've developed a course-related medical problem that proves difficult to resolve via your GP, the Conservatoire will provide access a private healthcare provider for a free consultation appointment. To access this service, you must have spoken with your Head of Department, as well as seen by your GP. More details of this scheme are available via the [Health Services](#) page.

4.4 Support and specialist provision for students with a disclosed disability

Students with disabilities or medical conditions that have an impact on their studies are entitled to additional support, via reasonable adjustments made to processes or teaching, learning and assessment. All students who disclose a disability or medical condition are offered a Learning Agreement (LA). The LA is discussed and drawn up in a meeting with the student. In the meeting we discuss any adjustments that would be helpful for your studies; for example, you may find prefer to have your recital scheduled in the afternoon, or you may

need longer for sight reading exams, or to read over a script. The list of adjustments is then sent to your Head of Programme who circulates it to your tutors. The nature of the disability is kept confidential unless you request for it to be shared with your tutors, or you choose to discuss it directly with them. Please contact disabilityservice@rcs.ac.uk if you have any questions about Learning Agreements. Further information related to Disability Support available at RCS can be found on the [Disability Support Portal Page](#).

4.5 Feeding back to your programme leaders and other staff

Feedback from students is an essential part of how the BMus programme develops over time. There are a range of mechanisms through which you can feed back to staff about your course. These include:

- Departmental meetings (normally at least one per term)
- End of module and mid-module surveys
- National Student Survey
- Focus groups [exploring specific issues]
- Anonymous Feedback Forum – see the Student Voice block in the BMus Course Page.

Each individual department and BMus cohort (complete year group) has at least one student representative who works with the Student Union and sits on the BMus Programme Committee. Feedback to your Head of Department should go via your Department Rep. Feedback about the BMus programme as a whole (specific modules, activities or other issues related to your studies) can either come directly to the Head of BMus or Associate Head of BMus, in person, by email or via the Anonymous Feedback Forum; or can come to the Programme Committee via your BMus year group rep. If you do not know who your Year Group representative is, the full list is in the Student Voice section of the [BMus Course Page](#).

The final meeting of the BMus Programme Committee each year includes an Open Forum that all BMus students are invited to attend. This is an opportunity to raise and discuss any feedback you have about the course, positive or negative, in a public forum.

4.6 Internationalisation

Music is, by its nature, an international discipline. This is apparent in the work staff and students do at multiple levels, from the repertoire we study and perform, to the environment of the Conservatoire itself. A significant number of you, our students, come from across the world. You are taught by professional musicians in your individual lessons, many of whom are themselves pursuing international careers; and you will attend masterclasses with other visiting professional composers and performers from across the world – music is an international profession and indeed, an international community, and the life of the Conservatoire fosters a global outlook.

Student Exchange (Turing Scheme)

Up to 10% of Conservatoire students elect to go on exchange visits under the Turing scheme each year, primarily to European conservatoires but also to conservatoires other parts of the world – we currently have around 60 partnership agreements with conservatoires abroad.

RCS students can apply to study at one of the Conservatoire's many partner institutions as part of their programme of study. Commonly known as 'mobility', students are permitted to study in either Term 1 (Autumn/Fall Semester, in most countries apart from Australia) or Terms 2 & 3 (Spring Semester, in most countries apart from Australia) of the following academic session. Mobility in the first or final year of a student's programme of study is also prohibited. Students study for credit and are expected to take, and pass, a pre-specified number of modules which form part of the student's overall degree programme. Further information can be found in the portal.

4.7 Work-based learning

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 electives 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, you 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. You should refer to the Conservatoire's Quality Assurance Handbook and Dignity at Work and Study policy for guidance on the expected standards of conduct.

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 (PMCs)

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.

4.8 Health and safety; safe space

RCS has a full Health, Safety and Wellbeing Policy [which you can find here](#). There are also other policies and guidance concerning health, safety and wellbeing in the [Portal, available here](#). All students have a responsibility to co-operate with managers, supervisors, tutors, lecturers and support staff to implement the Royal Conservatoire of Scotland's Health and Safety policy. Students are responsible for the following:

1. Co-operating with the Conservatoire in health and safety matters.
2. Having regard for their own safety and that of others, considering the aspects of each operation they undertake and how their acts or omissions may affect themselves, the environment or others.
3. Reporting to their manager/supervisor any accidents and all defects, damage or hazards in plant, materials or work systems/ environments.
4. Notifying their tutor of any assistance they require in discharging their health and safety obligations.
5. Complying with the Conservatoire's policies and procedures and, where necessary, use devices and equipment provided for the safe completion of the task.

All students reminded that it is a criminal offence to intentionally interfere with or misuse anything provided in the interest of health and safety. It is also illegal to fail to co-operate with the Royal Conservatoire of Scotland to the extent necessary for it to comply with its legal obligation.

Your own health

Healthy Conservatoires provide a variety of resources to help performers and institutions work towards healthier environments, practices, policies, and provision. There are Healthy Performer Films, Healthy Performer Case Studies and Links to a range of documents, resources, and taught programmes available to help support performers' health and wellbeing [The resources can be accessed here.](#)

Protecting your hearing

As part of your studies here at the Royal Conservatoire of Scotland it is anticipated that you will be at risk of exposure to noise levels above the upper exposure action value as defined in the Noise at Work Regulations 2005, whether during private practice, rehearsal or performance. (For further information see <http://www.soundadvice.info/>).

RCS therefore organizes regular audiometry (hearing) tests for students and offers these as follows:

- To all students BMus1 students;
- The following year, all students are invited to be tested again (BMus2);
- From this point on, the frequency of testing is determined by the results of the initial tests, but all students should be invited back for an exit test in their final year.

The sign up for these tests is done via Asimut. The hearing checks are carried out by our specialist provider, ElasOH, using their specialist mobile test facilities which will be situated to the side of the Renfrew Street building. It is important that you make the results available to us, so please do not choose to keep these confidential, if asked.

Your future chosen career may rely on you having good hearing to continue to perform/play/work effectively, and your cooperation is therefore advised and appreciated.

The checks provide an essential positive contribution to preserve your hearing, and should you continue in your chosen discipline, future employers will be obliged to arrange these checks for you. The purpose of the testing is to:

- Identify when someone is showing early signs of hearing damage;
- Provide an opportunity to do something to prevent the damage getting worse;
- Check whether control measures are working;
- Allow you to become familiarised with the process of health surveillance and audiometry testing/hearing checks; and
- Provide a baseline of your hearing at the earliest possible opportunity to allow future comparisons to be made and any deterioration to be identified.

This is an extremely valuable exercise, and it is being made available to you for your own personal benefit. Attendance is strongly recommended, and teaching staff on your programme will be aware that you are being invited to attend, and will allow you to leave your class for this purpose (if you are not able to secure an appointment outside of class time).

4.9 Equality and diversity

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 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, with 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.

Further information can be found on the [Equality, Diversity and Inclusion](#) Portal Page

4.10 Technology and learning resources/modes

Moodle

Moodle is the RCS virtual learning environment. All your modules will have a Moodle page that contains the key information for the module (e.g. assessment information, learning outcomes, teaching schedule). Depending on the nature of the module, there will also be additional learning resources and online activities; and submission points for any coursework you are required to submit. Where work is submitted in Moodle, this is also the place you will find your feedback after assessment has been completed.

IT resources and software

All students and staff at RCS have access to a range of software provided as part of our IT resources. This includes the full Office 365 suite of applications that you can either download to your own device or use the web versions.

You can access these and other IT resources via the [IT portal page](#). You can also access the IT help pages from here, which cover some of the most frequent learning technology related issues (including submitting assignments on Moodle and video editing).

A comprehensive overview of how to access and use IT resources at RCS can be found in the Student Induction Launch Pad in Moodle. This includes accessing your email, OneDrive, Asimut timetable, Moodle modules, Student Outcome, RCS Portal and Wi-Fi.

The Learning Technologist can be contacted, via ithelpdesk@rcs.ac.uk for advice and support relating any aspect of technology-enhanced learning within RCS.

Library

The Whittaker Library is situated on floor 3 of the RCS, but also has comprehensive online services that you can access [via the portal, here](#). The library collections offer a mix of print and electronic content, all of it searchable via the Library Discovery Service. Access to e-resources is automatic onsite, and usually with your computer login details offsite. You can also browse our databases and e-journals separately.

The library resources include subject guides for each department, that gives quick links to key resources, including journals, databases, audio and video recordings, scores, Oxford Music Online and other resources of particular use to students in each department. Core modules will have reading lists in the library catalogue – you will find links to these from the module Moodle pages. These contain a range of print and online material.

If you need access to a particular resource, the library staff can make you an electronic copy of a chapter from a book, or a journal article; and they will always try to source items you need not currently in our resources.

For all of these services and more, consult the [Library Help and Support](#) page.

Audio-visual equipment

Located in R1.70 on the ground floor, the AV Store is a useful resource for technical requirements and instrument loans to both staff and students. The AV store stocks an array of AV equipment to cover mostly all situations when tech is required for practice, performance or presentation. The full list of equipment can be found on it [AV portal page](#).

