



Royal Conservatoire *of* Scotland

**Known as the Royal Scottish Academy of Music and Drama until
1 September 2011**

School of Music

**Guide For Applicants
Courses beginning in
September 2012**

Master of Music (all specialisms)

GUIDE FOR APPLICANTS

For Entry in 2012/13

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HOW AND WHEN TO APPLY

Introduction

Thank you for your interest in the Royal Conservatoire of Scotland. If you require any further information regarding the application and selection process generally or, more specifically, about your own application please do not hesitate to contact Admissions within Academic Administration and Support in the first instance.

Contact details are:

Tel: 0141 332 4101
e-mail: musicadmissions@rsamd.ac.uk
web-site: <http://www.rsamd.ac.uk>

This Guide contains important information regarding the completion of your application form, the nature of each of the School of Music's postgraduate programmes and the selection process. Please read this document carefully before submitting your application and retain it for reference throughout the selection process.

Closing Dates

Closing date for on-time postgraduate applications is **1 October 2011**.

Audition Periods

The main audition period for postgraduate programmes is **14 - 18 November 2011** (please note, some specialisms may be auditioned outwith this period.)

Application Procedure

The Royal Conservatoire of Scotland, together with six other UK Conservatoires, participate in an online admissions service. Applications for all programmes offered by the School of Music (with the exception of Research programmes) must be made online through the **Conservatoires UK Admissions Service (CUKAS)** website at www.cukas.ac.uk. The Royal Conservatoire of Scotland institution code is R58. You will find details of the admissions process on that website and you can call CUKAS on 0870 112 2208 should you need advice or assistance.

The standard version of the course is full-time over two academic years. You will require one of the following course codes to apply for the standard version of the degree:

Course	Course Code
Master of Music (Accompaniment) - 2 years	893F
Master of Music (Composition) – 2 years	891F
Master of Music (Conducting) – 2 years	892F
Master of Music (Jazz) - 2 years	808F
Master of Music (Opera) – 2 years	851F
Master of Music (Performance) – 2 years	890F
Master of Music (Piano for Dance) – 2 years	803F

Master of Music (Repetiteurship) – 2 years	894F
Master of Music (Scottish Music) – 2 years	806F

Exceptionally, if you can demonstrate significant professional experience, the programme is also available on a full-time basis over 45 weeks (four consecutive terms) through an Accreditation of Prior Experiential Learning (APEL) route. If you wish to apply for this exceptional one-year version of the course, you should give the appropriate code from the following table:

Course	Course Code
Master of Music (Accompaniment) APEL – 1 year	831F
Master of Music (Composition) APEL - 1 year	820F
Master of Music (Conducting) APEL – 1 year	840F
Master of Music (Jazz) APEL – 1 year	807F
Master of Music (Opera) APEL – 1 year	800F
Master of Music (Performance) APEL – 1 year	801F
Master of Music (Piano for Dance) APEL – 1 year	802F
Master of Music (Repetiteurship) APEL – 1 year	860F
Master of Music (Scottish Music) APEL – 1 year	805F

Application Fee

There is a CUKAS application fee of £15. In addition to that application fee, each Conservatoire charges an audition fee. For the Royal Conservatoire of Scotland, the audition fee is £45 per programme applied for. Fees are not refundable. The fees are paid via the CUKAS website and not directly to the Conservatoire. Please note that if a late application is submitted (after 1st of October), an additional late fee of £15 is required.

Tuition Fees and Funding

For up to date information on tuition fees please see <http://www.rsamd.ac.uk/studyhere/fees/>. Please contact Student Finance (studentfinance@rsamd.ac.uk) if you require further information on fees or funding.

Scholarships

The Royal Conservatoire of Scotland is able to offer a number of entrance scholarships which are awarded as part of the audition/selection process on the basis of merit and financial need.

PSAS Awards

The Royal Conservatoire of Scotland receives a small number of awards from the Student Awards Agency for Scotland which cover a significant element of the tuition fee for the Postgraduate Diploma stage of the framework. These awards are available to students who are normally resident in Scotland or elsewhere in the EU – excluding the rest of the UK and are awarded by the Conservatoire on the basis of merit. See the following website for further details of the PSAS scheme: http://www.saas.gov.uk/student_support/special_circumstances/postgrad.htm.

WILL THIS PROGRAMME BE RIGHT FOR ME?

The programme will appeal to students who wish to make music their career and who can provide substantial academic and/or professional evidence of potential to do that through Masters study. Typically, an applicant will hold a good honours degree from a conservatoire or similar institution and be able to demonstrate a commitment to practice at a near-professional level. The APEL and part-time routes open up the possibility of attracting practising professionals who may have completed their undergraduate studies a number of years ago.

Given the scope of the programme, we would expect applicants to be enthused by the opportunities presented to develop their individual practice within a wider intellectual framework and to embrace opportunities for artistic collaboration

PROGRAMME SPECIALISMS AND NAMED AWARDS

The framework includes the following specialisms and named awards:

MMus (Performance)

The programme offers a focused and intensive educational experience which has the student's principal study at its core. Whether the student is engaged in the solo, ensemble or orchestral route, the development of the individual student performer as an emerging professional is the programme's primary aim. Students will aspire to become opera singers, concert artists, orchestral musicians or to work as freelance musicians in any of the musical traditions which we support. The programme also accommodates those who may be planning to coach or teach either as the sole focus of their professional life or, more likely, as part of a portfolio career and also provides opportunities for students to develop as music leaders or animateurs.

For performers, the programme offers the opportunity to specialise in solo, ensemble, orchestral performance, concert singing or opera studies. Applicants should declare an initial preference at the point of application through their personal statement. That preference will be discussed at audition and confirmed through the Learning Contract following matriculation.

MMus (Composition)

The programme builds on the Conservatoire's highly successful compositional and contemporary music activities. Students have weekly tutorials with a distinguished composer on the teaching staff and a programme of Visiting Composer Workshops enables wider consultation. Student works are rehearsed and performed by Conservatoire students as well as by professional musicians from the Red Note and other ensembles.

