

P R O S P E C T I V E



Royal Conservatoire
of Scotland



Royal Conservatoire *of* Scotland

Undergraduate and Postgraduate Programmes 15|16

rsc.ac.uk



Royal Conservatoire
of Scotland

Patron HRH The Prince Charles, Duke of Rothesay DACad (RSAMD)

President Sir Cameron Mackintosh DDra (RSAMD)

Chairman Lord Vallance of Tummel

Principal Jeffrey Sharkey (with effect from 1 September 2014)

Professor John Wallace

Deputy Principal Professor Maggie Kinloch FHEA FRSA



Prince Charles, the Conservatoire's Patron, talking to Fraser Lappin, a Production Arts and Design student at the Wallace Studios at Speirs Locks

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We are a charity committed to the achievement of excellence in the performing arts. A company limited by guarantee reg no 4703 (Scotland) and a charity registered in Scotland no SC0015855.

40	Dance
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Open days 2014

Music	Friday 6 June
Summer (Drama, Production and Screen)	Friday 8 August
Production and Screen	Friday 10 October
Drama	Friday 17 October
Modern Ballet	Friday 7 November

Open days 2015

Music	Friday 5 June
Summer (Drama, Production and Screen)	Friday 7 August
Production and Screen	Friday 9 October
Drama	Friday 16 October
Modern Ballet	Friday 6 November

Come to our free open days and discover how you could flourish as an artist by studying and living here.

- | Take part in a workshop
- | Explore our world class facilities
- | Meet and chat with our staff and students
- | Watch performance classes or rehearsals
- | Find out about student life, accommodation, funding and more.

Register one month in advance at rcs.ac.uk/opendays

For more information please email opendays@rcs.ac.uk

OVER

900

STUDENTS FROM 58 DIFFERENT COUNTRIES

A UNIQUE RAINBOW of
ARTISTIC SPECIALISMS

NO-ONE ELSE IN THE UK OFFERS

DANCE
DRAMA
MUSIC
PRODUCTION
SCREENCONSERVATOIRE EXCELLENCE &
CONTEMPORARY
CURRICULUMUNIQUE CURRICULUM IN THE UK; NOWHERE
ELSE OFFERS THE SAME BREADTH AND DEPTH

FIRST

UK CONSERVATOIRE TO GAIN
DEGREE AWARDING POWERS

OVER

600

EVENTS EVERY YEAR: OPERA, THEATRE & MUSIC
PERFORMANCES TOUR PROFESSIONAL UK VENUES
ATTRACTING AUDIENCES OF

60,000

BE ONE OF 80,000 STUDENTS IN
GLASGOW

2,534

ADULTS & YOUNG PEOPLE
STUDIED A SHORT COURSE IN 2012/13IN 2014 WE RAN 48
SUMMER SCHOOLS360 JUNIOR CONSERVATOIRE
STUDENTS TRAVEL EVERY
SATURDAY FROM ALL OVER
SCOTLAND & ENGLAND
FOR WORLD CLASS
CONSERVATOIRE
EDUCATIONIN SCOTLAND WE HAVE
CREATED A CONSERVATOIRE
FOR THE 21ST CENTURY.**Our vision is that our graduates will enrich the performing arts with new work and create the future for performance.**

We designed and structured our curriculum to help make this happen. As an undergraduate at the Royal Conservatoire of Scotland, you choose your own distinctive path through your major discipline and combine in-depth specialist training with a plethora of opportunities to develop and grow.

Our postgraduate programmes offer progressively higher levels of professional engagement and a bracing research environment. Ultimately, our curriculum engenders an ethos of self-generating creativity. Ask any professional actor, dancer, musician or production professional and they will tell you that this ethos is essential for today and tomorrow's world of work. It will carry you through the rest of your life, no matter which path you choose to follow.

We believe a conservatoire should provide much more than an intensive and highly demanding education to instil excellence: it is a total immersion experience where you can discover and develop your optimum potential.

This prospectus for 2015/16 paints a picture of our rainbow of disciplines. In each, we strive for excellence. Nothing less will satisfy your ambition or our expectations. As a student here you will experience close working partnerships with your teachers and a rare quality of focus, drawing out your deepest potential and helping you realise your own individual artistic voice. As well as intensive tuition, you will enjoy an extraordinary blend of professional partnerships, a rigorous performance schedule, and the creative space to collaborate with students across the whole Conservatoire if you wish.

The experience we offer is unique. Few places, offer the same wonderful breadth of dance, drama, music, production and screen.

Together, with our fellow conservatoires in the UK, we supply the workforce for one of the most active performing arts industries in the world. The cultural programme surrounding the London Olympic Games in 2012 was remarkable for its huge impact in showcasing the UK as a creative nation. The 2014 Commonwealth Games, in our home city of Glasgow, amplified Scotland's contribution to world culture.