Musical instruments

As well as AV equipment, the AV store also hires out brass, woodwind, string and electronic piano musical instruments. All instrument loans are subject to availability and approval from the head of the relevant musical department. The full list can be found on it [AV portal page](#).

4.11 Staff

Course and department staff

Role	Name	Office
Head of BMus	Steve Halfyard	2.25
Associate Head of BMus	Sam Ellis	2.25

Heads of Departments		
Head of Brass	John Logan	3.27
Head of Composition	Oliver Searle	2.32
Conducting Coordinator	Michael Bawtree	2.24
Head of Guitar and Harp	Allan Neave	3.17
Head of Jazz	tbc	
Interim Head of Keyboard	Fali Pavri	3.40
Head of Strings	Andrea Gajic	3.14
<i>Pro tem</i> Head of Timpani and Percussion	John Logan	3.27
Head of Traditional Music	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, Thomas O'Boyle. For cross-conservatoire IXP modules, you should contact the IXP PSA.

Each instrumental/vocal department has its own Programme Support Administrator (PSA). Enquires that are department-specific should be directed to your departmental PSA. If you are not sure who to contact, email psa@rcs.ac.uk, although this may result in a slower response than emailing the right person directly.

BMus Core Curriculum modules and School of Music options; Composition	Thomas O'Boyle t.oboyle@rcs.ac.uk
Vocal; Guitar and Harp	Kirsten Macdonald k.macdonald2@rcs.ac.uk
Woodwind; Brass; Jazz	TBC
Keyboard; Traditional Music	TBC
Strings; Timpani and Percussion	Shauneen Magorrian s.magorrian@rcs.ac.uk

4.12 IPR, copyright etc.

The RCS General Rules and Regulations (Section 10) states:

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

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

Further details can be found under Section 10 of the [General Rules and Regulations](#) and on the [Portal Copyright pages](#).

4.13 The Student Outcome (*formerly Student Contract*)

The Student Outcome is a dynamic online document which details your pathway in your time with us and can be updated where necessary throughout the academic session. The main function of the Student Outcome is to detail module choices, electives, and performance opportunities. It will also provide a platform to reflect on your academic and professional goals and progression. It is an individual, organic, negotiated document which should develop through your time at RCS. Student Outcomes are negotiated and agreed with Programme Leaders or Heads of Department as well as the Transitions Tutor. In specific terms the Student Outcome will:

- Detail module and elective choices within your programme.
- Detail, where appropriate, assessment modes, placements and work-based learning.
- Detail indicative grades after Progress Committee
- Detail confirmed grades after Boards of Examiners
- Detail performance opportunities along with any other commitments you may undertake as part of your course, and encourage you to relate those opportunities to learning.
- Provide a platform for staff to give feedback on your contributions to supporting studies in your department as part of continuing observation.
- Provide you with a platform to reflect on your learning across all elements of your programme of study.
- Support you in taking increasingly greater responsibility for your learning and particularly your choice modules.
- Encourage you to evaluate your progress on a regular basis.
- Be the subject of discussion and agreement between you, the Head of Department/Head of Programme and the Transitions Tutor.

Those parts of the Student Outcome which are highly specific to your programme e.g. repertoire, orchestra/ensemble participation and so on will be agreed with your Head of Department. Those parts which detail choice modules will be discussed with your Transitions Tutor. The major elements of the Learning Contract i.e. core, elective and choice modules will be prepared in advance of the final meeting with the Transitions Tutor in Term 2. These will have been discussed, amended and reviewed as appropriate throughout the year by the Head of BMus, Head of Department and the Transitions Tutor. As a dynamic document we expect that the Student Outcome will evolve throughout the year to include specific learning opportunities and performance commitments.

The Student Outcome should not be confused with a Learning Agreement which outlines any reasonable adjustments made to a student's programme of study to accommodate special learning needs or disabilities. These will continue to be administered by the Conservatoire Student Counsellor, your Head of Year and Head of Department.

4.14 The Transitions Tutor role

The main role of the Transitions Tutor is to act as your advocate in curriculum choice and completing your Student Outcome. By doing this the Transitions Tutor will ensure that you are supported and encouraged to be an autonomous learner making the choices you believe will best develop you academically, professionally and socially.

The Transitions Tutorial is designed to assist you in developing your ability to:

- Reflect on your own learning and development
- Set meaningful and relevant goals
- Identify potential barriers and challenges
- Identify action plans to ensure continuing progress and development

Your Transitions tutor, therefore, provides pastoral support in relation to your progress on the programme. They will normally meet with you at least once a year to discuss your module choices for the coming year.

BMus Transitions Tutors 2025/26

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

4.15 Modes of communication

All official communication from your tutors, programme administrators and other RCS staff will be via email, and this is also the method you should normally use to communicate with

staff. GDPR regulations around protection of personal data mean that we will always communicate with you using your RCS email account. For this reason, it is important you check your RCS email every day.

Your one-to-one teacher may also use some additional methods to communicate with you in ensuring lessons are arranged (and on occasion rearranged) efficiently, such as via phone or text.

4.16 The working week

The normal working week runs from Monday to Friday, from 9:00 am to 6:00pm. However, in some weeks you may also have rehearsals and other Principal Study activities between 6:00pm and 9:00pm. Public performances within RCS that you are involved in may extend to between 9:00pm and 10:00pm on occasion.

In a typical working week, we would expect you to complete **around 35 hours** of scheduled, directed and independent study, including lessons, classes, and rehearsals, individual practice/ composition time, research via reading and audio-visual viewing and listening, and other work towards specific assignments.

4.17 Independent study, autonomous learner, reflective practitioner

For each module you study, your module guide in Moodle and in the handbook will outline the type of work you are expected to do in two ways. Firstly, it gives an indication of the modes of study on a module – for example, for a ten-credit module (100 hours), the summary of learning modes might look like this:

Learning modes	Hours (actual and notional)
Scheduled learning: Lectures	20
Scheduled learning: Research and support seminars	8
Directed learning: Pre- and post-session tasks	22
Independent research and study	50

In the second part of the module descriptor, this is then broken down in more detail, to make clear what is expected of you in each module you study:

Module schedule			
Scheduled learning: Lectures	Scheduled learning: Research and support seminars	Directed learning: Pre- and post-session tasks	Independent research and study
20 x 1-hour lectures (20 hours)	8 x 1-hour seminars (8 hours)	1 hour per lecture plus an additional 2 hours of video resources and activities (22 hours)	c. 50 hours

The lecture series focusses on themes and topics in music history from the late Renaissance to the early 20 th century. The lectures will inform your contextual and critical understanding of composers, performers, repertoires, and the musical cultures surrounding them.	The seminars provide specific support in relation to research and writing. Seminars will provide guidance on the assessments, including how to identify appropriate research sources, how to reference, how to structure a research paper and how to write and present on music history clearly and accurately.	You should expect 1 hour of directed study per lecture, which will typically involve weekly reading and listening. Also provided on Moodle are guidance videos and activities on referencing, and resources on avoiding plagiarism, guidelines on appropriate essay presentation, and structuring an academic essay.	Key milestones include: • meeting with Wiki group members to select a topic for the assessment • research and plan the content • write, reference and edit as a group • selecting an essay question • research and plan the content of the essay • write, edit and reference.
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Scheduled learning describes the activities that are timetabled, and which therefore normally appear in Asimut. In the example, there are two types of scheduled learning: lectures (which would be the whole module group) and seminars (which will often be in smaller groups).

Directed (or guided) learning describes activities that your tutor asks you to do either as work in preparation for a session, or as work to follow up and consolidate the learning from a session. This may involve reading, watching, or listening to a specified article or recording, or a specific task (e.g. completing a harmony or analysis exercise; working on a specific piece of repertoire in advance of a rehearsal; undertaking some reading/ listening and responding to specific questions that your tutor has asked you to prepare). Directed learning tasks are designed to help you develop as an autonomous learner by undertaking specific tasks on your own. It will often be the case that a class cannot run properly unless all participants have done the direct learning assigned to it, and some students deciding not to do this can therefore impact on the learning experience of others. Part of developing your autonomy as a learner is about taking responsibility for your own learning, which includes a responsibility to your fellow-students, but also to yourself in making the most of what each module contributes to your education and development.

Independent learning is the work you have most responsibility for. In the first three years of the programme, modules are designed to help you structure your independent learning in relation to the module content, through scheduled and directed study that then leads into your independent work, especially the work you do in completing assignments. As you progress through the programme you will have increasing amounts of choice and freedom about what you study, and with that comes a need for greater autonomy in shaping your own learning experience. In year 4, in particular, your final recital or composition folio, the research project, and the professional development electives all offer opportunities for you to work autonomously in making decisions about the nature, aims and content of your work.

Reflection is a key element of any life-long learner's journey. Thinking reflectively about the positives and negatives of your learning experience, and understanding what it is you have learned through particular projects and activities, is essential in understanding how to both improve and to focus your work effectively as your progress through the programme and on into your post-graduation career. The process of reflecting is embedded in the programme, from the initial self-assessment you will be asked to complete right at the start of year one,

through the critical commentaries we ask you to complete each year, and from there to the research project you undertake in year 4. Here, you design and complete a piece of research of direct relevance to you as a creative practitioner, bringing your reflection on your own practice into a wider, research-based discussion.