MMus (Conducting)

The programme focuses on the development of baton and rehearsal techniques and includes supervised rehearsals for both orchestral and operatic work, the directing of

contemporary music and large chamber ensembles and the preparation and conducting of public concerts and productions.

Only one or two students are selected each year so that each will have the contact with a range of orchestras and ensembles, necessary for professional training in conducting.

MMus (Accompaniment)

The programme is aimed at those who wish to pursue a professional career as a piano accompanist/duo performer. It provides students with the opportunity to become acquainted with, and to master, an extensive body of repertoire and to work with a range of singers and instrumentalists in a variety of performing contexts including public performances, both within and outwith the Royal Conservatoire of Scotland.

MMus (Repetiteurship)

This programme is aimed at those who wish to pursue a professional career as a repetiteur with an opera company. It provides students with the opportunity to become acquainted with, and to master, an extensive body of operatic repertoire, to work with a range of young singers of near-professional standard in near-professional conditions and to coach, rehearse and perform in a variety of performing contexts, including public performances, both within and outwith the Royal Conservatoire of Scotland.

MMus (Scottish Music)

The programme offers intensive principal study in a range of Scottish traditional instrumental and vocal genres, either in a solo or ensemble context or a mixture of the two; culminating in public performances, studio recordings and other documented output. In addition, a range of supporting practical and contextual studies and Masters-level electives are offered to inform the student's principal study, including masterclasses, groupwork, research seminars, Gaelic and Scots language classes, studies in Scottish music history, repertoire, composition and arrangement.

MMus (Piano for Dance)

The programme is delivered in conjunction with Scottish Ballet. The first of its kind in the UK, and the only vocational programme offered jointly by a conservatoire and a professional ballet company, it is aimed at those who wish to pursue a professional career as a pianist for dance. The programme is delivered jointly by the two institutions. As well as developing a wide range of technical and musical skills, it provides the opportunity for students to accompany, and work with dancers at all levels and in a variety of styles, eventually integrating into the season of the professional company.

MMus (Jazz)

The programme forms a cohort which works intensively together and performs extensively both within the Conservatoire and outside in Scotland's thriving

professional jazz scene. Students benefit from individual specialist attention as well as being part of the multi-disciplinary environment of the Conservatoire, with one-to-one lessons and ensemble coaching being at the heart of a diverse range of activities covering every aspect of the skills required for today's jazz performer.

The small and highly selective intake of jazz students enables each player to receive a highly intensive and individually tailored educational experience.

MMus (Opera)

The programme is open to singers of sufficient experience and vocal maturity to cope with the demands of the course and who demonstrate the vocal qualities and stage potential to make a career in an operatic company. The weekly singing lessons will concentrate on the necessary technique and skills for operatic performances and will also include instruction necessary for an enriching wider repertoire including songs and oratorio. The 'usual' operatic languages must be presented – Italian, German, French, English.

There are public workshop presentations of operatic and dramatic scenes and students may also be invited to take part in fully staged Conservatoire productions. In the second year there will normally be the opportunity to undertake two significant roles in the main opera productions.

DURATION, MODES OF STUDY AND AWARDS AVAILABLE

The programme is offered in three attendance modes. The standard offering is full-time over two academic years. Exceptionally, and for applicants who can demonstrate significant professional experience, the programme is also available on a full-time basis over 45 weeks (four consecutive terms) through an Accreditation of Prior Experiential Learning (APEL) route. Students who complete the first stage of the standard offering on a full-time basis may apply to complete the subsequent stage over a further two years of part-time study.

Whilst all programmes are designed to lead to the award of MMus, each offers an exit award of Postgraduate Diploma in the appropriate named specialism. Additionally, a Postgraduate Certificate in Music may be available to any student who fails to achieve the required credit for the award of Postgraduate Diploma, but who nevertheless meet the credit requirements for a Postgraduate Certificate.

ENTRANCE REQUIREMENTS

The Standard Route (full-time over two years)

- Normally, a minimum of an upper second class honours degree in a related discipline.
 - A Personal Statement of describing the applicant's technical progress to date, learning style and rationale for wishing to undertake postgraduate study (which, subsequently, will form the basis of a Learning Contract).

Accreditation of Prior Experiential Learning (APEL) Route (full-time over 45 weeks)

In addition to the above, applicants to the APEL route must submit a Portfolio of Evidence of Professional Practice and either a Reflective Practice Journal or Documentation Project as specified in Appendix B.

The Portfolio of Evidence of Professional Practice should comprise of copies of material relating to professional engagements, including authenticated and referenced recordings; programmes; scores and commission details.

In total, the evidence presented for APEL, in combination with performance at audition must provide evidence of learning equivalent to 80 credits at Masters level and should satisfy the following Learning Outcomes from Principal Study Performance 1 (60 credits):

- Demonstrable technical and expressive mastery in their Principal Study.
- Projection of a mature musical personality in-and-through their Principal Study.
- Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in-and-through practice

and the following Learning Outcomes from Integrative Studies 1 (20 credits):

- Demonstrate a range of skills associated with deepening their musical knowledge, including communication, research, reflection and scholarship.
- Reflect on their own musical, intellectual and personal development to stimulate, guide and shape it effectively.

- Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in-and-through practice.
- Demonstrate ownership of the design and shaping of their learning.
- Synthesis of a range of theoretical, conceptual and experiential knowledge and understanding in-and-through practice.

(Applicants who are made an offer of a place on the APEL route conditional on the submission of a Reflective Practice Journal or Documentation Project will be offered tutorial support to guide the development of that submission.)

IELTS Requirements

International Applicants whose first language is not English will be required to give evidence of proficiency in English. Level 6.0 (with a minimum score of 5.5 across all parts) of the International English Language Testing System (IELTS) or equivalent is required of applicants to the School of Music.

Non Standard Entry and Accreditation of Prior Learning (APL)

In exceptional circumstances, applicants may be admitted to the programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described above, but who clearly satisfy the selection procedures and indicate that they have the capacity to pursue the programme successfully.

