



# 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**

**Bachelor of Music (Performance) with Honours\***  
**Bachelor of Music (Jazz) with Honours\***  
**Bachelor of Music (Composition) with Honours\***

*\*subject to institutional revalidation*

# **GUIDE FOR APPLICANTS**

*For Entry in 2012/13*

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## 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  
email: [musicadmissions@rsamd.ac.uk](mailto:musicadmissions@rsamd.ac.uk)  
website: <http://www.rsamd.ac.uk>

This Guide contains important information regarding the completion of your application form, the nature the Bachelor of Music (Honours) programme and the selection process. Please read this document carefully before submitting your application and retain it for reference throughout the selection process. For information on the BEd (Music) and BA (Honours) Scottish Music/Piping programme, please refer to the relevant guide on our website.

## Closing Date

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

## Audition Period

The main Audition Period for all undergraduate programmes (with the exception of the BEd Music programme) is **7 - 11 November 2011**.

## 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 must be made online through the **Conservatoires UK Admissions Service (CUKAS)** website at [www.cukas.ac.uk](http://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.

You will also require the following course codes to apply:

Course	Course Code
Bachelor of Music (Hons) Performance	300F
Bachelor of Music (Hons) – Joint Principal Study	301F
Bachelor of Music (Hons) Composition	302F
Bachelor of Music (Hons) Jazz	303F

## Application Fee and Submission of Application Form

There is a CUKAS application fee of £15. In addition to that application fee, each Conservatoire charges an audition fee. For the Royal Scottish Conservatoire of Scotland, the audition fee is £45 per programme applied for. For Joint Principal Study, the audition fee is £60. 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 1<sup>st</sup> 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 is able to offer a number of entrance scholarships which are awarded as part of the audition/selection process on the basis of merit.

## **Bachelor of Music with Honours (BMus Hons)\***

*\*subject to institutional revalidation*

Full-time programme of 4 years' duration

The BMus Programme is a four-year full-time programme aimed at performers and composers of outstanding potential. It is strongly practical in focus and vocational in purpose. Its structure and content are flexibly designed to allow students to develop the full range of their abilities and pursue their musical interests and aspirations to a high level, with a view to postgraduate study or professional employment as performers, composers, teachers, or in other portfolio careers in the music profession.

Currently, there are four 'pathways' through the BMus Programme: in performance, composition, jazz and Joint Principal Study (see p. 17). The composition and jazz pathways follow structures which are broadly similar to that for performance, but each has subtle differences catering for the particular needs of its students. The pathway will be reflected in the final degree award thus: BMus (Performance) Hons, BMus (Jazz) Hons, and BMus (Composition) Hons and, for students on the Joint Principal Study pathway, the appropriate combination (e.g BMus (Composition and Performance) Hons, etc).

The BMus degree programme is offered with the following Principal Studies:

		<u>Jazz specialisms</u>
Flute	Violin	Alto Saxophone
Oboe	Viola	Tenor Saxophone
Clarinet	Violoncello	Baritone Saxophone
Bassoon	Double Bass	Clarinet
Saxophone	Piano	Flute
Trumpet	Organ	Trumpet
French Horn	Harpsichord	Trombone
Tenor Trombone	Accordion	Bass Trombone
Bass Trombone	Guitar	Drumkit
Tuba	Voice	Voice
Cornet	Composition	Guitar
Euphonium	Conducting *	Electric Bass
Timpani & Percussion		Double Bass
Harp		Piano

When applying on CUKAS, Jazz applicants should select one of the following:

Clarinet (Jazz)	Flute(Jazz)	Piano (Jazz)
Double Bass (Jazz)	Guitar (Jazz)	Saxophone (Jazz)
Drumkit (Jazz)	Trombone (Jazz)	Voice (Jazz)
Electric Bass (Jazz)	Trumpet (Jazz)	

\* N.B Conducting is only available on the Joint Principal Study pathway

The first year of the programme has a common structure for all students, designed to ensure students develop a secure theoretical grounding on which to base their practice, whilst consolidating and enhancing their performing/compositional skills and study skills.

Performance (or compositional) activities are central to the programme, with public performance, including performances of students' own compositions, being an integral feature. In Years II, III and IV an increasing range of practical, creative and contextual modules are offered as electives in a flexible programme structure which is designed to promote the highest levels of individual achievement along with versatility in their application.