5. SPECIFIC ARRANGEMENTS FOR 2025/26

5.1 BMus Shape of the Year 25/26

	Week	Date beginning	Activity
TERM ONE	1	22 September 2025	<i>Welcome and Induction Week</i>
	2	29 September 2025	Teaching
	3	6 October 2025	
	4	13 October 2025	
	5	20 October 2025	
	6	27 October 2025	
	7	3 November 2025	Reading week for core and Options modules; some dept. activities continue; Auditions Week for 2025 entry
	8	10 November 2025	Teaching
	9	17 November 2025	
	10	24 November 2025	
	11	1 December 2025	
	12	8 December 2025	<i>IXP Week 1</i>
Winter Break			
TERM TWO	1	5 January 2026	Teaching
	2	12 January 2026	
	3	19 January 2026	
	4	26 January 2026	
	5	2 February 2026	Mid-session assessments and related performance activities: no core or Options teaching
	6	9 February 2026	
	7	16 February 2026	Teaching
	8	23 February 2026	
	9	2 March 2026	
	10	9 March 2026	
	11	16 March 2026	
	12	23 March 2026	<i>IXP Week 2; Year 1 Music Leadership placements</i>
Spring Break			
TERM THREE	1	13 April 2026	Teaching and assessments
	2	20 April 2026	
	3	27 April 2026	
	4	4 May 2026	
	5	11 May 2026	
	6	18 May 2026	
	7	25 May 2026	End-of-session performance examinations
	8	1 June 2026	
	9	8 June 2026	
		15 June 2026	Bridge Week

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

Note that in some departments, mid-session exams may be scheduled outside of the advertised window.

IXP Weeks

w/c 8 December 2025 and 23 March 2026

- 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 15 June 2026

- 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.

5.2 Assessment calendar 25/26 (BMus core modules only)

BMus Year 1			
Module	Component	Submission / assessment date	Submission location
Creative Skills in Traditional Music 1	Trad Theory Exam	w/c 24 November 2025	See Asimut schedule for exam time
Creative Citizenship	Collaborative Creative Presentation	w/c 8 December 2025	See Asimut schedule for exam time
Traditional Music Performance 1	Term 1 Principal Study Rec. Auditions	w/c 8 December 2025	Normal lesson time
Creative Skills in Traditional Music 1	Interim composition portfolio	Wednesday 10 December 2025	Moodle
Introduction to Professional Skills for Musicians	Online Portfolio	Wednesday 10 December 2025	Moodle
Winter Break			
Contextual Studies 1	Group Wiki	Wednesday 14 January 2026	Moodle
Jazz History through Performance 1	Written Assignment	Friday 16 January 2026	Moodle
Principal Study: Performance 1	Mid-Session Assessment	Monday 2 to Friday 13 February 2026	See Asimut schedule for exam time
Jazz Performance 1	Mid-Session Assessment	Monday 2 to Friday 13 February 2026	See Asimut schedule for exam time
Creative Skills in Traditional Music 1	Final Portfolio	Friday 6 March 2026	Moodle
Jazz Ear Training through Performance 1	Repertoire Performance Assessment	w/c 9 March 2026	See Asimut schedule for exam time
Scottish Traditional Repertoire 1	Programme Notes	Friday 13 March 2026	Moodle
Jazz Ear Training through Performance 1	End-of-Session Written and Oral Exam	w/c 16 March 2026	See Asimut schedule for exam time
Traditional Music Performance 1	Term 2 Principal Study Rec. Auditions	w/c 16 March 2026	Normal lesson time
Concepts in Traditional Music	Complete ePortfolio	Friday 20 March 2026	Moodle (submit URL)
Music Leadership	Participatory Activity	w/c 23 March 2026	As agreed with client and tutor
Spring Break			
Music Leadership	Reflective Commentary	Wednesday 15 April 2026	Moodle
Concepts in Traditional Music	Presentation	w/c 20 April 2026	See Asimut schedule for presentation time
Jazz Theory and Composition 1	Composition Project	Wednesday 29 April 2026	Moodle
Contextual Studies 1	Essay	Wednesday 29 April 2026	Moodle
Musicianship 1	Musicianship Portfolio	Wednesday 6 May 2026	Moodle
Jazz History through Performance 1	Performance with Viva	w/c 11 May 2026	See Asimut schedule for exam time
Principal Study: Composition 1	Composition Folio	Wednesday 13 May 2026	Moodle
Jazz Performance 1	Critical Commentary	Wednesday 13 May 2026	Moodle
Traditional Music Performance 1	Critical Programme Notes	Wednesday 13 May 2026	Moodle
Composition Studies 1	Critical Commentary	Wednesday 13 May 2026	Moodle
Performance Studies 1	Critical Commentary	Wednesday 13 May 2026	Moodle
Principal Study: Performance 1	End-of-Session Assessment	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time
Jazz Performance 1	End-of-Session Assessment	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time
Traditional Music Performance 1	Principal Study Recital	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time

BMus2NB. IXP and Options etc. deadlines are available on **Moodle**.

BMus Year 2			
Module	Component	Submission / assessment date	Submission location
Traditional Music Performance 2	Term 1 Recital Audition	w/c 8 December 2025	Normal lesson time
The Teaching Musician	Portfolio (video, commentary, supporting materials etc.)	Wednesday 10 December 2025	Moodle
Creative Skills in Traditional Music 2	Interim composition portfolio	Wednesday 10 December 2025	Moodle
Winter Break			
Musicianship 2	Arranging for Ensemble Project	Score and parts: by Wednesday 14 January 2026; leadership: during classes w/c 16 and 23 February 2026	Moodle (score and parts); live assessment (leadership)
Jazz History through Performance 2	Written Assignment	Friday 16 January 2026	Moodle
Contextual Studies 2	Written Proposal	Wednesday 21 January 2026	Moodle
Peak Performance Training	Written Responses and Reflection	Friday 30 January 2026	Moodle
Principal Study: Performance 2	Mid-Session Assessment	Monday 2 to Friday 13 February 2026	See Asimut schedule for exam time
Jazz Performance 2	Mid-Session Assessment	Monday 2 to Friday 13 February 2026	See Asimut schedule for exam time
Creative Skills in Traditional Music 2	Composition Portfolio	Friday 6 March 2026	Moodle
Jazz Ear Training through Performance 2	Written and Oral Examination	w/c 9 March 2026	See Asimut schedule for exam time
Scottish Traditional Repertoire 2	Programme Notes	Friday 13 March 2025	Moodle
Jazz Ear Training through Performance 2	Improvised Performance	w/c 16 March 2026	See Asimut schedule for exam time
Traditional Music Performance 2	Term 2 Recital Audition	w/c 16 March 2026	Normal lesson time
Contextual Studies 2	Essay	Wednesday 18 March 2026	Moodle
Traditional Music Research Portfolio	Final e-Portfolio	Friday 20 March 2026	Moodle (submit URL)
Spring Break			
Chord Scales	Portfolio of Short Compositions	Wednesday 15 April 2026	Moodle
Traditional Music Research Portfolio	Presentation	w/c 20 April 2026	See Asimut schedule for presentation time
Jazz Theory and Composition 2	Composition Project	Wednesday 29 April 2026	Moodle
Musicianship 2	Composition Project	Wednesday 29 April 2026	Moodle
Jazz Theory and Composition 2	Viva Examination	w/c 4 May 2026	See Asimut schedule for exam time
Jazz History through Performance 2	Transcription and Viva	w/c 11 May 2026	See Asimut schedule for exam time
Composition Studies 2	Critical Commentary	Wednesday 13 May 2026	Moodle
Principal Study: Composition 2	Composition Folio	Wednesday 13 May 2026	Moodle
Performance Studies 2	Critical Commentary	Wednesday 13 May 2026	Moodle
Jazz Performance 2	Critical Commentary	Wednesday 13 May 2026	Moodle
Traditional Music Performance 2	Critical Programme Notes	Wednesday 13 May 2026	Moodle
Principal Study: Performance 2	End-of-Session Assessment	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time
Jazz Performance 2	End-of-Session Assessment	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time
Traditional Music Performance 2	End-of-Session Assessment	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time

BMus3NB. IXP and Options etc. deadlines are available on **Moodle**.