Today Scotland is a crucible for artistic innovation and creativity with irresistible momentum. As we pass the leadership baton from the retiring Principal to the new Principal on 1 September, 2014 we would both encourage you to come to Scotland, to the place where young artists from across the world are converging to become the artistic leaders of tomorrow.

Principal John Wallace

Principal-elect Jeffrey Sharkey

WELCOME TO THE NEXT GENERATION OF PROFESSIONALS.

We provide specialised vocational education to professional standard across dance, drama, music, production and screen, preparing the the next generation of professionals for the global workplace.

The conservatoire experience we provide is highly unusual in the UK. We provide everything you need to excel in your specialism and go beyond to develop your own artistic voice: the qualities you need for a flourishing, deeply satisfying career. Study here and you'll benefit from:

- | Unrivalled professional partnerships
- | Unique opportunities to collaborate across the specialisms
- | Intensive tuition from our renowned staff and international visiting artists
- | Exceptional performance opportunities
- | Some of the best conservatoire facilities in Europe

Around 900 students are currently pursuing degrees across all the specialisms. We were the first conservatoire to be awarded our own degree-awarding powers up to taught Masters level, and we work in partnership with prestigious universities including the University of Glasgow to deliver our Bachelor of Education (Music), and the University of St Andrews, which validates our PhD degrees.

A unique curriculum tailored for the changing professional world

Our graduates are entering a different world. The performing arts are dynamic and shifting, and many of your future employers are demanding far more than artistic excellence. Our contemporary curriculum is designed to prepare you for this.

So how is our curriculum different? It builds on our reputation for developing reflective and adaptable artists by creating the space and support for this capability to flourish. It does this by retaining the best of our existing learning and teaching to develop excellence - the highest quality specialist training, high contact hours, professional partnerships and performance opportunities - yet it also takes a student's development to a new level. There are even more opportunities for choice and flexibility, trans-disciplinary learning and collaboration, autonomy and self-reflection.

Our 21st century curriculum is designed to create a transformational and innovative artistic environment that explores and challenges established disciplinary boundaries. We offer you unparalleled opportunities to grow and develop, including opportunities to work with your fellow emerging artists in different specialisms.

As you progress, you have more choices than a traditional conservatoire approach. You'll be encouraged to be more independent and make your own decisions. Of course, at any time you can draw on the experience and guidance of our staff, all of whom are arts professionals. So you'll feel supported and challenged as you stretch and grow as an artist.

Bridge Week across Dance, Drama, Music, Production and Screen

Between trimesters one and two, there is an opportunity to let your imagination roam with our trans-disciplinary festival, Bridge Week. All of the Conservatoire's considerable resources are set aside to facilitate a variety of collaborative projects.

2014 highlights included:

Bridge Week Radio

Bridge Week Radio was the Conservatoire's first ever radio station, run exclusively by students. It broadcast online continuously over four days.

Primordial

Live on stage, a couple began to unravel what really drives people's emotions, feelings and attraction towards each other. They explored the parallels drawn by psychologists between 21st century human beings and the instinctual urges of homo sapiens.

Darling Ghost

Darling Ghost could be described as theatrical anti-punk. The band grew out of singer-songwriter Sheena Bennett's solo creations, most of them songs written on piano and performed with hyper-emotionality.



Image above: Bridge Week Radio
Image opposite: Primordial, Bridge Week

What do our students think of Bridge Week?

"It's complete free rein to create and collaborate."

"The buzz is incredible."

"It's really inspiring, you work with students from the other specialisms and learn so much."

"Companies will be born from Bridge Week."

"It's not assessed and it's FUN."

A wealth of professional partnerships

When you study at Scotland's national Conservatoire you join an artistic and learning community that is integral to the whole country's vibrant performance culture. We are uniquely placed to partner with a wealth of inspiring professionals and artistic companies. The quality of our Conservatoire education is inextricably linked with the professional world; our professional partnerships are so embedded within the programmes that it's impossible to separate the two.

Here are some of our partners:



Numerous performance opportunities

We enjoy a rigorous and intense performance schedule so you'll have many opportunities to put what you learn into practice; we regard this as an essential aspect of our highly vocational conservatoire education. With six performance spaces at professional standard, it's no surprise that we are known as the busiest producing arts venue in Scotland. Every year there are approximately 600 performances, presented to audiences numbering almost 60,000. There are also opportunities to perform in professional venues at external theatres and concert halls as well as community settings, festivals and events all over the UK. On average our students perform to a collective external audience of 10,000 people each year.