A range of second/related study options is also available to students on the BMus Programme, including:

Piccolo	Double CC Tuba	
Alto Flute	Wagner Tuba	Violin
Cor Anglais	Tenor Horn	Baroque Violin
E-Flat Clarinet	Natural Horn	Viola
Bass Clarinet	Baroque Horn	Baroque Viola
Jazz Saxophone	Alto Trombone	Cello
Contra Bassoon	Contra Bass Trombone	Baroque Cello
Trumpet	Sackbut	Lute
Piccolo Trumpet	Bass Sackbut	Piano
Jazz Trumpet	Euphonium	Piano Accompaniment
Cornet	Tuba	Voice
Natural Trumpet	Cimbasso	Composition
Cornetto	Ophicleide	Electro-Acoustic Composition

## **General Entrance Requirements**

### **Minimum General Entrance Requirement**

The minimum general entrance requirement for Royal Conservatoire of Scotland undergraduate programmes are

- passes in 3 subjects at Higher Level or
- passes in 2 subjects at Advanced Higher or
- an appropriate Scottish Group award at Higher Level or
- passes in 2 subjects at GCE Advanced Level (where appropriate, AS level performance will be taken into account to the advantage of the applicant) or recognised equivalences.

### **Subjects recommended**

- Music at Higher, Advanced Higher or Advanced Level or equivalent
- English at Higher, Advanced Higher or Advanced Level or equivalent
- For singers, the study of two foreign languages (German, French or Italian) is recommended.

### **Other Standards**

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 Schools of Music in their Principal Study. The minimum age at entry is normally 17.

### **Non Standard Entry and the Accreditation of Prior Learning**

In exceptional cases, 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. Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content.

### **Mature Students**

The Conservatoire 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 musical and other experience not normally expected in school-leavers, which is deemed to compensate for any lack of traditional entrance qualifications. Successful mature applicants, as 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 help given.

### **Language of Study**

The language of study is English. Applicants whose first language is not English will be required to provide evidence of proficiency in English. Level 6.0 (with a minimum score of 5.5 across all parts) of the International English Language Testing System (IELTS) is required of applicants to the School of Music. If applicants can provide evidence of IELTS Level 5.5 then they may still be admitted onto the programme, subject to

attendance at a four-week pre-sessional English language course at the Conservatoire and continued attendance at in-sessional English language classes.

### **Selection Process: BMus with Honours**

Applicants who apply on time (before the 1<sup>st</sup> of October) are invited to the Conservatoire to undertake an entrance audition in their Principal Study approximately three weeks before the audition date. All auditions will take place at the Conservatoire.

The main audition period takes place in November in the year prior to commencement of study. During the day, applicants will have the opportunity to look around the Conservatoire and meet current students.

Please note that the audition 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.

Applicants are selected first and foremost on the basis of merit and potential. However due attention is also paid to the range of Principal Studies accepted in order to ensure the optimum experience for each student and to sustain the critical mass required for corporate activities, such as the symphony orchestra and choral activities.

## **Principal Study Performance Auditions**

Performance applicants will be required to demonstrate their ability in their Principal Study. It is important to choose music that will demonstrate present level of achievement and musical potential. The Audition Panel reserves the right to halt a performance when it has heard enough to form a judgement. Applicants will have 15 minutes (or more dependent on your principal study) to warm up before the audition.

In addition to the performance, applicants may, at the discretion of the Head of Department, be given a short sight-reading test. The audition will conclude with a short interview with members of the Audition Panel which will explore the applicant's understanding of the demands of the programme, knowledge of repertoire, aspects of performance practice, performance experience and attitudes, and professional aspirations.

Applicants to the BMus Programme are not required to perform on their Second Study instrument/voice at audition. However, discussion of Second Study options may form part of the interview.

## **Accompanists**

Instrumentalists (excluding piano, guitar, jazz, percussion and timpani) and singers will be automatically allocated an official RSAMD 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.

## **International Applicants**

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 below 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 **1<sup>st</sup> 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

## AUDITION REQUIREMENTS

### KEYBOARD

#### Piano

- **Performance** of three contrasting works which should be of approximately Grade 8 standard or beyond. Approximately 15 minutes of the chosen programme will be heard at the audition, followed by a 5 minute interview.
- **Sight Reading** may be given.

#### Harpichord, Organ and Accordion

- **Performance** of a programme of 15 minutes' length, comprising three contrasting works
- **Sight Reading** may be given.

### VOICE

- **Performance:** applicants should prepare three items, for example:
  - either an old Italian aria or a folk song
  - an aria from oratorio (or opera)
  - an art song
- **Sight Reading** may be given.