BMus Year 3				
Module	Component	Weighting	Submission / assessment date	Submission location
Contextual Studies Elective	Essay proposal	Formative	Wednesday 19 November 2025	Moodle
Traditional Music Performance 3	Term 1 Recital Audition	Formative	w/c 8 December 2025	Normal lesson time
Winter break				
Contextual Studies Elective	Essay	100%	Wednesday 21 January 2026	Moodle
Principal Study: Performance 3	Mid-Session Assessment	40%	Monday 2 to Friday 13 February 2026	See Asimut schedule for exam time
Jazz Performance 3	Mid-Session Assessment	45%	Monday 2 to Friday 13 February 2026	See Asimut schedule for exam time
Jazz Ear Training through Performance 3	Written and Oral Examination	50%	w/c 9 March 2026	See Asimut schedule for exam time
Jazz Ear Training through Performance 3	Improvised Performance	50%	w/c 16 March 2026	See Asimut schedule for exam time
Traditional Music Performance 3	Term 2 Recital Audition	Formative	w/c 16 March 2026	Normal lesson time
Trad Minor Research Project	e-Portfolio	70%	Friday 20 March 2026	Moodle (submit URL)
Spring break				
Musicianship Elective	Applied musicianship assessment	100%	Deadlines are elective-specific (see Moodle for details)	Moodle and/or see Asimut schedule for exam time
Trad Minor Research Project	Presentation	30%	w/c 20 April 2026	See Asimut schedule for presentation time
Scottish Traditional Repertoire 3	Programme Notes	30%	Wednesday 29 April 2026	Moodle
The Freelance Musician	e-Portfolio	100%	Wednesday 6 May 2026	Moodle
Performance Studies 3	Critical Commentary	Pass/Fail	Wednesday 13 May 2026	Moodle
Composition Studies 3	Critical Commentary	Pass/Fail	Wednesday 13 May 2026	Moodle
Jazz Performance 3	Critical Commentary	10%	Wednesday 13 May 2026	Moodle
Traditional Music Performance 3	Critical Programme Notes	10%	Wednesday 13 May 2026	Moodle
Jazz Theory and Composition 3	Rehearsal	20%	w/c 18 May 2026	See Asimut schedule for exam time
Jazz Theory and Composition 3	Composition Project	80%	Wednesday 20 May 2026	Moodle
Principal Study: Composition 3	Composition Folio	100%	Wednesday 20 May 2026	Moodle
Principal Study: Performance 3	End-of-Session Assessment	60%	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time
Jazz Performance 3	End-of-Session Assessment	45%	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time
Traditional Music Performance 3	End-of-Session Assessment	90%	Monday 25 May to Friday 12 June 2026	See Asimut schedule for exam time

5.3 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, you **must** ensure that they do not clash with prioritised activities in Asimut.

Mondays	Morning (0900 to 1300) <i>Afternoon, Term 1 (1400 to 1800)</i> Afternoon, Terms 2 and 3 (1400 to 1800) Evening (1800 to 2100)	Departmental classes <i>Creative Citizenship (BMus1)</i> 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.

5.4 August assessment

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 Outcome (*formerly* Student Contract). It is your responsibility to check your Student Outcome for that letter. Note that grades and outcomes from the June board will remain on your Student Outcome until overtaken by grades and outcomes approved by the August board.

Completed work will be submitted online by Wednesday 5 August 2026. 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 17 August 2026. You will be notified in due course of the date and time of the assessment.

6. INTERDISCIPLINARY AND EXTENDED PRACTICE (IXP); CREATIVE CITIZENSHIP

6.1 Interdisciplinary and Extended Practice (IXP)

Interdisciplinary and Extended Practice (IXP) is designed to enrich your creative and educational journey during your studies at the Royal Conservatoire of Scotland through learning experiences centred on creative discovery, experimentation, extension, and innovation. The modules within IXP provide a locus for collaboration, interdisciplinary investigation, and creative citizenship, encouraging these aptitudes and understandings to be interwoven with your core-studies—activating and energizing new connections, ideas, and partnerships beyond core-curricula. IXP acts as a formal and core element of connection between the curricula of the School of Music and the School of Drama, Dance, Production, and Film.

This is articulated as:

- Year 1 – Creative Citizenship (SCQF 7, 10 credits): *core module*
- Year 2 – Selection of 10 credits from IXP portfolio (SCQF 7/8/9)
- Year 3 – Selection of 10 credits from IXP portfolio (SCQF 7/8/9)

6.2 Creative Citizenship

(SCQF 7, 10 credits): *core module*

Beginning in the first term of study at RCS, you engage with the core IXP module *Creative Citizenship*. In classes of peers from across all undergraduate programmes, you are introduced to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. *Creative Citizenship* is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within this context.

It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship.

Through the lens of artistic practice, you will explore four key areas of creative citizenship:

- Artistic critique and conversation;
- Working with others – awareness of others' needs and identities;
- Ethics, consent, and responsibilities;
- Digital and media literacies.

The end of the module acts as a marker in your journey to understanding and applying creative citizenship, as your core programme continues to develop and nurture these aptitudes and skills in your core studies.

6.3 IXP in Years 2 and 3

In second and third year of undergraduate study, you select 10 credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

The IXP Winter and Spring Schools provide a concentrated and protected space outside your core-programme to engage in multi-disciplinary learning environments with an aim to discover new skills outside your core studies; apply your arts practice to experimental and interdisciplinary contexts; extend your arts practice to social contexts outwith the RCS; or innovate your practice through business, accelerator and entrepreneurial activities. Each academic year, a range of topics are offered within the four strands of IXP that relate to student interest, staff research, priorities in the performing arts industry, and external partnerships.

Each module in IXP should engage you in a conscious synthesis of these learning experiences with your arts practice and core-studies – promoting an understanding and development of *praxis*.

7. DEPARTMENTAL INFORMATION AND EXAM REQUIREMENTS

The following pages, ordered by department, provide you with –

- the assessment options and assessment requirements for the mid-session performance exam (e.g. indicative repertoire, etc.);
- the assessment requirements for the end-of-session performance exam (e.g. length of recital, indicative repertoire, etc.) or composition portfolios;
- departmental activities.

Also contained here is a range of useful information on, for example, exam regulations, principal study tuition, changing your teacher, and using the recording studios.

7.1 Principal study tuition

In some exceptional circumstances, your 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 Outcome (*formerly* 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.

Note that after Term 1 Week 5 you will not be permitted to revert back to the previous pattern; the split arrangement will continue for the remainder of the academic year unless extenuating circumstances apply.

7.2 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/>)

7.3 Exam regulations

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 Outcome (*formerly* Student Contract), including agreement as appropriate around aspects such as the length, repertoire, scheduling, timing and/or format of the alternative submission/performance.

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.

Penalties

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 one grade **point** 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 one grade **point** 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 will 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 memorisation requirements are subject to the following penalty should this requirement not be met:

- Recitals which do not meet the published memorisation 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.

7.4 Brass

Brass assessment requirements

Brass, Year 1: Mid-session (Technical assessment)

Assessment requirements

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

- 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 (six prepared excerpts – a set list will be provided)

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all three elements** of the exam to attain an overall pass.*

Brass, Year 1: End-of-session (Non-public recital)

Assessment requirements

The student will be expected to present a programme of varied repertoire, the overall duration to be 20 minutes.

- One piece (or substantial movement) should be presented from one of the following periods*
 - *Baroque (or Baroque inspired)*
 - *Classical/Romantic*
 - *Contemporary*
- One piece (or substantial movement) is required to be played from memory.

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

Brass, Year 2: Mid-session (Technical assessment)

Assessment requirements

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

- 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 (eight prepared excerpts – a set list will be provided); the student may also be required to present excerpts on an additional related instrument (also from a set list)

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

Brass, Year 2: End-of-session (Non-public recital)

Assessment requirements

The student will be expected to present a programme of varied repertoire, the overall duration to be 25 minutes.

- One piece (or substantial movement) should be presented from one of the following periods*
 - *Baroque (or Baroque inspired)*
 - *Classical/Romantic*
 - *Contemporary*
- One piece (or substantial movement) is required to be played from memory.

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

Brass, Year 3: Mid-session (Technical assessment)

Assessment requirements

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

- 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 (ten prepared excerpts – a set list of eight will be provided; two are free choice)

NB. If an additional related instrument is also being assessed, the student must present four excerpts on the additional instrument, chosen from a set list.

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

Brass, Year 3: End-of-session (Public recital)

Assessment requirements

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 (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 Assessor and one other examiner.*

Brass, Year 4: Mid-session (Technical assessment – mock audition)

Assessment requirements

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

- One unaccompanied recital piece
- Orchestral excerpts (twelve prepared excerpts – a set list of eight will be provided; four are free choice)
- Sight-reading will also be given

NB. If an additional related instrument is also being assessed, the student must present four excerpts on the additional instrument, chosen from a set list. Students are expected to be able to present the prepared excerpts on the additional instrument from previous year(s), where applicable.

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

Brass, Year 4: End-of-session (Public recital)

The student will be expected to 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 the Head of Department, a Specialist External Assessor and one other examiner.*

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

Some activities may be student-led, in particular chamber music.

7.5 Composition

General notes on assessment requirements

Interim deadlines

- A mandatory mid-term submission of one complete work (or near-complete work) will take place on **Friday 12 December 2025**, 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.
- Both a list of contents and a contextual rationale should accompany the electronic submission as a separate PDF file. The contextual rationale should offer the assessor a little more insight and context into the works you have submitted. You could think of them as like programme notes (and in fact you may include these) but they should perhaps be a little more in-depth, and written with a specialist audience (i.e. your assessors) in mind.