Our performance projects are wide-ranging. MA Classical and Contemporary Text students spend a full month at Shakespeare's Globe, London. Our music students perform with Scotland's national orchestras and ensembles. MA Musical Theatre students run a three-week season at the Edinburgh Festival Fringe. Our acting students perform on the stages of Glasgow's theatres such as the Tron and the Citizens. Scottish Music students play in the world-renowned Celtic Connections. Opera students perform with Scottish Opera on the stages of Scotland's two opera houses. Our composers have their work performed during Plug, our annual festival of new music. Screen students work on live film and TV sets and studios. In 2014, BA Acting and BA Production Arts and Design students took *Coriolanius* to St Petersburg and *The Merchant of Venice* to Taiwan. BMus students went on tour with the BBC SSO, James Macmillan and Nicola Benedetti to Mumbai, Chennai and Delhi. Our BMus and BMus Scottish Music students with Phil Cunningham performed in Brazil; and several of our North American performance students showcased in New York.

Creative collaboration

In our uniquely fertile training environment you will have many opportunities to collaborate, create new work and broaden your horizons as a contemporary multi-disciplinary artist.

Our students create scores of new work each year; the many opportunities to create and perform them is rare amongst the world's conservatoires.

You can participate in many collaborative projects with our partners in Scotland, the rest of the UK and across the world. Some students are supported in professional work engagements, as, for example, in the BBC Scottish Symphony Orchestra, the National Theatre of Scotland, the Young Vic and the Royal Lyceum Theatre, Edinburgh.

We stimulate, support and challenge so that you can excel in your chosen pathway to the highest professional levels you can achieve, developing your own artistic voice.



Image above: Stevenson Hall, Royal Conservatoire of Scotland

EDGY, MODISH & DOWNRIGHT BALLSY

GLASGOW IS REGENERATING & EVOLVING AT A DIZZYING PACE... THIS CITY IS EDGY, MODISH & DOWNRIGHT BALLSY. LONELY PLANET 2013

“Its Victorian architectural legacy is now swamped with cutting-edge style bars, world-class venues to tickle your taste buds, and a hedonistic club culture that will bring out your nocturnal instincts... Glasgow combines urban mayhem and black humour and is so friendly, it’s sometimes unnerving.”

Lonely Planet 2013

Our Conservatoire in radical Glasgow

Our location in the heart of Glasgow on Scotland’s west coast is a great advantage. Scotland has a rich artistic heritage and Glasgow is famed worldwide as a city of culture. The city is home to most of the national performing companies, including Scottish Opera, the Royal Scottish National Orchestra, the BBC SSO, Scottish Ballet and the National Theatre of Scotland, all of which are situated in the streets around our Conservatoire. Without a doubt, this contributes to the intimacy and success of our professional partnerships.

Glasgow is exceptionally student friendly, home to a substantial student population of 80,000. And with two international airports serving the city, getting away is easy. The world is on your doorstep.

Culture

Heralded in *Time* magazine as Europe’s secret capital of music, Glasgow’s live music scene is unrivalled. As well as being home to most of the country’s leading orchestras and ensembles, Glasgow is world renowned for its underground music scene, boasting a plethora of bars and clubs full of new talent. If you’re a fan of jazz, head to Slouch on Bath Street every Tuesday to hear new and established ensembles play until the wee hours. Indie lovers flock to the famous Barrowlands and King Tut’s Wah Wah Hut. Glasgow’s live music reputation has just been further enhanced with the opening of The Hydro, a purpose built music venue.

Images: The Hydro and The Barrowlands



Glasgow also has a rich arts culture with numerous theatres, performing arts venues and museums all within close reach of the city centre. Glasgow is a hub for Scottish film industry and home to BBC Scotland, STV and countless entertainment, technology and digital companies. In recent years the city has become a popular destination for Hollywood films and you may recognise landmarks and street scenes from films such as *World War Z*, *Fast and the Furious 6* and *Under the Skin*.

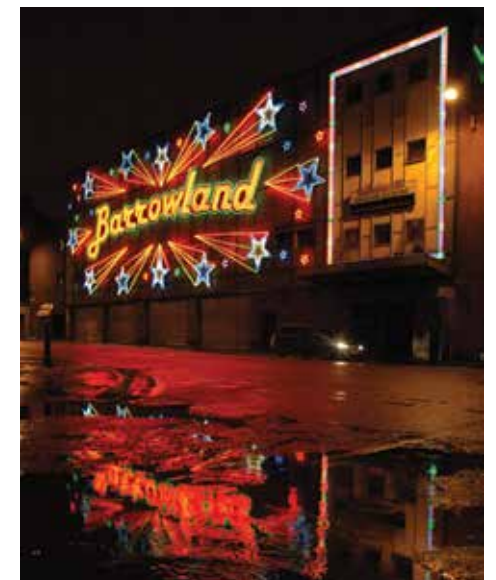
There are over 20 museums and galleries scattered throughout the city and they’re all free to enter. Eclectic cultural delights range from the Britannia Panopticon, the world’s oldest surviving Music Hall, to the Gallery of Modern Art. Throw into the mix over a dozen theatres, including the world-renowned Citizens Theatre, and you’ll never be at a loss for something to do. Take time out from your studies on a Sunday afternoon and laze around in one of the city’s beautiful parks. If what the Scots call *dreich* weather should strike, escape the grey drizzle by watching an arthouse film in the GFT, Glasgow’s independent cinema or bunker down in one of the many coffee houses.