In addition to the structured APEL route noted at 4.1.2 above, APL or APEL will be considered for any applicant with formal, certificated qualifications or equivalent and demonstrable experiential learning related to the specific content of the programme's Learning Outcomes.

If you wish to be considered for admission to the programme through either Non Standard Entry or APEL you should contact Admissions on musicadmissions@rsamd.ac.uk.

PROGRAMME AIMS AND LEARNING OUTCOMES

Each stage of the programme is described in terms of aims and learning outcomes. The aims describe what the programme will do for the student and the learning outcomes describe what a graduate of the programme will be able to do on completion of the programme. As the framework includes a Postgraduate Diploma exit award as well as the award of MMus, there are different (but clearly related), aims and learning outcomes for each of these two awards.

Postgraduate Diploma: Aims

The Postgraduate Diploma is designed to:

- 1 Nurture and develop mastery of the student's principal study, so that it is evidenced in a confident musical personality;
- 2 Promote artistic and professional confidence in the emerging artist and develop complementary skills, knowledge and understanding;
- 3 Promote skills of reflection and collaboration;
- 4 Nurture the skills and attitudes that will allow students to become independent artists who are able to engage dynamically with the professional context.

Postgraduate Diploma: Learning Outcomes

On the completion of their studies, students are expected to be able to:

- 1 Demonstrate technical and expressive mastery in their principal study (as performers, composers or conductors);
- 2 Project a mature musical personality in-and-through their practice;
- 3 Demonstrate professional resourcefulness through versatility and enterprise;
- 4 Demonstrate the ability to engage effectively and creatively with peers and non-specialists, whether as leaders or through team-working;
- 5 Reflect on their own musical, intellectual and personal development to stimulate, guide and shape their learning effectively, drawing upon feedback from others, including their peers;
- 6 Critically evaluate current ideas, debates and issues within their chosen field;
- 7 Show creativity and curiosity within self-determined areas of specialism;
- 8 Demonstrate an understanding of the evolving nature of "the professions" and the need for lifelong learning to sustain a career.

MMus: Aims

The MMus programme is designed to:

- 1 Nurture and develop advanced mastery of the student's principal study, so that it is revealed in a distinct and resourceful musical personality;
- 2 Promote artistic and professional autonomy in the emerging artist and provide a structure within which he or she will bring together and synthesise in their practice a distinctive set of skills, knowledge and understanding;
- 3 Promote advanced skills of reflection and collaboration;
- 4 Nurture the skills and attitudes that will allow students to become independent artists who are able to engage dynamically with the professional context both within their areas of specialism and a wider artistic context.

MMus: Learning Outcomes

On the completion of their studies, students are expected to be able to:

- 1 Demonstrate advanced technical and expressive mastery in their principal study (as performers, composers or conductors);
- 2 Project a mature and individual musical personality in-and-through their practice;
- 3 Demonstrate professional resourcefulness through versatility and enterprise;
- 4 Demonstrate a range of skills associated with deepening their musical knowledge, including communication, research, reflection and scholarship;
- 5 Demonstrate the ability to engage effectively and creatively with professionals, peers and non-specialists, whether as leaders or through team working;
- 6 Reflect on their own musical, intellectual and personal development to stimulate, guide and shape their learning effectively, drawing upon feedback from others, including their peers;
- 7 Critically evaluate current ideas, debates and issues, both within their chosen field and throughout a wider artistic context;
- 8 Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in-and-through practice;
- 9 Show creativity, curiosity and autonomy within self-determined areas of specialism;
- 10 Demonstrate a fully informed understanding of the evolving nature of “the professions” and the need for lifelong learning to sustain a career.

PROGRAMME STRUCTURE

The MMus (and each named award within it) comprises four component parts, all of which are present, with the same credit allocations, in each named award (except Composition). These components are:

Principal Study

The primary focus of the student learning experience throughout the programme will be the Principal Study. This core of activity and in particular, the one-to-one lesson, will refine the skills essential to meeting the artistic and technical expectations of the programme. It will equip the student with many of the skills needed to exercise independent learning and develop the autonomy necessary for a professional career. Within the MMus (Performance), the Principal Study will be the student’s instrumental or vocal discipline; likewise for the MMus (Opera) and MMus (Conducting); for MMus (Repetiteurship), MMus (Accompaniment) and MMus (Piano for Dance), it refers to the range of skills associated with those roles, including high-level performance skills; for the MMus (Composition), Principal Study is the practice of composition, within which the student may specialise in acoustic or electroacoustic composition. Within the credit assigned for Principal Study, the contact hours are flexibly assigned to suit the particular needs of the individual student.

Supporting Studies

Supporting Studies incorporates many of the distinctive features of conservatoire learning and contributes towards the creation of a near-professional learning

environment. Supporting Studies will give the student the opportunity to develop her/his Principal Study in a different context. Here the emphasis will be on working together with their peers, whether it is through the presentation of performance classes or collaborative activities such as chamber music, orchestra or ensemble work. It is through the Supporting Studies that the holistic musician will begin to emerge, one who not only has the technical command of the instrument and understanding of the musical context but who is also able to respond to the group dynamic, demonstrate leadership, organisation and team working skills and elaborate through reasoned argument and analysis the rationale for the musical decisions taken. Supporting Studies will include Performance and Coaching Classes, Masterclasses, Orchestras and a range of ensemble activity.

Integrative Studies

Integrative Studies provides a vital underpinning for the ‘mastersness’ of the programme through providing opportunities for students to synthesise their learning into a coherent whole, through interaction, reflection, documentation and preparation for their next steps. Integrative Studies includes Graduate Seminars which is a series of regular cohort-wide study incorporating a number of strands: Introduction to Research Skills; Skills in Reflective Practice; Healthy Practice; the Conservatoire Research Colloquia.

The outcome of this aspect of the programme will be assessed holistically through the Integrative Studies Portfolio, the contents of which will include: Reflective Practice Journal entries; a documentation portfolio (documenting professional preparation processes); a professional portfolio (i.e. a portfolio focussed on the student’s next anticipated steps – which could comprise a promotional package, job application and CV; research application and proposal; a funding application; promotional website.); contribution to online discussion forums on the Graduate Seminar series.