Composition assessment requirements

Composition, Year 1: Composition Folio

Assessment requirements

Assessed by means of a portfolio, which will normally consist of a minimum of three varied pieces of work, for a range of instrumental forces, with an expected total duration of 15 to 25 minutes (if less than 15 minutes, penalties may apply), submitted with a contextual rationale (minimum 100 words per composition).

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

- Compose with a fundamentally secure technique
- Demonstrate imagination in exploring musical ideas
- Employ basic presentation skills in the preparation of scores and documentation

Composition, Year 2: Composition Folio

Assessment requirements

Assessed by means of a portfolio, which will normally consist of a minimum of three varied pieces of work, for a range of instrumental forces, with an expected total duration of 20 to 30 minutes (if less than 20 minutes, penalties may apply), submitted with a contextual rationale (minimum 100 words per composition).

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

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

Composition, Year 3: Composition Folio

Assessment requirements

Assessed by means of a portfolio, which will normally consist of a minimum of three 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), submitted with a contextual rationale (minimum 100 words per composition).

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: Composition Folio

Assessment requirements

Assessed by means of a portfolio, which will normally consist of a minimum of three 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), submitted with a contextual rationale (minimum 100 words per composition).

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 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 typically include the following:

Year 1
Second Study Performance Lessons
Gramophone
Composers' Forum
Analysis 1
Orchestration
Notation Studies 1
Sonic Arts
Contemporary Repertoire
Workshops and Rehearsal Technique
Peer-to-peer sharing
Critical Writing
Attendance at concerts and rehearsals and reflective concert reports

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

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

7.6 Guitar and Harp

Guitar assessment requirements

Guitar, Year 1: Mid-session Assessment requirements
Technical Assessment for Principal Study Guitar (20 minutes) Scales: crotchet = 80bpm • Major, minor (harmonic and melodic), and chromatic scales in the keys of C to Eb: 2 octaves and E through to G in 3 octaves. • Right-hand fingering with all 2 finger combinations and any consistent 3 finger combination. • Arpeggios: Major, minor, dominant and diminished 7th in all the above keys Study: • Any two contrasting technical studies from the 19th-century repertoire i.e. Giuliani Studies op. 60 / Sor Method / Aguado Method, etc. Sight reading
Guitar, Year 1: End-of-session (Recital, non-public) Assessment requirements
• You must present a programme of varied repertoire, the overall duration to be 20 minutes. • One piece is required to be played from memory. • One piece (or substantial movement) should be presented from one of the following periods* <i>Renaissance / Baroque</i> <i>Classical / Romantic</i> <i>Contemporary</i> * 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 2: Mid-session Assessment requirements
Technical Assessment for Principal Study Guitar (20 minutes) Scales: crotchet = 96bpm (in addition to the scales in Year 1 above) • All scales and arpeggios Ab to B, 3 octaves. • With RH fingerings (additional to Year 1) pi, pm, pa. • Double stopped scales: octaves; thirds in the keys of E, F, G and A. Study: • One study by Villa Lobos and one other contrasting work from the South American repertoire at the student's discretion. Sight reading

Guitar, Year 2: End-of-session (Recital, non-public)

Assessment requirements

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

Renaissance / Baroque

Classical / Romantic

Contemporary

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

Guitar, Year 3: Mid-session

Assessment requirements

Technical Assessment for Principal Study Guitar (20 minutes)

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 & 2 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 two contrasting studies by two C20/21 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 3: End-of-session (Recital, public)

Assessment requirements

- 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 4: Mid-session (Recital, non-public)**Assessment requirements**

- You must present a programme of varied repertoire, the overall duration to be **20 minutes**.
- 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, Year 4: End-of-session (Recital, public)**Assessment requirements**

- You must present a programme of varied repertoire, the overall duration to be **40 minutes**.
- One piece is required to be played from memory.

Guitar 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 (some with harp)

Participation in Concerts/Masterclasses

Guitar Ensembles & cross departmental chamber music

Guitar Technique Class (years 1 to 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.

Harp assessment requirements

We strongly recommend you follow the guidance below, as it is there to ensure you are prepared fully for your future career.

- Please aim for three to four 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 1: Mid-session Assessment requirements
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Technical Assessment for Principal Study Harp (20 minutes)

- | |
|---|
| <ol style="list-style-type: none"> 1. Scales, to be played at minimum tempo of semi-quavers at crotchet = 60 <ul style="list-style-type: none"> ○ Scales in all major and minor keys, hands together, 4 octaves. ○ Scales in all major and minor keys starting a 10th apart (above) ○ Scales in all major and minor keys starting a 6th apart (below) ○ Scales in contrary motion in all major and harmonic minor keys, two octaves, starting a third apart (LH tonic, RH 3rd) 2. Arpeggios, to be played at a minimum tempo of triplet quavers at crotchet = 60 in all major and minor keys <ul style="list-style-type: none"> ○ Hands together and separate (root and inversions) - 4 octaves ○ Divided (root and inversions) - 5 octaves 3. Dominant 7th with inversions handed together and divided, 4 octaves; diminished 7th with inversions hands together and divided, 4 octaves 4. Major 6th / pentatonic glissandi <ul style="list-style-type: none"> ○ Only 4 sharp/flat keys & above [for example: E major: chord & 6th = E G# B C#, enharmonics = Fb, Ab & Db ^v-/-^v^] 5. Sight reading 6. Study: One study selected from either <ul style="list-style-type: none"> ○ Dizi - 48 Etudes ○ Naderman – Sept Sonates Progressives 7. Orchestral excerpts <ul style="list-style-type: none"> ○ Ravel: Pavane for a Dead Princess ○ Rimsky-Korsakov: Capriccio Espagnol, Cadenza ○ Delius: Walk in a Paradise Garden ○ Tchaikovsky: Nutcracker Cadenza ○ Ravel: Cadenza from Piano Concerto in G ○ Tchaikovsky: Romeo and Juliette Overture |
|---|

8. Student to produce a written critique of a relevant orchestral concert recently attended

Harp, Year 1: End-of-session (Recital, non-public, 20 minutes)

Assessment requirements

- Students will present a programme of varied repertoire that may include up to five minutes of chamber music if desired.
- One piece is required to be played from memory.

Harp, Year 2: Mid-session

Assessment requirements

Technical Assessment for Principal Study Harp (20 minutes)

1. Scales, to be played at minimum tempo of semi-quavers at crotchet = 75
 - Scales in all major and minor keys, hands together, 4 octaves.
 - Scales in all major and minor keys starting a 10th apart (above)
 - Scales in all major and minor keys starting a 6th apart (below)
 - Scales in contrary motion in all major and harmonic minor keys, two octaves, starting a third apart (LH tonic, RH 3rd)
2. Arpeggios, to be played at minimum tempo of triplet quavers at crotchet = 75 in all major and minor keys
 - Hands together and separate (root and inversions) 4 octaves
 - Divided (root and inversions) 5 octaves
3. Dominant 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*] + whole tone scales on c d e f g a b
5. Sight reading
6. Study: One study selected from either:
 - Dizi: 48 Etudes
 - Naderman: Sept Sonates Progressives
7. Orchestral excerpts:
 - Richard Strauss: Don Juan (fig. L to O)
 - Tchaikovsky: Swan Lake cadenza
 - Ravel: Mother Goose Suite/ Ballet, Laideronette up to fig. 4, fig.14-16, Le Jardin Feerique
 - Bartok: Concerto for Orchestra 4th mvt
 - Verdi: Force of Destiny Overture
 - Holst: The Planets, Neptune 2nd Hp solo, Mercury beginning up to fig. 4
8. Student to produce a written critique of a relevant orchestral concert recently attended.

Harp, Year 2: End-of-session (Recital, non-public, 25 minutes)**Assessment requirements**

- Students will present a programme of varied repertoire that may include up to ten minutes of chamber music if desired.
- Two pieces are required to be played from memory.

Harp, Year 3: Mid-session**Assessment requirements**

Technical Assessment for Principal Study Harp (20 minutes)

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

Harp, Year 3: End-of-session (Recital, public, 30 minutes)**Assessment requirements**

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

Harp, Year 4: Mid-session Assessment requirements

Technical Assessment for Principal Study Harp (20 minutes)

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* (fig. 143-147)
 - Bernstein: *Chichester Psalms* (up to fig. 40)
3. Sightreading
4. Students to produce a written critique of a relevant orchestral concert recently attended.

Harp, Year 4: End-of-session (Recital, public, 40 minutes) Assessment requirements

- 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 example repertoire

Baroque

Dittersdorf	Concerto
Pescetti	Sonata
CPE Bach	Sonata
Scarlatti	Sonatas
Couperin	Sonatas
Bach Grandjany	Etude
Parry	Sonatas

Handel	Chaconne Concerto in B flat	Theme & variations Prelude & Toccata
<i>Classical</i>		
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	
<i>Romantic</i>		
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	
<i>Other</i>		
Smetana	Moldau	
Saint-Saens	Fantasie	
Guridi	Viejo Zortzico	
Pierne	Impromptu Caprice	
Damase	Sicilienne Varea	
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	
<i>20th and 21st Century</i>		
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 and major works by

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

Harp 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 (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.