Festivals

Not a month goes by in Scotland’s largest city without some celebration or another, which is part of what makes Glasgow so perfect for your time as a student. Celtic Connections kicks off the year in January with a two-week Scottish music festival, where many of our students perform. The Glasgow Film Festival takes place in February and the Comedy Festival in March. In June, spectacular parades along the tree-lined Kelvin Way signify the start of a two-week celebration of the arts in the bohemian West End.

Meanwhile in the city centre, the Glasgow International Jazz Festival keeps music lovers entertained. Bard in the Botanics, an open-air Shakespeare festival set in the beautiful Botanic Gardens, is the perfect way to round off a poetic summer’s day. Finally we finish the year with Glasgay! - the largest LGBT arts festival in the UK.

“Glasgow has more green spaces per capita than any other European city” (Rough Guides, 2013)



Night life

From good, old-fashioned pubs to electro and techno clubs, Glasgow has it all. Head along Bath Street and Sauchiehall Street for great student nights out at late night bars such as Bloc and Moskito, before heading on to Buff Club for an eclectic mix of soul, disco and R&B. The Sub Club, the longest running underground club in the world, is the place for clubbers who take their techno seriously. Beyond the city centre, Ashton Lane in the West End is a cobblestoned, fairy-lit haven of cosy pubs and trendy bars that stay open until the wee hours.

Shopping

Dubbed ‘Scotland with Style’, Glasgow is second only to London for UK retail shopping. The famous Style Mile is one square mile of stores right in the heart of the city with student favourites Topshop, H&M, Urban Outfitters and many more. For something really special, you’ll find high end designer stores such as Mulberry and Ralph Lauren just around the corner on Ingram Street. If you prefer something quirkier, head over to the West End where you’ll find numerous vintage shops and independent music stores.

Edinburgh

Hop on the train at Queen Street and in just 50 minutes you can find yourself on the most famous street in the country, The Royal Mile. Walk from Edinburgh Castle at the top right down to the Scottish Parliament at the bottom, strolling through medieval history. Along the way, drop in at the Museum of Childhood, Writers’ Museum, Camera Obscura and one of the most haunted parts of Scotland - Mary King’s Close. A UNESCO World Heritage site due to its stunning architecture, Edinburgh is a maze of cobbled streets and eerie closes steeped in centuries of history. Walk west and you’ll find the cultural quarter with the Traverse Theatre, Lyceum Theatre, Usher Hall concert venue and Filmhouse, one of Edinburgh’s independent cinemas, all within a half-mile radius. Head five minutes to the south and you’ll come across the Cameo, another quirky independent cinema. Over in the cosmopolitan New Town you’ll find numerous bars, restaurants and shops, ranging from high Street favourites to Harvey Nichols. In August, the city is taken over by its festivals attracting over four million people. The Edinburgh Festival Fringe is the biggest and most famous arts festival in the world, presenting over 3,000 shows in three weeks - you may well choose to perform there with your fellow students. Every square inch of the city is turned into a performance space. Pubs, clubs and pop-up beer gardens stay open until 5am during the festival. Follow tradition by climbing to the top Arthur’s Seat, a dormant volcano situated in the centre of the city, and watch the sun rise over the breathtaking cityscape after a long night of festival fever.

FROM GOOD, OLD-FASHIONED PUBS TO ELECTRO & TECHNO CLUBS, GLASGOW HAS IT ALL...



Image: Kelvingrove Art Gallery and Museum in Glasgow's west end



Image: Edinburgh Mela festival



Scotland

In your time with us, make sure you escape the city for a weekend and discover more of Scotland, world famous for sweeping landscapes and colourful history. Almost everywhere you go there are unforgettable views and stories about Scotland’s fascinating, and often gruesome, past. Visit ancient sites such as Doune Castle or the battle site of Bannockburn or take a trip to Alloway to visit the birthplace of our national Bard, Robert Burns. If you love sport, visit St Andrews world famous golf courses, or go skiing in Aviemore. From hillwalking in Glencoe to loch gazing in Inverness, the stunning scenery of the Highlands is the perfect antidote to busy city life. If you travel right up to the northern coasts you might even glimpse the Northern Lights, or Aurora Borealis, a spectacular astronomical phenomenon. And from Glasgow it’s easy to go island hopping up the West Coast. Lewis and Harris were jointly voted the best in Europe and in the top five best islands to visit in the world by TripAdvisor in 2014.