Electives

Electives provide space within the curriculum for students to engage in studies outwith their discipline. They also provide a further opportunity for students to tailor their studies to match future career aspirations, and enhance their professional versatility.

Two-year full-time	Stage 1 (PGDip) 120 credits	Stage 2 (MMus) 240 credits
Principal Study	60 credits *	60 credits *
Supporting Studies	30 credits **	30 credits **
Integrative Studies	20 credits	20 credits
Electives	10 credits	10 credits
Total	120 credits	240 credits

(*Composition 70 credits; **Composition 20 credits)

APEL 45 weeks	MMus 240 credits
Principal Study	120 credits (60 through APEL)*
Supporting Studies	60 credits **
Integrative Studies	40 credits (20 through APEL)
Electives	20 credits
Total	240 credits

(*Composition 140 credits (70 through APEL); **Composition 40 credits)

LEARNING AND TEACHING

One-to-one teaching is an essential element of the Conservatoire's approach to learning and teaching. That approach is blended with a range of other learning/teaching approaches which, in combination, ensure that each student is exposed to an appropriate variety of experiences and inputs. Accordingly, the balance of learning and teaching methods includes:

- One-to-one teaching;
- Performance classes and workshops;
- Masterclasses;
- Rehearsals, concerts, and other ensemble productions;
- Specialist skills classes;
- Group teaching – tutor led;
- Peer learning – student led;
- Reflection;
- Placement learning;
- Community and outreach projects;
- Residencies;
- Performances in external professional contexts;
- Assessment (both formative and summative) as an aid to learning.

Students are assigned to principal study teachers on the basis of an assessment of the needs of the individual student – those needs being matched with the particular expertise of the teacher. Students can be re-assigned to an alternative teacher if considered to be in the best interests of the student.

SELECTION PROCESS

Introduction

All on-time (before 1st of October) applicants will be invited to the Conservatoire for audition and interview approximately three weeks before the audition date. All auditions will take place at the Conservatoire. The selection process will explore the applicant's understanding of studying at Masters level, the demands of the programme, knowledge of repertoire, aspects of performance practice, performance experience and attitudes, and professional aspirations. Successful applicants will demonstrate a clearly focused sense of how postgraduate study at the Conservatoire will build on their existing base of skills and experiences.

Applicants will also have an opportunity to look around the Conservatoire and meet current students.

Accompanists

Instrumentalists (excluding Piano, Guitar, Jazz, Scottish Music and Percussion and Timpani) and singers will be automatically allocated an official Conservatoire accompanist to play for them at their audition (unless the Conservatoire is notified that the applicant intends to use his/her own). Applicants will be given time with the accompanist prior to their audition in order to run through their programme.

THE AUDITION AND INTERVIEW

The audition and interview date allocated to you cannot be altered. If you cannot attend due to illness, then a doctor's note must be provided, in which case an alternative date can be arranged. The Conservatoire has a specific period allocated to auditions and all on time applications will have a decision before Christmas. If an audition is delayed, there is a risk that places will already have been taken.

Before your audition, you will have 15 minutes (or more dependent on your principal study) to warm-up on your instrument.

Through audition, applicants will be required to demonstrate:

- A high degree of technical competency on the instrument or voice in the service of specific repertoire
- An ability to demonstrate a considerable degree of understanding of the repertoire performed
- An ability to perform specific repertoire convincingly
- A considerable degree of self confidence and creativity with respect to the repertoire performed
- A degree of self-sufficiency, initiative and independence in selecting, preparing and performing a particular programme
- A developing musical personality

The interview will assess the candidate's suitability – in terms of knowledge, experience and commitment – for the programme.

MMus (Performance) Audition Repertoire

Keyboard Studies

Piano Solo

Performance of a programme from memory, comprising not less than three contrasting works (total playing time 25 minutes; total audition time 30 minutes, which will include a short interview).

Sight reading may be given.

Accompaniment

Candidates will be required to accompany a singer and an instrumentalist in works notified to them two weeks in advance. Candidates will also be required to play at sight and undertake a quick study test, which will be given to them shortly before the audition.

Sight reading will be given.

Harpsichord

Performance of a programme comprising not less than three contrasting works (total playing time 25 minutes; total audition time 30, which will include a short interview.)

Sight reading may be given.

Organ and Accordion

Performance of a programme comprising not less than three contrasting works (total playing time 25 minutes; total audition time 30, which will include a short interview.)

Sight reading may be given.

Woodwind

Applicants will be expected to perform two works: the set concerto for their instrument and a piece of the applicant's own choice.

Flute	Mozart	Concerto in G major
Oboe	Mozart	Concerto in C major
Clarinet	Mozart	Concerto in A major
Bassoon	Mozart	Concerto in Bb major
Saxophone	Glazunov	Concerto in Eb major

Sight reading will be given.

Brass

Horn

Mozart – Concerto No. 2 in E flat, K.417

or

Mozart – Concerto No. 4 in E flat, K495

and

A piece of the applicant's own choice.

Sight reading will be given.

Trumpet

Haydn – Concerto in E flat

or

Hummel – Concerto E flat or E

and

A piece of the applicant's own choice.

Sight reading: An orchestral transposition will be given.

Trombone

F David – Concerto for Trombone

or

L Grondahl – Concerto for Trombone

and

A piece of the applicant's own choice.

Sight reading: Orchestral excerpts will be given.

Bass Trombone

E Bozza – New Orleans

or

Lebedev – Concerto in One Movement

and

A piece of the applicant's own choice.

Sight reading: Orchestral excerpts will be given.

Tuba

E Gregson – Concerto for Tuba

or

Vaughan Williams – Concerto for Tuba

and

A piece of the candidate's own choice.

Sight reading: Orchestral excerpts will be given.