7.7 Jazz

General notes on assessment requirements

- 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, from BMus3, 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.
- Vocalists may also select the key of their scale tests, again to suit their vocal range.

Jazz assessment requirements

Jazz, Year 1: Mid-session

20 minutes

Parts 1 and 2 below both required.

1. Jazz Recital – 15 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, repertoire chosen from the Year 1 Standards list (below). Present your performance in either a solo context or within a small group comprising of current RCS students.

- Au Privave
- Cottontail
- Autumn Leaves
- Cherokee
- Solar
- Beautiful Love
- Green Dolphin Street
- All of Me
- Triste
- Nica's Dream
- Blue and Green

- There Will Never Be Another You
- Peace
- All the Things You Are
- Just Friends

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:

Major, Harmonic Minor, Melodic Minor Ascending, Blues Scale – in any of 12 keys.

2b. Practical Rudiments Test (drummers only)

A practical demonstration in which you will be asked to perform a number of drum rudiments, played as continuous crotchets at 100 bpm, chosen from the following: *Single stroke roll, Double stroke roll, Paradiddle, Single stroke press roll (as quavers/8th notes)*.

Jazz, Year 1: End-of-session (Recital)

30 minutes

Jazz Recital [Any Repertoire] – 30 minutes

Assessment requirements

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

Jazz, Year 2: Mid-session

20 minutes

1. Jazz Recital – 15 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 or 2 Standards list (below). Present your performance in either a solo context or within a small group.

- Blues For Alice
- Oleo
- Tune Up
- Lady Bird
- How High the Moon
- Have You Met Miss Jones?
- I Love You
- Wave
- Stella By Starlight
- Four
- Bye Bye Blackbird

- Night & Day
- Yesterdays
- Like Someone in Love
- Star Eyes

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

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

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

2b. Practical Rudiments Test (drummers only)

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

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

Jazz, Year 2: End-of-session (Recital)

30 minutes

Jazz Recital [Any Repertoire] – 30 minutes

Assessment requirements

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

Jazz, Year 3: 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 (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 3: 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 4: 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 (below). Present your performance in either a solo context or within a small group.

- 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, Year 4: 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 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 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 may include:

- Jazz Repertoire
- Chord Scale Harmony
- Latin Ensemble
- Rhythm Section Workshops
- Ear Training
- Participation in Masterclasses, Workshops, Jazz @ the Chimp, Blue Monday Concerts, and the RCS Jazz Orchestra
- Stage Craft

- Jazz Improvisation

Some activities may be student-led, in particular band/ ensemble work. In addition to the above, students are encouraged to engage with Glasgow's very active jazz scene (and possibly further afield), course schedule permitting.

7.8 Keyboard

Piano assessment requirements

General requirements for Years 1 to 3 (Piano)

Students must present these minimum repertoire requirements in end of year exams before completion of Year 3 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

Specific requirements (Piano)

Piano, Year 1: Mid-session (Chamber exam)

Assessment requirements

Four-Hands Performance

- A programme consisting of one or more pieces for four-hand piano repertoire will be presented with fellow first-year students. The programme will be approximately 14 minutes in duration.

Piano, Year 1: End-of-session (Recital)

Assessment requirements

Piano Solo Performance

- A free choice programme (within the guidelines of the general assessment requirements for BMus Years 1 to 3, above) which must also include one virtuosic Etude. The programme will be 20 minutes in duration and must include a brief spoken introduction of the works to be performed.

Keyboard, Year 2: Mid-session (Chamber exam)

Assessment requirements

Piano and Voice Performance

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

Keyboard, Year 2: End-of-session (Recital)

Assessment requirements

Piano Solo Performance

- A free choice programme (within the guidelines of the general assessment requirements for BMus Years 1 to 3, above) which must also include two Etudes, one of which can be a short virtuosi work. This choice must be approved by the Head of Department prior to examination. The programme will be 25 minutes in duration and must include a spoken introduction of the works to be performed.

Keyboard, Year 3: 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 third-year instrumentalists. The programme should be 20 minutes in duration.

Keyboard, Year 3: End-of-session (Recital)**Assessment requirements**Piano Solo Public Performance (with chamber music option)

- A balanced, free choice programme of solo music (within the guidelines of the general assessment requirements for BMus Years 1 to 3 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 35 minutes in duration.
 - There is also the option of including chamber music within this programme. If this option is chosen, the chamber music works presented should not exceed 20 minutes. The remainder of the programme will comprise works for solo piano and still must include one etude.
 - Original programme notes are required as well as a spoken introduction of the works to be performed.

Keyboard, Year 4: Mid-session (Concerto exam)**Assessment requirements**Concerto Performance

- Free-choice concerto to be performed complete, along with second 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.

Keyboard, Year 4: End-of-session (Recital)**Assessment requirements**Piano Solo Public Performance (with chamber music option)

- 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.

Organ assessment requirements

General requirements for Years 1 to 3 (Organ)

Students must present these minimum repertoire requirements in performance exams or performance folios before completion of Year 3 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

Specific requirements (Organ)

Organ, Year 1: Mid-session (Improvisation exam) Assessment requirements
• Chorale Partita (5-8 mins)
Organ, Year 1: End-of-session (Recital) Assessment requirements
<u>Organ Solo Performance</u> • A free choice programme (within the guidelines of the general assessment requirements above) which must also include one <u>Etude</u>. The programme to be of 20 minutes in duration.
Organ, Year 2: Mid-session (Improvisation exam) Assessment requirements
• Fantasia on a single theme (8-10 mins)
Organ, Year 2: End-of-session (Recital) Assessment requirements
<u>Organ Solo Performance</u> • A free choice (within the guidelines of the general assessment requirements above). The programme should of 25 minutes in duration.
Organ, Year 3: Mid-session (Improvisation exam) Assessment requirements
• Fantasia on a plainsong theme (10-12 mins)
Organ, Year 3: End-of-session (Recital) Assessment requirements
<u>Organ Solo Public Performance</u> • A free choice programme (within the guidelines of the general assessment requirements above). The programme should be of 35 minutes in duration.

Organ, Year 4: 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.

Organ, Year 4: End-of-session (Recital)**Assessment requirements**Organ Solo 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.

Accordion assessment requirements**Accordion, Year 1: Mid-session****Assessment requirements**

Option 1:

- Two contrasting Sonatas by Domenico Scarlatti.

The student may opt for the alternative, Option 2:

- A programme consisting of one or more pieces for accordion duet or a duet of accordion with another instrument will be presented with fellow first-year students. The programme should be of 12 minutes in duration.

Accordion, Year 1: End-of-session (Recital)**Assessment requirements**Accordion Solo Performance

- A free choice programme. The programme should be of 20 minutes in duration.
- Playing by memory is strongly recommended.

Accordion, Year 2: Mid-session**Assessment requirements**

Option 1:

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

The student may opt for the alternative, Option 2:

- A programme of own choice chamber music repertoire to be presented with fellow second-year students (alternative level students is acceptable). The programme should be of 12 minutes in duration.

Accordion, Year 2: End-of-session (Recital)**Assessment requirements**Accordion Solo Performance

- A free choice programme of 25 minutes in duration.

Accordion, Year 3: 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 third-year instrumentalists. The programme should be of 20 minutes in duration.

Accordion, Year 3: End-of-session (Recital)**Assessment requirements**Accordion Solo Public Performance (with chamber music option)

- A free choice programme of solo music. The programme should be of 35 minutes in 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 4: Mid-session (Concerto exam)**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.

Accordion, Year 4: Performance A (Recital)**Assessment requirements**Accordion Solo Public Performance (with chamber music option)

- A free choice programme of solo 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 in duration.
- Chamber music or song repertoire can comprise the entire recital or any portion of the allotted time for this recital.

Departmental activities (indicative)

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 first year)
- Piano Technique

- Alexander Technique
- Piano Literature Projects
- Conducting
- Organ/Harpsichord Seminars
- Aural Appreciation (year 1)
- Sight-Reading (compulsory in first year)
- Accompanying Skills (years 2 to 4)
- Jazz Keyboard
- Performance Psychology

7.9 Strings

Strings assessment requirements

General requirements for Years 1 to 3

Students must present the following repertoire requirements for examination during Years 1 to 3:

- 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

Specific requirements

Year 1: Mid-session exam (20 minutes)
Assessment requirements
<u>Violin and viola</u>
<i>Single-note scales</i>
• Four major and four minor (melodic and/or harmonic minor) • Keys – candidate's own choice • Range – three or four octaves, at candidate's own choice • Bowing – one scale slurred using Galamian acceleration, détaché, martelé and spiccato
<i>Arpeggios</i>
• Four major, four minor, four diminished sevenths, four dominant sevenths • Arpeggio sequences also welcomed (Flesch, Gilels, Barber) • Range – three or four octaves, at candidate's own choice • Bowing – to be presented slurred
<i>Double-stopped scales</i>
• Thirds, sixths and octaves: one major and one minor • Keys – candidate's own choice • Range – two or three octaves, at candidate's own choice • Bowing – separate or slurred, at candidate's own choice
<i>Studies</i>
• Two studies to be chosen in consultation with the Principal Study tutor • Students are required to give a short verbal introduction explaining the technical challenges of the study and how these challenges have been addressed
<u>Cello</u>
<i>Single-note scales</i>
• Four major and four minor (melodic and/or harmonic minor) • Keys – candidate's own choice • Range – three or four octaves, at candidate's own choice