Our location

We are based right in the centre of Glasgow. We have occupied our home at Renfrew Street, just behind Glasgow’s famous Sauchiehall Street since 1987. Our six performance spaces and most of our programme facilities are located here, as well as a very busy café bar, where students from across the disciplines meet throughout the day. In 2011 we expanded our facilities and opened our state of the art dance, production and and ensemble rehearsal studios, The Wallace Studios at Speirs Locks, joining Scottish Opera and the National Theatre of Scotland. It is just a ten-minute walk from Renfrew Street. In May 2014, phase two of this development opened with eight new large multi-purpose ensemble studios, apt for all our specialisms and trans-disciplinary work, keeping our facilities ahead of our contemporaries.

Turn to page 28 to read more about the facilities across our campus.



How to get here

By plane

Glasgow International Airport is 20 minutes by taxi, with daily direct flights to London. Buses run every 10 minutes (journey time 20 minutes) from Glasgow Airport to Buchanan Street Bus Station which is only five minutes’ walk from the Conservatoire.

Additionally, you’ll have access to two other international airports. Trains run every half hour to Prestwick International Airport and you can reach Edinburgh International Airport by bus or train within 90 minutes.

By train

Glasgow has two main railway stations, Queen Street and Glasgow Central, they’re both 10-15 minutes’ walk from the Conservatoire. Trains between Glasgow and Edinburgh (taking 50 minutes) run every 15 minutes. Trains run every 40 minutes from Glasgow to London.

By subway

The nearest subway station is Cowcaddens, just a short walk from The Wallace Studios at Speirs Locks. For Renfrew Street you can also exit at Buchanan Street.

By bus

The central bus station on Buchanan Street is five minutes’ walk from Renfrew Street and 15 minutes from The Wallace Studios at Speirs Locks.

Car parking

There is multi-storey car parking nearby at Cambridge Street, Concert Square, Dundasvale and Buchanan Galleries. There is metered on-street parking at The Wallace Studios at Speirs Locks and we have designated car parking spaces for disabled people.

OUR ALUMNI

Royal Conservatoire of Scotland

P R O S P E C T U S

EXTRAORDINARILY

TALENTED PEOPLE

OUR GRADUATES CAPTIVATE THE CAMERA AND FILL THE BIG SCREEN. THEY IGNITE ORCHESTRAS, THRILL AUDIENCES AND SET THE BOARDS ALIGHT. THEY'RE THE POWERHOUSE BEHIND NUMEROUS ACCLAIMED PRODUCTIONS. THEY LIGHT UP THE WORLD.

Images (l-r)
Robert Carlyle, Billy Boyd,
Paul Wright, Richard Madden,
Sean Shibe, Alan Cumming,
Ruby Wax, Lucy Ireland

Our alumni are today’s musicians, directors, writers, composers, actors, costume designers, educators, singers, ballet dancers, performance makers, teachers, technicians, producers... and more. Some are names you know well, but many more make up the young talent chasing at their heels. These are just a few who represent the microcosm of extraordinarily talented people who have studied with us.

Some of our leading lights:

Maureen Beattie	David Hayman
Billy Boyd	Professor Maggie Kinloch
Alison Brie	Denis Lawson
Karen Cargill	Phyllis Logan
Robert Carlyle	Richard Madden
Tom Conti	James McAvoy
Jessica Cottis	Lorna McGhee
Alan Cumming	Sir David McVicar
Tony Curran	Lisa Milne
Kate Dickie	Colin Morgan
Patrick Doyle	Daniela Nardini
Sheena Easton	Mark O’Keeffe
Emun Elliott	Shernaz Patel
James Fleet	Bill Paterson
Laura Fraser	Alexandra Silber
David Gant	Elaine C Smith
Hannah Gordon	David Tennant
Nic Green	Ruby Wax
John Hannah	Greg Wise

Chasing at their heels

Louis Abbott - Musician
Louis Abbott’s band Admiral Fallow has produced two critically acclaimed albums and toured throughout the UK, Europe and the USA. They were recently signed by Vancouver-based label Nettwerk.

Stephen Ashfield - Musical Theatre Performer
Stephen is currently starring in *The Book of Mormon* for which he won ‘Best Performance in a Supporting Role in a Musical’ at the 2014 Olivier awards and ‘Best Supporting Actor in a Musical’ at the 2014 WhatsOnStage awards.