### WOODWIND

All repertoire listed below is suggested repertoire only. You may choose to play a contrasting programme of your own choice which you must detail on the Audition Programme Form. Scales, arpeggios and sightreading may be given at the discretion of the panel.

#### Flute

- **Performance** of two contrasting pieces selected from the following list:

J S Bach	Sonata No. 6 in E, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Enesco	Cantabile et Presto
Martinu	Sonata, 1 <sup>st</sup> movement
Prokofiev	Sonata No. 2, Op.94, 1 <sup>st</sup> or 2 <sup>nd</sup> movement
C P E Bach	Hamburger Sonata, either movement
Rhene-Baton	Passacaille

#### Oboe

- **Performance** of two contrasting pieces selected from the following list:

Britten	Six metamorphoses after Ovid, any two movements
Dutilleux	Sonata
Grovez	Sarabande and Allegro
Handel	Fitzwilliam Sonata in Bb major, any two movements

Poulenc	Sonata, any one movement
Saint-Saëns	Sonata in D, any one movement

### Clarinet

- **Performance** of two contrasting pieces or movements selected from the following list:

Arnold	Sonatina, 1 <sup>st</sup> or 3 <sup>rd</sup> movement
L Bernstein	Sonata, any (1 <sup>st</sup> or 2 <sup>nd</sup> ) movements
Milhaud	Duo Concertant
Poulenc	Sonata, any (1 <sup>st</sup> , 2 <sup>nd</sup> or 3 <sup>rd</sup> ) movements
Stravinsky	Three Pieces, Nos. 1 and 2 <i>or</i> 2 and 3
Weber	Concerto No. 1 in F, 1 <sup>st</sup> <i>or</i> 3 <sup>rd</sup> movement
Messenger	Solo de Concours

### Bassoon

- **Performance** of two contrasting pieces selected from the following list:

Grovez	Sicilienne and Allegro giocoso
Pauer	Concerto, 1 <sup>st</sup> movement
Pierne	Solo de Concert Op.35
Vivaldi	Concerto in A minor, F.VIII No. 2, 1 <sup>st</sup> movement
Weber	Concerto, 1 <sup>st</sup> movement
Mozart	Concerto, 1 <sup>st</sup> <i>or</i> 3 <sup>rd</sup> movement
A Baroque Sonata of the candidate's choice	

### Alto Saxophone

- **Performance** of two contrasting pieces selected from the following list:

J S Bach (arr. Mule)	Sonata No. 4, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Paul Bonneau	Suite, complete
Jolivet	Fantaisie-Impromptu
Koechlin	Étude No. 1 from 15 Études
Paul Maurice	Tableaux de Provence, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Phil Woods	Sonata, 1 <sup>st</sup> and 2 <sup>nd</sup> movements

### Tenor Saxophone

- **Performance** of two contrasting pieces selected from the following list:

Fiocco (arr. Bazelaire, trans. Londeix)	Concerto, 1st movement only
Handel (arr. Londeix)	Sonata in G minor, Op.1 No. 6, complete
Villa Lobos	Fantasia for [soprano or] tenor saxophone, 1 <sup>st</sup> movement
Marcello (arr. Joosen)	Concerto in C minor, complete
F Martin	Ballade (1940) for [trombone or] tenor saxophone
Burnet Tuthill	Sonata, Op. 56, 2 <sup>nd</sup> and 3 <sup>rd</sup> movements

## **CONDUCTING**

For Joint Principal Study Conducting, candidates will be expected to conduct two short, contrasting orchestral extracts or movements of the candidates choice. This will most likely be with piano accompaniment. Sight reading may also be given, and there will be aural tests and an interview. All efforts will be made to schedule both Principal Study auditions on the same day.

## **BRASS**

### **Horn**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

Mozart	Horn Concerto No. 2 in Eb, K.417
F Strauss	Nocturno, Op. 7 ( <i>Universal</i> )
R Strauss	Concerto No. 1 in Eb, Op. 11, 2 <sup>nd</sup> movement: Andante ( <i>Universal</i> )

### **Trumpet**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

H Busser	Andante et Scherzo ( <i>Leduc/UMP</i> )
J Hubeau	Sonate, 1 <sup>st</sup> and 2 <sup>nd</sup> movements: Sarabande and Intermède ( <i>Durand/UMP</i> )
Hummel	Trumpet Concerto, 1 <sup>st</sup> and 2 <sup>nd</sup> movements <i>or</i> 2 <sup>nd</sup> and 3 <sup>rd</sup> movements (Bb or Eb trumpet, any edition). C, A or Eb.