- Presentation – Scales demonstrating a range of tempi and bow strokes such as Galamian acceleration, detaché, spiccato or mixed bowings at the discretion of the teacher

Arpeggios

- Four major, four minor, four diminished sevenths, four dominant sevenths
- Arpeggio sequences also welcomed (e.g. Galamian)
- Range – three or four octaves, at candidate's own choice
- Bowing – to be presented slurred

Double-stopped scales

- Thirds, sixths and octaves: one major and one minor
- Keys – candidate's own choice
- Range – two or three octaves, at candidate's own choice
- Bowing – separate or slurred, at candidate's own choice

Studies

- Two studies to be chosen in consultation with the Principal Study tutor
- Students are required to give a short verbal introduction explaining the technical challenges of the study and how these challenges have been addressed

Double bass

Single-note scales

- Three major and three minor (melodic and harmonic minor)
- Keys – candidate's own choice
- Range – C to E flat, two octaves; E to B, three octaves
- Bowing – slurred and separate bows

Arpeggios

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

Studies

- One study from Bottesini Studies Book 1
- One study from Sevcik

Orchestral excerpts

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

Year 1: End-of-session (Recital)

Assessment requirements

The student will present a programme of varied repertoire within the guidelines of the general requirements as above. The overall duration of the programme is 20 minutes.

Year 2: Mid-session exam (20 minutes)

Assessment requirements

Violin, viola and cello

1. The first movement of a classical concerto, with cadenzas. Students are encouraged to write their own cadenzas.

and

2a. Orchestral excerpts (a list can be found on the Strings Portal)

or

2b. Two studies/caprices of the candidate's own choice

Double bass

Single-note scales

- Six major and six minor (melodic and harmonic minor)
- Keys – candidate's own choice (those presented in BMus1 may not be repeated)
- Range – C to E flat, two octaves; E to B, three octaves
- Bowing – slurred and separate bows

Arpeggios

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

Studies

- One study from Bottesini Studies Book 1
- One study from Sevcik

Orchestral excerpts

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

Year 2: End-of-session (Recital)

Assessment requirements

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

Year 3: Mid-session exam

Assessment requirements

Violin, viola and cello

- A work (or works) demonstrating technical prowess; **and**
- A post tonal work (or works), or one or more pieces by a living composer.

The indicative programme length is 20 minutes. If your chosen repertoire is shorter than this, an own-choice work may be added in consultation with your Principal Study Tutor and 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 <i>Orchestral excerpts</i> • Six excerpts (a list can be found on the Strings Portal)

Year 3: End-of-session (Public 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 4: Mid-session exam Assessment options <u>Violin and viola</u> 1. Mock orchestral audition (a list of repertoire can be found on the Strings Portal) <i>or</i> 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. <u>Cello</u> 1. Mock orchestral audition (a list of repertoire can be found on the Strings Portal) <i>or</i> 2. Students will present a 20-minute programme of chamber music in agreement with the Head of Department. <u>Double bass</u> Mock orchestral audition (a list of repertoire can be found on the Strings Portal)

Year 4: End-of-session (Public 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.
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Strings 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
- Chamber Music
- Chamber Music Performance Class
- Orchestral Projects

- Departmental Masterclasses/Events
- String Ensemble (BMus1 only)
- String Pedagogy (BMus2)
- Viola for Violinists (BMus2)
- Advanced Workshops (HIPP, Orchestral Playing, Cross Genre, String Pedagogy)

Some activities may be student-led, in particular chamber music.

7.10 Timpani and Percussion

Timpani and Percussion assessment requirements

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

Timpani and Percussion, Year 1: Mid-session (non-public recital)

Assessment requirements

A recital of **10 minutes** in duration; repertoire to be selected and agreed with principal study tutors. Music **must** include one piece for two mallet marimba or xylophone, and one piece for snare drum.

Timpani and Percussion, Year 1: End-of-session (orchestral excerpts)

Assessment requirements

Orchestral excerpts on timpani, snare drum, tuned percussion and auxiliary percussion. A set list of excerpts will be provided in advance.

Timpani and Percussion, Year 2: Mid-session (non-public recital)

Assessment requirements

A recital of **15 minutes** in duration; repertoire to be selected and agreed with principal study tutors. Music **must** include one piece for four mallet marimba, and one piece for snare drum.

Timpani and Percussion, Year 2: End-of-session (orchestral excerpts)

Assessment requirements

Orchestral excerpts on timpani, snare drum, tuned percussion and auxiliary percussion. A set list of excerpts will be provided in advance.

Timpani & Percussion, Year 3: Mid-session (public recital)

Assessment requirements

A recital of **20 to 25 minutes** in duration; varied repertoire to be selected and agreed with principal study tutors. A time penalty may be applied if your platform time is outside of the specified range.

Timpani & Percussion, Year 3: End-of-session (orchestral excerpts)

Assessment requirements

Orchestral excerpts assessment in the form of an orchestral audition. Excerpts on timpani, snare drum, tuned percussion and auxiliary percussion. A set list of excerpts will be provided in advance.

Timpani & Percussion, Year 4: Mid-session (public recital)

Assessment requirements

A recital of **30 to 35 minutes** in duration; varied repertoire to be selected and agreed with principal study tutors. A time penalty may be applied if your platform time is outside of the specified range.

Timpani & Percussion, Year 4: End-of-session (orchestral excerpts)
Assessment requirements
Orchestral excerpts assessment in the form of an orchestral audition. Excerpts on timpani, snare drum, tuned percussion and auxiliary percussion. A set list of excerpts will be provided in advance.

Timpani and Percussion 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:

- Percussion department concerts such as Mondays at One
- One-to-one percussion lessons and ensemble activities with Associate Artists
- Marimba (one-to-one lessons)
- Marimba (group classes)
- Latin American, Ethnic Percussion & Drum Set (one-to-one lessons)
- Latin American, Ethnic Percussion & Drum Set (group classes)
- Orchestral activity and performances
- Repertoire classes
- Performance classes
- Masterclasses

Other activities may be student-led, in particular chamber music.

7.11 Traditional Music

Traditional Music assessment requirements

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

Traditional Music and Piping, Year 1: Mid-session (Recital audition)

Indicative content

Two in-lesson recitals in which you should prepare a programme of 10 to 15 minutes duration, demonstrating evidence of progress in performing traditional repertoire from collections/sources fundamental to your Principal Study discipline. In your programme you should articulate how they are informing your own personal stylistic approach.

Material demonstrated in these lessons may be performed formally on the occasion of the end-of-session recital.

Traditional Music and Piping, Year 1: End-of-session (Recital)

Internal recital, 30 minutes in duration, consisting of a varied programme of traditional (e.g. non-copyright or no later than 1960s) repertoire developed over the course of the academic year and drawn from key collections/sources fundamental to your Principal Study discipline.

Traditional Music and Piping, Year 2: Mid-session (Recital audition)

Indicative content

Two in-lesson recitals in which you should prepare a programme of 10 to 15 minutes duration, demonstrating evidence of progress in performing different regional, national, period or other styles/repertoires fundamental to your Principal Study discipline, drawn from appropriate sources (both traditional and contemporary). In your programme you should articulate how they inform your own personal stylistic approach.

Material demonstrated in these lessons may be performed formally on the occasion of the end-of-session recital.

Traditional Music and Piping, Year 2: End-of-session (Recital)

Internal recital, 30 minutes in duration, consisting of a varied programme of repertoire drawn from different regional, national, period or other styles/repertoires (or similar), and from appropriate sources (both traditional and contemporary), developed over the course of the academic year and open to observation by other students and staff.

Traditional Music and Piping, Year 3: Mid-session (Recital audition)

Indicative content

Two in-lesson recitals (end of Terms 1 and 2) in which you should prepare a programme of 15 minutes duration, demonstrating evidence of progress in performing project material being developed to date that contribute to the theme of the final public recital.

Material demonstrated in these lessons may be performed formally on the occasion of the end-of-session recital.

Traditional Music and Piping, Year 3: End-of-session (Public recital)

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

Traditional Music and Piping, Year 4: Mid-session (Recital audition) **Indicative Content**

Two in-lesson recitals (end of Terms 1 and 2) in which you should prepare a programme of 15 minutes duration, demonstrating evidence of progress in performing project material being developed to date that contribute to the theme of the final public recital.

Material demonstrated in these lessons may be performed formally on the occasion of the end-of-session recital.