June Binnie - Musician
BMus graduate June is Principal Timpani with Sinfonia Finlandia.

Cora Bissett - Performer and Director
Cora is an award-winning actor and theatre director. She has been described as “*mercurial*” (*The Herald*) and “*one of Scotland’s most respected actors*” (*The Scotsman*).

Niall Black - Production
Niall worked on *Black Watch* as Technical Director at the National Theatre of Scotland and is now Head of Production at The Royal Court Theatre.

Rosana Cade - Performance Artist
CPP graduate Rosana is a performance artist. She is also co-founder of Buzzcut Festival.

Carrie Cracknell - Director
Carrie is an Associate Director of The Royal Court Theatre and was joint Artistic Director of the Gate Theatre from 2007 to 2012.

Richard Evans - Set and Costume Designer
Richard works in theatre, film and installation, designing for live performances including *Seussical*, *Avenue Q*, *Kidnapped* and *The Merchant Of Venice*. He is currently Production Buyer on feature film *Bill* for Cowboy Films, the first of the *Horrible Histories* franchise.

Ryan Fletcher - Actor
Ryan has starred in *Black Watch*, *River City*, *Taggart*, *Limmy’s Show* and is currently starring in the multi award-winning musical *Once* in London.

Glynn Forrest - Musician
Glynn is a freelance percussionist. Recent projects include working with Red Note Ensemble, the Pavel Haas Quartet and Auricle Ensemble.

Amanda Gaughan - Director
Amanda is a director who received the BOS New Directors Award from the National Theatre of Scotland in 2011; and the Esmee Fairbairn Trainee Director Bursary in 2010/11 at the Citizens Theatre.

Martin Gillespie - Piper
Martin has grown his band Skerryvore into a world-touring act, performing at festivals such as Lorient, Tonder, Milwaukee Irish, Celtica, Belladrum and T in the Park.
“*Skerryvore are the most promising young band in Scotland today.*” Mick MacNeil, Simple Minds

Fraser Gordon - Musician
Fraser is Principal Contrabassoon at the Royal Philharmonic Orchestra.

Christopher Gough - Musician
Christopher is on trial as Principal Horn at the Royal Scottish National Orchestra.

Michael Hallit - Musician
Michael is Principal Piccolo with the Macau Orchestra.

Sam Heughan - Actor
Sam has appeared in *River City*, *Midsommer Murders* and *Rebus*. He recently played Batman in *Batman the Musical*, touring UK wide before going international. In 2013, Sam played Jamie Fraser in the *Outlander* series, filmed by American network Starz.

Antonio Jiménez Marín - Musician
Antonio is currently playing the trombone with the Ensemble Moderne Akademie in Frankfurt.

Aaron Lee Lambert - Musical Theatre Performer
Following a role in *Sister Act* at the London Palladium with Sheila Hancock and Whoopi Goldberg, Aaron went on to play Donkey in *Shrek* in London’s West End. He recently appeared in *Next Thing You Know* and is soon to appear in *Urinetown*.

Jack Lowden - Actor
Jack starred in the National Theatre of Scotland’s production of the Olivier Award-winning play *Black Watch*, touring the U.K and U.S. In 2013 Jack starred as Scottish runner and missionary Eric Liddell in *Chariots of Fire*. Jack won ‘Best Actor in a Supporting Role’ for *Ghosts* at the 2014 Olivier awards.

Richard Madden - Actor
Richard is best known for playing Robb Stark in the HBO fantasy series *Game of Thrones*. Richard recently wrapped as Prince Charming on Disney’s *Cinderella*, directed by Kenneth Branagh and is also appearing in the Discovery Channel series *Klondike*.

Davur Juul Magnusson - Musician
Davur is Principal Trombone at the Royal Scottish National Orchestra.

Kate McDermott - Musician
Kate is Co-Principal Clarinet at the Gothenburg Opera.

Greg McHugh - Writer, Actor, Comedian
Greg is an actor and writer, known for *Fresh Meat*, *Gary’s War* and *Gary Tank Commander*, for which he won a BAFTA in 2009.

Martin Murphy - Musician
Martin is on trial as Associate Horn at the Royal Scottish National Orchestra.

Tom Poulson - Musician
Tom is currently playing trumpet with the Ensemble Moderne Akademie in Frankfurt.

Scott Gilmour and Claire McKenzie - Musical Theatre graduates and founders of Noisemaker
Actor and writer Scott and composer Claire founded Noisemaker - a new, innovative theatre company. Their work seeks to fuse text, music and storytelling in a unique and exciting way.

John Poulter - Musician
John is Associate Principal Percussion at the Royal Scottish National Orchestra.