### **Cornet**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

Arban	Study No. 10 from Cornet Method ( <i>Boosey &amp; Hawkes</i> )
J Hubeau	Sonate, 1 <sup>st</sup> and 2 <sup>nd</sup> movements ( <i>Durand/UMP</i> )
D Wright	Cornet Concerto ( <i>Studio Music</i> )

### **Tenor Trombone**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

J S Bach (arr. Lafosse)	Menuettos 1 and 2 from Cello Suite No 1 in C ( <i>Leduc/UMP</i> )
Galliard	Sonata No. 1, any three of the five movements
Guilmant	Morceau symphonique, Op. 88 ( <i>Schott 10484</i> )

### **Bass Trombone**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

P McCarty	Sonata for Bass Trombone ( <i>Ensemble Publications</i> )
Boutry	Tubaroque ( <i>Leduc/UMP</i> )
J S Bach (arr. Lafosse)	Menuettos 1 and 2 from Cello Suite No. 1 in C ( <i>Leduc/UMP</i> )

### **Euphonium**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

J Horovitz	Euphonium Concerto ( <i>Novello</i> )
J S Bach (arr. Lafosse)	Cello Suite No. 1 in C ( <i>Leduc</i> )
Arban	Study No. 10 from Cornet Method ( <i>Boosey &amp; Hawkes</i> )

### **Tuba**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

W Hartley	Suite for unaccompanied Tuba, complete ( <i>Elkan-Vogel/UMP</i> )
G Jacob	Tuba Suite, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Hindemith	Tuba Sonata, 1 <sup>st</sup> movement ( <i>Schott 4636</i> )
Vaughan Williams	Tuba Concerto, 1 <sup>st</sup> movement

## **TIMPANI & PERCUSSION**

Applicants are required to prepare all of the following:

### **Timpani**

- Tchaikovsky: Symphony No 4 1<sup>st</sup> movement, 2 bars before T to 3 bars before U. (available in "Modern Method for Timpani", Saul Goodman, Belwin Mills)
- Hindemith: Sinfonische Metamorphosen, Turandot Scherzo, (available in "Test Pieces for Orchestral Auditions", Schott)
- Frank Martin: Concerto pour 7 Instruments a Vent, Timbales, Batterie et Orchestre a Cordes. (Available in "Test Pieces for Orchestral Auditions", Schott)
- Beethoven: Symphony Nr. 1, 3rd movement 1 bar before A to end. Beethoven Symphony Nr. 7, 1st movement 20 bars before C to C (available in 'Fred D. Hinger, Timpani Players Repertoire Vol. 1 Beethoven' from Southern Percussion)

### **Xylophone**

- Prokofiev: Alexander Nevsky (available in the Goldenberg Book)
- Gershwin: Porgy and Bess (available in "Test Pieces for Orchestral Auditions", Schott)
- Britten: Young Person's Guide to the Orchestra (available in "Test Pieces for Orchestral Auditions", Schott)

### **Snare Drum**

- Rimsky-Korsakov: Sheherazade, movements 3 & 4 (available in "Test Pieces for Orchestral Auditions", Schott)
- Prokofiev: Peter and the Wolf (available in "Test Pieces for Orchestral Auditions", Schott)
- Rimsky-Korsakov: Capriccio Espagnol (available in the Goldenberg Book)

A piece of the applicant's own choice on Marimba (Voluntary)

## **STRINGS**

### **Violin**

- **Performance:**
  - Any movement from Bach's Sonatas or Partitas for solo violin
  - *And* any appropriate study (Grade 8 or equivalent standard - suggested: Kreutzer, Mazas etc.)
  - *And* a contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Viola**

- **Performance:**
  - Any movement from Bach's Solo Cello Suites or Violin Sonatas or Partitas
  - And any appropriate (Grade 8 or equivalent standard) study
  - And a contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Violoncello**

- **Performance:**
  - Any movement from Bach's Solo Cello Suites
  - And any study from Popper High School of Cello Playing, op.73
  - And a contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Double Bass**

- **Performance:**
  - A movement from any Baroque sonata
  - And any appropriate study (Bottesini method or similar)
  - And any contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Harp**

- **Performance:**
  - Two contrasting pieces, one of which must have been composed after 1900
  - One study
  - One orchestral cadenza e.g. Tchaikovsky Nutcracker or Ravel Piano Concerto
- **Scales** and **arpeggios** in all keys will be required; **Sight-Reading** will be given.