Timpani & Percussion

Applicants are required to perform the following:

Timpani

- Bartok: Concerto for Orchestra (Available in "Test Pieces for Orchestral Auditions", Schott)
- Bartok Violin Concerto (supplied by Royal Conservatoire of Scotland)
- R. Strauss: Der Rosenkavalier (Big Waltz) (Available in "Test Pieces for Orchestral Auditions", Schott)
- Hindemith Sinfonische Metamorphosen (Turandot Scherzo) (Available in "Test Pieces for Orchestral Auditions", Schott)

Xylophone

- Prokofiev: Alexander Nevsky (Available in the Goldenberg Book)
- Gershwin: Porgy and Bess (Available in "Test Pieces for Orchestral Auditions", Schott)
- Hindemith: Kammermusik, Movements 3 & 4 (Available in "Test Pieces for Orchestral Auditions", Schott)
- Bernstein: Cool, West Side Story (Available in "Test Pieces for Orchestral Auditions", Schott)

Glockenspiel

- Tchaikovsky: Sleeping Beauty No. 6 Waltz Fig 7-9. Available Vol. 1 Raynor Carroll (From Southern Percussion)

Snare Drum

- Rimsky-Korsakov: Scheherazade, Movements 3 & 4 (Available in "Test Pieces for Orchestral Auditions", Schott)
- Ravel: Rhapsodie Espagnol Movements 3 & 4 (available in Hathaway Snare Drum Book)
- Rimsky-Korsakov, Capriccio Espagnol (available in the Goldenberg Book)
- Suppé: Pique Dame (Available in the Goldenberg Book)

Marimba

- Ney Rosauo: Concerto for Marimba movement 4 "Farewell" (available from Southern Percussion)

Strings

Violin

Any two movements from Bach's Sonatas or Partitas, *or* equivalent piece (Bartok, Hindemith etc) for solo violin

and

A movement from a major concerto (Beethoven, Brahms, Bartok, Tchaikovsky, Prokofiev, Barber etc.) *or* a major performance piece (Chausson, Bartok Rhapsody, Ravel Tzigane, etc).

Viola

Any two movements from Bach's cello Suites, violin Sonatas or Partitas, *or* equivalent piece (Ligeti, Hindemith etc) for solo viola.

and

A movement from a Major concerto (Walton, Bartok, Schnittke, etc.) *or* a major performance piece *or* one or two movements from a sonata (Enesco Concertpiece, Schumann Marchenbilder, *or* Brahms Sonata etc).

Violoncello

Any two movements from Bach's cello Suites, *or* equivalent piece (Britten, Crumb etc) for solo cello.

and

A movement from a major concerto (Dvorak, etc.) *or* a major performance piece *or* sonata.

Double Bass

Applicants should prepare:

Any movement from a major concerto

and

A contrasting performance piece

Guitar

Any two movements from Bach's lute Suites, violin Sonatas or Partitas, cello Suites *or* equivalent works (Scarlatti, Weiss etc)

and

A movement from a major concerto (Rodrigo, Villa Lobos, Ponce, etc.) *or* a major performance piece (Walton Bagatelles, Ginastera Sonata, Britten Nocturnal etc).

Harp

Applicants should prepare:

A movement from any major concerto

and

A major work written after 1900

and

The following orchestral cadenzas:

Smetana: Vysehrad from *Ma Vlast*

Tchaikovsky: *Swan Lake*

Sight reading will be given.

Voice

- **Performance** of a programme lasting 15 minutes to include three or four contrasting items

MMus (Opera)

The performance of a programme of three contrasting operatic arias in at least two languages, one of which should be by Mozart, Gluck or Handel.

MMus (Composition)

The submission of a substantial portfolio of recent compositions together with recorded performances wherever possible. Explanatory notes can, if appropriate, be submitted. This must be sent **prior** to your audition. Please note, recordings / folios cannot be returned.

An interview with the Head of Composition will assess the applicant's suitability for the programme. It will focus on the applicant's composition portfolio and on the provisional elective choices of study outlined in the application form.

MMus (Conducting)

As a first round in the audition procedure, applicants will normally be required to conduct a work for ensemble. Aural tests will be given.

Successful shortlisted applicants will then be asked to rehearse and perform a work (or a section of a work) with a full orchestra.

Works will be notified to the applicants at least fourteen days before the audition date.

MMus (Accompaniment)

Entrance Requirements

In addition to the general entry requirements, candidates will preferably already

- public performance experience of working with singers and instrumentalists
- the ability to work effectively with others

Knowledge of a specialist area of relevant repertoire (e.g. vocal, string, wind) is also desirable.

The Audition

Applicants will be required to accompany a singer and an instrumentalist in works notified to them two to three weeks in advance (a rehearsal period of 40 minutes on the day of the audition will be allowed). Applicants will also be required to play at sight, to undertake a quick study test (given to them shortly before the audition).

MMus (Repetiteurship)

Entrance Requirements

In addition to the general entry requirements, candidates will preferably already have

- some repetiteur experience at professional or near-professional level
- broad knowledge (and performance experience) of mainstream operatic repertoire, from performance and listening
- the ability to work encouragingly and effectively with others, including as part of a larger team

Experience of working in the context of operatic and/or musical theatre, and a knowledge of the main operatic languages (French, Italian, German) is desirable.

The Audition

Applicants will be required to perform a solo piano work of their own choice (5 minutes), and two operatic scenes of their own choice, one of which should be from a Mozart opera, and the other from a 19th or 20th century score. The scenes should be for a minimum of two characters/voices (i.e. not just arias), the Mozart scene should contain some secco recitative and applicants should be prepared to play and sing from the vocal score, preferably in the original language. Applicants are also required to play a set operatic excerpt (notified to them two to three weeks in advance) and to play at sight from both vocal and orchestral scores.

MMus (Scottish Music)

The interview will explore the applicant's understanding of the demands of the programme, knowledge of the repertoire, aspects of performance practice, performance experience and attitudes, and professional aspirations.

The Audition

Performance of a programme of approximately 15 minutes on the principal study. The programme should be performed unaccompanied, unless self-accompanied for one or two items (e.g. clarsach player accompanying own singing, or singers accompanying themselves on another instrument). Applicants are asked to give brief spoken introductions to each item performed and their own compositions may be included.