Sean Shibe - Guitarist
Sean was the first guitarist admitted to the prestigious BBC New Generation Artists Scheme and the only solo guitarist to have received a Borletti-Buitoni Fellowship.

Les Sirènes - Choir
Glasgow-based Les Sirènes is a 26-strong female chamber choir consisting of current students and graduates of the conservatoire. They won BBC Choir of the Year 2013.

Robyn Stapleton - Singer
Scottish music graduate, Robyn, was awarded the 2014 BBC Scotland Young Traditional Musician of the Year at the Celtic Connections Festival.

Matthew Topliss - Dancer
Matthew has been a professional dancer with Northern Ballet since 2012.

Paul Wright - Film-maker
Paul’s DFTV graduation film *Hikikomori* won a BAFTA Scotland award and was nominated for a UK BAFTA. He has since directed several award-winning short films and won Locarno’s Golden Leopard and the BAFTA for Best Short Film. His debut feature film, *For Those in Peril* has been chosen to compete in Critics’ Week.

“*Paul is flying the flag for the British film industry.*”
The Guardian

Siu Hay Yip - Musician
Siu Hay is Violinist with the Hong Kong Sinfonietta.



“*The Woodwind department is an inspiring and busy hub in the Conservatoire. I benefitted enormously from regular classes led by visiting professionals on all manner of repertoire and technique. The playing opportunities in orchestra and ensembles are near unrivalled amongst other colleges. Glasgow is also a really great city to study in!*”
Fraser Gordon, Woodwind graduate



Mezzo-soprano Karen Cargill is a graduate who has travelled the world as a professional opera singer.

Can you tell us a brief bit about yourself?

I was born and brought up in Arbroath and studied for a BA Hons in my first study, Voice, in the days when the Royal Conservatoire of Scotland was known as the RSAMD (*In 2011, the Royal Scottish Academy of Music and Drama changed its name to the Royal Conservatoire of Scotland*).

When did you decide you wanted to be a singer?

From the moment I could talk, I sang, it was something I always loved to do. I caught the bug young when competing in my local music festival - it gave me a taste of performing in public. I was about 10 when I wrote to the UK conservatoires asking for information about courses though I had no idea what being a singer actually meant!

Why did you decide to study with us?

My undergraduate degree involved many facets of the profession from sight-reading and choral singing to languages and movement, alongside studies in voice and song. Whilst at the Alexander Gibson Opera School I studied roles without the angst of having to audition for the parts. This was a very important consideration for me as I wanted to focus entirely on my technique and preparation without having to worry about whether I would be cast.

How did your studies prepare you for your career?

My studies and my extra-curricular activities like choral singing prepared me for the fast paced environment that I now work in. The language classes helped prepare the foundation for music and the amount of travel my career involves. When I graduated I already had a varied song repertoire, experience of performing oratorio in public, and confidence in myself as a musician.

Career highlights?

I have been incredibly lucky so far, working with some inspirational colleagues. My professional debut at the BBC Proms singing the alto part in *Elijah* in 2002 was a huge moment for me. My debut at the Metropolitan Opera in New York was a definite 'pinch me' moment and continues to be!

“MY DEBUT AT THE METROPOLITAN OPERA IN NEW YORK WAS A DEFINITE ‘PINCH ME’ MOMENT AND CONTINUES TO BE!”

What has been your most memorable performance?

In 2009 I made my debut with the Berlin Philharmonic and Sir Simon Rattle singing excerpts from Wagner's *Götterdämmerung*. At the beginning of the rehearsal process it is usual to have a run through with piano but not in this case. My first rehearsal with that incredible orchestra and amazing conductor was on the stage of the Philharmonic, facing the orchestra! Thank goodness I had worked hard on my German...

Tell us about a negative audition experience and how you learned from it.

When I was moving to London I auditioned for funding from a trust. The great Dame Janet Baker was on the panel, which completely threw me. When asked to introduce the aria I got myself completely tied in knots. Thankfully my singing must have made it, as they gave me funding!

How do you deal with nerves?

Nerves are an integral part of what we do, the trick is making them work to our advantage. I try to think of them as the boost of energy needed to get on stage. Learn to harness them and they can be a useful tool.

Any advice for prospective students?

Be true to who you are both as a person and as a musician. Listen to your gut and be strong enough to follow it, even if it means that you might take a different path to what others suggest. The best advice I was ever given was to be curious and flexible.

Expose yourself to all art forms, go to every masterclass you can from trumpet to bassoon, go to plays and dance recitals. Make use of every resource, class, performance that you can. Not only will it make you a better artist by giving you a greater depth of understanding, it will also enrich your life. It's all at your fingertips.

FOCUS ON EMMUN ELLIOTT

Emun Elliott is an acting graduate who lives and works in London as a professional actor.