### **Guitar**

- **Performance** of two contrasting pieces of ABRSM Grade 8 standard or equivalent
- **Scales** will be required and **Sight-reading** will be given.

## Principal Study Jazz Auditions

The jazz pathway audition is designed to assess applicant's overall musicianship as jazz students take compulsory classes in jazz harmony, jazz ear training, jazz history, and jazz arranging, as well as 1:1 Principal Study lessons and ensemble activities. Each component of the audition helps the audition team assess your overall abilities as a musician and your potential for success at the RSAMD.

While each component is important, we realize it is common for applicants to be better at some skills than others. Some applicants may not be particularly advanced in improvisation, reading, ear training or multiple musical styles; our curriculum is designed to help students develop skills in these areas.

The interview is an informal discussion concerning your goals and aspirations. We want to find out what has inspired you to pursue music, why you have chosen the RSAMD and what you will bring to the RSAMD community. You should come to your audition and interview ready to show us what you've got.

Before your audition, you will have **15 minutes to warm-up** on your instrument and review the sight reading material. The audition will take **15 minutes** and will consist of the following:

I. a prepared piece of your choice, from the list below (no longer than 3 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.

c) A free piece with your own improvisation.

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

II. Sight-reading test (where applicable).

III. A short test in Intervallic, Scalular, Modal and Chordal recognition will be asked of you.

### **Additional Requests by the audition Panel:**

IV. You may be asked to improvise over a simple blues form in F Major and/or rhythm changes in Bb Major, accompanied by our rhythm section (3 minutes).

Our audition room is equipped with a piano, 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 represents your best playing. Ultimately, the audition is a discovery process and we want to find out what you do well in. 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.

**Sight Reading:** The examples range from basic to complex so that the audition team can gauge your reading ability. You will have 15 minutes before your audition to warm-up on your instrument and review the reading material before being asked to play the examples in the audition.

**Blues & Rhythm Changes:** You should be prepared to improvise over a standard I–IV–V blues progression or more complex blues progression, if you wish, and an AABA 'I've Got Rhythm' Rhythm Changes in the key of Bb.

**Improvisation:** Your prepared piece must include improvisation.

**Ear Training:** You will be asked to identify intervals, scales, modes and chord qualities.

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](http://www.aebersold.com)

## **Principal Study Composition Interviews**

After making their application through CUKAS, Composition applicants should submit at least two compositions (preferably recent examples) together with brief analytical notes, and recorded performances and software files wherever possible. Applicants will be offered an audition if the submissions are considered of suitable quality. Please note that folios cannot be returned. The entrance audition will consist of an interview in which applicants will be encouraged to demonstrate a detailed knowledge of varied repertoire. Applicants will be asked about how they began composing or how they were introduced to composition; and they will be invited to talk about the compositions they have submitted. Applicants will also be asked about their aspirations as a composer. Successful candidates will show style, imagination, an adventurous approach to composition and above all, potential to develop their beliefs and skills through the Programme.

## **Joint Principal Study (JPS)**

The Joint Principal Study pathway is intended to cater for the needs of individuals who are equally accomplished in two Principal Study disciplines (e.g. Flute and Composition, or Trumpet and Conducting, etc.) and who wish to maintain this intense level of dedication in their musical studies. (Please note that Conducting is only available as a Joint Principal Study.)

The selection process for applicants applying for JPS is the same as that for other applicants; auditions on both Principal Studies will normally take place on the same day. Applicants to the Joint Principal Study pathway who are successful in only one of their Principal Studies may be offered a place on the relevant 'single-study' pathway (i.e. Performance, Composition or Jazz).

Please note that the BMus programme, including the Joint Principal Study pathway is currently subject to re-validation.

## **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 2012, 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 Royal Conservatoire, you have not been accepted to study at the Conservatoire.

If you have received a reserve offer, it means that the Royal Conservatoire is not able to offer you a guaranteed place at the time it makes the offer. A reserve offer merely indicates that the Royal 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 Royal Conservatoire may choose to make you a guaranteed offer if a suitable place becomes available. If the Royal Conservatoire chooses not to make you a guaranteed offer, you will not be eligible to start 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 after the A level results have been issued in August so you could have a reserve offer 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 of 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	25 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 once 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's Director of Finance and Administration 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](mailto:j.balmforth@rsamd.ac.uk) phone: 0141 270 8282) or Registry (email: [registry@rsamd.ac.uk](mailto: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.