Performance of one item on a second study. Second studies offered may be any principal study instrument or any other on which the applicant performs traditional music. (NB Highland pipers may not offer bellows-blown pipes as a second study.)

Sight reading test: Applicants will be asked to reproduce on their principal study a short melody sung or played to them by the examiners.

MMus (Piano for Dance)

Entrance Requirements

In addition to the general entry requirements listed above, candidates will preferably already have

- the potential ability to represent the sound of an orchestral score on the piano
- the ability to work, encouragingly and effectively, with others, including as part of a larger team
- adaptability to a range of musical styles, and to a variety of rehearsal and performance situations

Some experience of playing for a range of dance styles, including classical ballet, is desirable but not essential.

Selection procedures

Selection to the programme is by means of a competitive audition, in two parts, conducted by appropriate members of staff from both the Royal Conservatoire of Scotland and Scottish Ballet.

Part 1:

- performance of one short piano work (no longer than 5 minutes in duration) of the candidate's choice
- sight-reading from a piano score
- performance of prepared ballet excerpts (candidates will be sent a selection of these in piano score form in advance)
- basic improvisation, to take the form of simple classroom warm-up exercises to be accompanied by the candidate
- an interview to assess the candidate's suitability – in terms of knowledge, experience and commitment – for the programme.

Part 2:

- accompany (through improvisation at the keyboard) a series of exercises in the form of a mini ballet class under the direction of a tutor from Scottish Ballet, and demonstrate the ability to play a prepared excerpt following a conductor's beat.

Only those candidates who pass Part 1 of the audition process will proceed to Part 2.

(Note: All successful candidates will be required to have an enhanced disclosure to work with children and young people. A copy of the Child Protection Guidelines will be made available for the students' perusal).

MMus (Jazz)

- I. Two prepared pieces of your choice, from the list below (no longer than 8 minutes) with rhythm section accompaniment featuring jazz faculty or existing jazz students.
- a) an original composition with your own improvisation.
 - b) a standard jazz tune with your own improvisation or a free piece with your own improvisation.

N.B. Please provide lead sheets for piano, bass & drums accompaniment.

Additional Requests by the audition Panel:

- II. You may be asked to improvise over a complex blues form in F Major and/or Rhythm Changes in Bb Major, accompanied by our rhythm section (5 minutes)

Our audition room is equipped with a piano, a drum kit, guitar and bass amplifiers and a PA system.

Prepared Piece: We embrace and value all musical styles, so you should prepare a piece that you are comfortable with that displays your strengths as a musician. It should be approximately 3 minutes in length, in any style that demonstrates your instrumental proficiency and your overall musicianship. Do not choose a piece or a style of music that you think the audition team wants to hear; instead, select a piece that shows you in your best light and highlights what you feel represents your best playing. Ultimately, the audition is a discovery process and we want to find out what you do well. We recommend that you seek the guidance of your private tutor and/or musical mentor when selecting your prepared performance piece.

A rhythm section will be available at the audition.

Blues & Rhythm Changes: You should be prepared to improvise over a complex blues progression and an AABA 'I've Got Rhythm' Rhythm Changes in Bb at a fast tempo.

Improvisation: Your prepared piece must include improvisation.

You may also be asked to demonstrate your technical facility through typical practice routines and exercises including modes and scales.

Checklist:

The following checklist will help to remind you of items you may need for your audition.

- All acoustic and electric bass players, brass players, guitarists, drummers, and saxophone players are required to bring their instrument to the audition.
- Amplifiers for guitarists and bass players will be provided in the audition room but not in the warm up room.
- Drummers should bring sticks and a practice pad for use in the warm-up room, as the warm-up room will not have a drum kit. A standard 4-piece jazz drum kit with 2 cymbals and hi-hat will be provided for drum kit players. (Double-bass pedals are not provided.)

Finally:

The Jamey Aebersold play-a-long series provides wonderful practice materials and will help you prepare for the Improvisation, Blues in F and Rhythm Changes in Bb sections of the audition. www.aebersold.com

INTERNATIONAL APPLICANTS

International Applicants whose first language is not English will be required to give evidence of proficiency in English. Level 6.0 of the International English Language Testing System (IELTS) or equivalent is required of applicants to the School of Music.

International applicants who are unable to attend an entrance audition in person must supply an authenticated and referenced recording of performance of two contrasted works on the principal instrument or voice. The recording should be of professional quality, ideally on DVD. Recordings submitted on tape cassette or standard magnetic tape will not be accepted. Please check individual requirements for programmes / instruments above in terms of repertoire. Recordings should be sent to the following address – Admissions, Royal Conservatoire of Scotland, 100 Renfrew Street, Glasgow, Scotland, G2 3DB following submitting an application on CUKAS. Recordings should be sent by the **1st of November 2011**. Applicants who are offered a place at the Conservatoire following submission of a recording will be required to undertake a supplementary audition when they arrive to start their programme of study. This is to confirm the authenticity of their recording. This audition may affect their placing on the programme. Please note recordings cannot be returned

FOLLOWING YOUR AUDITION

All decisions will be posted on CUKAS following your audition. CUKAS will notify you by email to check track (<http://www.cukas.ac.uk/students/track>) as soon as the status of your application has changed.

Please see below for an explanation of CUKAS codes –

Guaranteed Unconditional (GU)

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry. Unless your application and/or qualification are subsequently shown to be fraudulent, a guaranteed unconditional offer is binding.

Guaranteed Conditional (GC)

The Conservatoire has made the offer subject to you meeting certain conditions such as examination results. Unless your application and/or qualifications are subsequently shown to be fraudulent, the offer is binding if you accept the offer and meet the conditions. You must meet the conditions of the offer by 31 August 2011, unless an earlier date is specified.

Reserve Unconditional (VU)

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry and have offered a place on our reserve list. See below for further information on reserve offers.

Reserve Conditional (VC)

The Conservatoire has offered a place on its reserve list subject to you meeting certain conditions such as examination results. See below for further information on reserve offers.