Traditional Music and Piping, Year 4: End-of-session (Public recital)

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

Traditional Music: Principal Study and Supporting Classes

Year 1

1:1 Principal Study lessons

Supporting Classes:

Principal Study Groups

Performance classes

Technique classes

Trad Musicianship: Harmony and Ear Training 1

Folk Ensemble 1

Healthy Practice seminars

Year 2

1:1 Principal Study lessons

Supporting Classes:

Principal Study Groups

Performance classes
Technique classes
Trad Musicianship: Harmony and Ear Training 2
Folk Ensemble 2
Healthy Practice seminars

Year 3
1:1 Principal Study lessons
Supporting Classes:
Principal Study Groups
Performance classes
Technique classes
Folk Ensemble 3
Gaelic for <i>Fèisean</i>
Professional Skills and Standards

Year 4
1:1 Principal Study lessons
Supporting Studies:
Principal Study Groups
Performance classes
Technique classes
Professional Skills and Standards

The above is offered in addition to the following standard departmental opportunities:

- RCS Trad Spring Ceilidh
- Traditional Music masterclasses
- Afternoons / Evenings of Traditional Music
- Big Band Performances (Celtic Connections; Christmas Piping Concert; etc)
- Second instrument tuition (by consultation)
- Guest Artist projects
- Student/staff projects

Piping: Principal Study and Supporting Classes

Year 1
1:1 Principal Study lessons
Supporting Classes:
Principal Study Piping Group
<i>Ceòl Beag</i> Essentials: Core Repertoire & Style
The Piobaireachd Pit 1
A Concise History of Piping
Trad Dept performance classes
Folk Ensemble 1
Trad Musicianship: Harmony and Ear Training 1
Healthy Practice seminars

Year 2
1:1 Principal Study lessons
Supporting Classes:
Principal Study Piping Group
<i>Ceòl Beag</i> in Context: Historical Sources & Musical Identity
The Piobaireachd Pit 2
Trad Dept performance classes
Folk Ensemble 2
Trad Musicianship: Harmony and Ear Training 2
Healthy Practice seminars

Year 3
1:1 Principal Study lessons
Supporting Classes:
Principal Study Piping Group
Tradition in Motion: Creativity & the Contemporary Piper
The Piobaireachd Pit 3
Trad Dept performance classes
Folk Ensemble 3
Professional Skills and Standards
Gaelic for <i>Feisean</i>

Year 4
1:1 Principal Study lessons
Supporting Classes:
Principal Study Piping Group
Piping Concert Arrangement and Leadership
Trad Dept performance classes
Professional Skills and Standards

The above is offered in addition to the following standard departmental opportunities:

- RCS Trad Spring Ceilidh
- Traditional Music masterclasses
- Afternoons / Evenings of Traditional Music
- Big Band Performances (Celtic Connections; Christmas Piping Concert; etc)
- Second instrument tuition (by consultation)
- Guest Artist projects
- Student/staff projects

7.12 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 1: Mid-session (Non-public recital) Assessment requirements
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- A vocalise from Vaccai, or similar
- One Aria Antiche (in Italian) with da capo where applicable
- An accompanied folksong in any language (including Scots Song)

Vocal Performance, Year 1: End-of-session (Non-public recital) Assessment requirements

Recital: overall duration not exceeding 15 minutes

- Italian recitative (no longer than two minutes, can be either *secco* or *accompagnato*)
- A Baroque or pre-1750 aria, including da capo where applicable (may be combined with the recitative requirement above)
- One song in Italian
- One Art Song in English
- An accompanied folksong in any language (including Scots Song)
- A vocalise from Vaccai (or similar)

Vocal Performance, Year 2: Mid-session (Non-public recital) Assessment requirements
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Mid-year recital: overall duration not exceeding 15 minutes

- The recital should include at least three languages, unless agreed with the Head of Department)
- A vocalise from Vaccai (or similar)
- One Lied by Schubert (in German)
- Two accompanied folk songs (any language)
- One 'own choice' song (any language)

Vocal Performance, Year 2: End-of-session (Non-public recital) Assessment requirements

Recital: overall duration not exceeding 15 minutes

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

Vocal Performance, Year 3: Mid-session (Non-public recital)**Assessment requirements**

Mid-year recital: overall duration of 20 minutes

- A programme of balanced and varied repertoire (for example, suitable for inclusion in a lunchtime recital)
- A selection of folk songs (must include at least one song in a foreign language)
- Two French *mélodies*
- Brief spoken introductions

Vocal Performance, Year 3: End-of-session (Public recital)**Assessment requirements**

Recital: overall duration of 25 minutes

- 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)
- At least one French *mélodie*
- One item from 20th or 21st century (in post Romantic style), *in addition* to the French *mélodie* above
- Brief spoken introductions

Vocal Performance, Year 4: Mid-session (Non-public recital)**Assessment requirements**

Mid-year recital: overall duration of 30 minutes

- A coherent, balanced programme of repertoire (for example, suitable for a lunchtime recital), to include at least three languages (unless agreed with HoD)
- A written programme with original programme notes
- In either the end-of-session or the mid-session, the repertoire should include one oratorio item
- In either the end-of-session or the mid-session, the repertoire should include at least one piece by an underrepresented composer, e.g. a female or non-Caucasian composer
- In either the end-of-session or the mid-session, the repertoire should include at least one piece by a living composer
- Brief spoken introductions

Vocal Performance, Year 4: End-of-session (Public recital)**Assessment requirements**

Recital: overall duration of 35 minutes

- A coherent, balanced programme of repertoire (for example, suitable for a lunchtime recital), to include at least three languages (unless agreed with HoD)
- A written programme with original programme notes
- In either the end-of-session or the mid-session, the repertoire should include one oratorio item
- In either the end-of-session or the mid-session, the repertoire should include at least one piece by an underrepresented composer, e.g. a female or non-Caucasian composer

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| <ul style="list-style-type: none">• In either the end-of-session <u>or</u> the mid-session, the repertoire should include at least one piece by a living composer• Brief spoken introductions |
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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)

Some activities may be student-led, in particular chamber music.

7.13 **Woodwind**

Woodwind assessment requirements

Woodwind, Year 1: Mid-session (Technical assessment)

Assessment requirements

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

- 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 (six prepared excerpts – a set list will be provided)

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all three elements** of the exam to attain an overall pass.*

Woodwind, Year 1: End-of-session (Non-public recital)

Assessment requirements

The student will be expected to present a programme of varied repertoire, the overall duration to be 20 minutes.

- One piece (or substantial movement) should be presented from one of the following periods*
 - *Baroque (or Baroque inspired)*
 - *Classical/Romantic*
 - *Contemporary*
- One piece (or substantial movement) is required to be played from memory.

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

Woodwind, Year 2: Mid-session (Technical assessment)

Assessment requirements

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

- 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 (eight prepared excerpts – a set list will be provided)

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

Woodwind, Year 2: End-of-session (Non-public recital)

Assessment requirements

The student will be expected to present a programme of varied repertoire, the overall duration to be 25 minutes.

- One piece (or substantial movement) should be presented from one of the following periods*
 - *Baroque (or Baroque inspired)*
 - *Classical/Romantic*
 - *Contemporary*
- One piece (or substantial movement) is required to be played from memory.

Principal Study double reed players: In Year 2, one significant piece as a minimum is to be played on a reed you have made.

* 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 clarinettists and saxophonists should cover Classical, Romantic & Contemporary. *Assessed by the Head of Department and one other specialist examiner.*

Woodwind, Year 3: Mid-session (Technical assessment)

Assessment requirements

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

- 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 (ten prepared excerpts – a set list of eight will be provided; two are free choice)

NB. If an additional related instrument is also being assessed, the student must present four excerpts on the additional instrument, chosen from a set list.

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

Woodwind, Year 3: End-of-session (Public recital)

Assessment requirements

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 clarinettists 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 (or nominee), a Specialist External Assessor and one other Examiner.*

Woodwind, Year 4: Mid-session (Technical assessment – mock audition)

Assessment requirements

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

- One unaccompanied recital piece
- Orchestral excerpts (twelve prepared excerpts – a set list of eight will be provided; four are free choice)
- Sight-reading will also be given

NB. If an additional related instrument is also being assessed, the student must present four excerpts on the additional instrument, chosen from a set list. Students are expected to be able to present the prepared excerpts on the additional instrument from previous year(s), where applicable.

*Assessed by the Head of Department and one other specialist examiner. Students must achieve the minimum satisfactory level **in all elements** of the exam to attain an overall pass.*

Woodwind, Year 4: End-of-session (Public recital)

Assessment requirements

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 the Head of Department (or nominee), a Specialist External Assessor and one other Examiner.*

Woodwind 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:

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

Some activities may be student-led, in particular chamber music.

7.14 Use of the recording studios

There are three recording studios on the Renfrew Street campus.

Studio A is the largest and best equipped studio at RCS. It is staffed by professional and experienced recording engineers, and is best suited for music recording. There is a large 70 square metre 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 and 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: Selected 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 programme the recorder. Competitions cannot be recorded unless permissions have been given by the Director of Music.

8. MODULE DESCRIPTORS BY LEVEL

See BMus Handbook, volume 2

Volume 2a	Performance and Composition pathway: core modules
Volume 2b	Traditional Music and Traditional Music – Piping: core modules
Volume 2c	Jazz: core modules
Volume 2d	Joint Principal Study: Principal study modules
Volume 2e	IXP modules; BMus4 Professional Development module and electives