Unsuccessful (R)

The Conservatoire does not wish to offer you any type of a place.

Reserve Offers Explained

A reserve (VC or VU) offer does not mean a place has been 'reserved' for you. Until such time as you receive (and accept) a guaranteed offer (GU or GC) from the Conservatoire, you have not been accepted to study at the Conservatoire.

If you have received a reserve offer, it means that the Conservatoire is not able to offer you a guaranteed place at the time it makes the offer. A reserve offer merely indicates that the Conservatoire would like the opportunity to review its offer to you in the light of acceptances/declines to its guaranteed offers. You will become part of a 'pool' of reserve candidates and the Conservatoire may choose to make you a guaranteed offer if a suitable place becomes available. Please note that without a guaranteed offer, accepted by you through CUKAS, you will not be eligible to commence studies at the Conservatoire.

If you have been given a reserve offer, in order to be considered for a guaranteed place (should one become available) you will need to accept the offer (and meet any conditions if applicable).

If you are holding a reserve offer, the Conservatoire can elect to make you a guaranteed offer at any time during the application cycle. Reserve offers remain active until the end of August. The decision to wait and see whether a guaranteed place becomes available, or to accept an offer at another conservatoire is entirely at your discretion.

Replying to offers

If you have one or more offers and CUKAS has received decisions from all your conservatoires, they will send you a letter asking you to reply to your offers by a given date. You must reply online via CUKAS Track (<http://www.cukas.ac.uk/students/track>). Your reply date is also shown on Track. If you do not reply by the date given, your offers will be declined automatically. The reply date is your individual reply date so it may be different to other peoples. This is because it is based on when you received the last decision from your conservatoires.

2012 Entry Reply Dates

Last decision by	Your reply date is
5 January 2012	31 January 2012
5 March 2012	31 March 2012
15 July 2012	30 July 2012
9 August 2012	26 August 2012
After 9 August 2012	30 September 2012

If you make an application through CUKAS, UCAS or GTTR, you cannot hold more than one confirmed place. A confirmed place in CUKAS is a guaranteed unconditional offer as your first choice (GU1) and in UCAS and GTTR it is an unconditional firm (UF) place. If you receive more than one confirmed place, UCAS will ask you to accept one offer and withdraw from any others.

FEEDBACK TO APPLICANTS

Subject to the provisions of the Conservatoire's Data Protection Policy, feedback will not be provided to applicants regarding the reasons for non-admittance.

APPEALS PROCEDURE

If an applicant considers that the Conservatoire has failed to meet its high standards in the consideration of her/his application s/he should write to the Conservatoire Secretary who will investigate the matter and respond to the applicant in writing. Disagreement with the academic judgement of programme selectors in reaching their decision based on the aspects of the applicant's profile does not constitute grounds for a complaint by an applicant. Complaints will only be considered in relation to non-adherence to approved policy and procedure. If it is found that the outcome of an application was affected by either non-adherence to a policy or defective procedure, the applicant concerned will be offered a re-audition.

Students with Disabilities

The Royal Conservatoire of Scotland welcomes applications from all applicants and has substantial experience in supporting disabled students. Currently, over 15% of students at the Conservatoire have declared a disability or medical condition. Applicants who have a disability or special need and would like further information about facilities and support are invited to contact Jane Balmforth, the Conservatoire Counsellor and Disability Adviser. Jane contacts all applicants who declare a disability or medical condition on their application form, and will provide information about studying at the Conservatoire. If support is required for audition or interview, we would encourage you to help us to make the necessary arrangements by contacting by telephone, in writing or by email either Jane Balmforth (email: j.balmforth@rsamd.ac.uk phone: 0141 270 8282) or Registry (email: registry@rsamd.ac.uk). The Conservatoire Counsellor and Disability Adviser is also available to meet you when you come for audition/interview to discuss your particular requirements, sources of further information and any special funding e.g Disabled Students' Allowance. For more information, you can require a copy of the Conservatoire's booklet 'Information for Disabled Students and Applicants', or download this from the following website – <http://www.rsamd.ac.uk/studyhere/student-support>

Equal Opportunities Policy and Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

The information you give in response to any questions regarding Equal Opportunities is required only for statistical purposes, e.g. for monitoring application and admission rates to programmes and will not be available to programme selectors and will have no bearing on the admission decision.

Criminal Convictions

1.1 You should not be deterred from applying to the Conservatoire if you have criminal convictions – you will not necessarily be excluded from the selection process and you will certainly not be automatically excluded. We will though want to ask you about the nature of any conviction. As part of your application you will be required to declare where you have any relevant unspent criminal convictions. The help text in Apply (CUKAS website) will explain what is classed as a relevant unspent conviction.

1.2 The Assistant Registrar (Admissions) will write to any applicant who has declared a criminal conviction seeking details of that conviction. The applicant will be asked to complete a Basic Disclosure Scotland application form at that point.

1.3 Following receipt of the applicant's Basic Disclosure, and the further information received from the applicant, a panel will risk assess the criminal conviction. The panel will normally consist of the Registrar, the Dean of Drama, the Dean of Music and the Assistant Registrar (Admissions). The Vice Principal or the Conservatoire

Secretary may appoint alternative members to such a panel in the event of one or other of the members being unavailable or otherwise unable to participate.

1.4 The panel will decide whether or not the application should be considered further in the light of information received regarding the criminal conviction. Each case will be looked at individually and the circumstances of each case will be considered. It is not therefore possible to give an answer as to whether any particular type of offence would result in a decision to reject an application – the panel will be guided by general criteria which will be provided to any applicant involved in this process. In arriving at its decision, the panel may take legal or other professional advice.

1.5 If the panel decides that the applicant poses an unacceptable risk to the Conservatoire and is unable to approve further consideration of the application, the Registrar will write to the applicant accordingly, giving the reasons for that decision.

1.6 The applicant will have the right of appeal against the panel's decision to the Director of Finance and Administration within 28 days of its receipt. Appeals will only be considered if the applicant provides additional/relevant information or if the Conservatoire has failed to comply with the procedures set down in this document.

1.7 If the panel decides that the application should be considered further, it will be dealt with in accordance with the established admissions process. The criminal conviction will not be referred to again in that process (i.e. the audition/interviewing panel will not be made aware of it) and therefore it will not influence the outcome of the application.

1.8 Should an applicant with a declared conviction be offered a place at the Conservatoire, the panel will be so notified and the panel will consider the implications of that decision in the context of the Conservatoire's duty of care to staff and students. The panel has the right to determine whether the managers of student accommodation, the Head of Department/Programme Leader, the Conservatoire Counsellor or any other relevant member of staff should be made aware of the applicant's criminal conviction. The number of people who would be informed about the conviction will be limited to those required to ensure the safety of others. The panel may also attach specific conditions to the offer of place to study at the Conservatoire, which may involve special arrangements being put in place for the duration of the student's studies.

1.9 Should an applicant fail to disclose a criminal conviction and that omission comes to light in the course of the admissions process, the applicant will be asked to explain the failure to disclose by the Registrar or Assistant Registrar (Admissions) and the outcome of the application may be affected. The matter will be referred to the panel noted above, which may decide that the application should not be considered further or it may decide to withdraw any offer made. Should an undisclosed criminal conviction come to light after the applicant has become a student of the Conservatoire, the matter will be considered through the Conservatoire's student disciplinary procedure. The outcome of that disciplinary procedure may include exclusion from the Conservatoire.

Appendix A

Additional Requirement for Applicants to the APEL Route

Entrance Requirements for APEL (one year) courses

In addition to the general entrance requirements, applicants to the APEL route must submit a Portfolio of Evidence of Professional Practice and either a Reflective Practice Journal or a Documentation Project.

Portfolio of Evidence of Professional Practice

The Portfolio of Evidence of Professional Practice should comprise of copies of material relating to professional engagements, including authenticated and referenced recordings; programmes; scores and commission details.

Reflective Practice Journal

A journal of up to 4000 words, focusing on the applicant's working processes.

The RPJ is not simply a log book, diary or work-record. It will certainly contain elements of all of these, but it is primarily a distillation of 'work diary' notes, used for the larger purpose of reflection and self-evaluation. A very long, very detailed RPJ does not necessarily make a successful one. It is the quality of self-reflection and evaluation that counts. That is why we have set an upper word limit of 4000 words.

You should strive towards a clear analysis of your work. You should try to be honest in confronting difficulties, confident of your previous achievement and continually asking questions of yourself and of the work. To help begin your RPJ, you might ask yourself:

- How do I approach my learning, my practice, my studies?
- What sorts of learning/practice/study techniques do I use?
- Why do I use these approaches?
- What are the strengths and weaknesses in the approaches I use?
- How could I adapt the way I learn?
- How will my learning processes and experiences in the programme relate to those I expect to use in my professional life?

Remember that, while there is an upper word limit of 4000 words, there is no lower word limit – what we are looking for is the *quality* of your reflections. We are looking for a number of specific things, namely:

- Depth of reflection
- Response to experience and feedback
- Evidence of evolving practice
- Evidence of insight and understanding
- Effective communication

It is your responsibility to draw our attention towards what you believe to be the significant moments of realisation or insight. In other words, you are significantly in control of what you wish to be assessed. Through your choice of what has been important or significant about your work so far, you reveal the quality of your reflective practice.

Documentation Project

The Documentation Project is a collection of materials derived from an aspect of the professional work you are using to support your APEL application. It should focus on one particular project or performance. This could be the preparation of a particular work, role, or programme, a collaboration with another musician, or any other discrete project. It may be prepared and presented using an online portfolio tool like Mahara or WordPress (which are specifically designed for the purpose), but it needn't be – a portfolio of documents presented in hardcopy would suffice.

There is no prescribed content for the documentation project, because the approach you take should be tailored very closely to the way you work, and the material you are working on. The following examples might, however, provide you with some starting points:

- If you are preparing a solo work... you could make regular (daily, weekly?) (audio, video?) recordings of your performance of the music being prepared. You could carefully date, collate and present these via Mahara, with brief reflective commentary on the process they reveal. You could also include a discography of recordings listened to, also dated and ordered.
- If you annotate the scores you work with... you could take a photocopy/scan of your music after each rehearsal session (or daily, weekly?). You could then carefully date, collate and present these in a hardcopy portfolio along with annotated extracts from different editions of the music you consulted and a brief reflective commentary on the process they reveal. You could also include a selected discography.
- If you are a composer who works directly in Sibelius... you could save successive versions of your score regularly. You could present the files on CD, with a brief accompanying reflective commentary that identifies significant moments in the composition process, including points referring to tutor feedback.
- If you are preparing a work in the standard repertory... you could prepare an extensive (complete?) discography of recordings and bibliography of editions, and annotate them to highlight features that have been especially important to you. You could present this via Mahara, and include references to historic recordings from YouTube or similar.
- If you are a performer collaborating with a composer (or a composer collaborating with a performer)... you could keep each version of the evolving score, including any annotations you (or your collaborator) add(s), and record each rehearsal. You could date, collate and present the annotated scores and recordings in the form of a hardcopy portfolio with CD, accompanied by a brief reflective commentary.

Bear in mind that the purpose of the project is to help you record, and therefore reveal, your preparation processes. The quality of individual performances or drafts is not important here and does not form part of the assessment for APEL; it is how you have learned from them that counts.

Remember, there is no prescribed format – we are looking for a *careful and thorough* documentation of what you do, and a high *quality* of associated reflection. We are looking for a number of specific things, namely:

- A scholarly approach (a structured, consistent, careful approach)
- Depth of reflection
- Evidence of insight and understanding
- Effective communication

Assuming that applicants will be auditioned in the November round, the submission date for the Reflective Practice Journal or Documentation Project will normally be at the end of the following May.

Applicants who are made an offer of a place on the APEL route conditional on the submission of a Reflective Practice Journal or Documentation Project will be offered tutorial support to guide the development of that submission. To arrange this tutorial support, you should, in the first instance, contact musicadmissions@rsamd.ac.uk.