When did you decide you wanted to be an actor?

I think I'd always liked the idea of becoming an actor but I never really considered it as a career option until I left senior school and went to university. Some of my fondest memories of being at school involve being onstage. First I went to university to study English and French, but after a year my gut told me I was in the wrong game, so taking a pretty massive gamble, I left university and auditioned for the RSAMD.

Why did you decide to study here?

I had heard that it was the best place to study acting in Scotland!

How did your studies prepare you for your career?

The three-year programme prepared me for entering the profession in many ways. For a start I didn't really understand what acting was until I went to the Conservatoire. I had always seen it as entertaining an audience rather than a craft or an art form. I learned that acting could be whatever I wanted it to be, and the more I came to explore different methods and techniques, the more my fascination grew. It's a subject in which the possibilities are endless, the answers only breed more questions, and really, you can take it as far as you're willing to go. At its heart, acting is about making choices, connecting to your fellow actors and trying to find the truth within a person, a scenario or a story. The three-year training also taught me the importance of working together as a team. These are all things that I began to explore at the Conservatoire.

What are some of your career highlights to date?

Touring for three years with the original production of *Black Watch* is a time that I remember fondly. We were a bunch of young guys who were given the chance to travel the world on the back of this hugely successful and important piece of theatre. The response that the show received every night kept our spirits alive throughout the tour. Experiences like that happen once or twice throughout a career, it was astonishing.

“THE RESPONSE THAT THE SHOW RECEIVED EVERY NIGHT KEPT OUR SPIRITS ALIVE THROUGHOUT THE TOUR. EXPERIENCES LIKE THAT HAPPEN ONCE OR TWICE THROUGHOUT A CAREER, IT WAS ASTONISHING.”

Any advice for prospective students?

Whether you're auditioning for drama school or for a professional production - hard work and commitment are the best advice I have. Timekeeping is also hugely important. You just can't be late when there is a team of other actors and crew members who are relying on you to turn up.

Tell us about a negative audition experience and how you learned from it.

My worst auditions have been the ones for which I've been underprepared. Sometimes you're only given a day or so to prepare chunks of dialogue or perfect an accent, so again, hard work is key!

How do you deal with nerves?

I think the first thing to understand is that nerves are completely natural. The best way to control them is being as focused as possible on what you're being asked to do or what you rehearsed or studied before having to do it in front of an audience or a camera crew. Again, this boils down to hard work. After spending days, weeks or months preparing for a performance, it always helps to throw all of that hard work to the back of your mind just before going on stage/camera. You should reach the point of trusting what you've learned and prepared so that you can throw it all away, knowing that all that work will still show in your performance - whether you're aware of it or not.

Can you sum up your time with us in three words?

Inspiring, enlightening and skint!

OUR EXPERTS

Staff and visiting artists

At the Royal Conservatoire of Scotland you experience a rare quality of focus in your tuition. It's also extraordinarily rich, thanks to the blend of our staff, visiting artists and our many partnerships with professional companies.

Our staff are all leading professionals in their specialism

You can look forward to an intensive working relationship with your teachers because we have one of the highest staff-student ratios and the greatest number of full-time staff of any British conservatoire. They are all practising professionals in their own specialism and are also dedicated educationalists with a passionate commitment to pass on their skills and knowledge. In this sense, we deliver classic intensive conservatoire tuition. Here we feature just a few of our key teachers.

Professor Maggie Kinloch

Deputy Principal

Alumna Maggie has worked at a senior level in the Higher Education Conservatoire sector since 1994. She has been director of several theatre companies including TAG and the Byre Theatre, St Andrews. She has taught at London's Central School of Speech and Drama where she designed and led the MA Advanced Theatre Practice programme. Since 1994 she has visited conservatoires and theatre companies in over 20 countries and has developed an extensive understanding of artist education around the world.

Professor Allan Neave

Head of Guitar and Harp

Allan is a regular guest at many of the world's leading musical events and has worked with numerous influential musicians including Nikita Koshkin, Edward McGuire, Hans Werner Henze and Stephen Dodgson. To date, some of Allan's career highlights include recording Gordon McPherson's concerto *Born of Funk* and *Fear of Failing* with new music group, Psappha; performing Scottish Guitar Music in Peru; a tour of Australia with virtuoso flautist Alison Mitchell; a tour of the Far East with Tetra Guitar quartet, performances of Rodrigo's *Concierto de Aranjuez* with the Royal Scottish National Orchestra in their prom season; and recording the soundtrack for a film documentary about the great Scottish painter, John Bellany.

"Allan Neave is the best teacher of guitar in the United Kingdom. His musical taste, honest criticism and understanding of macro-structure in major works is impeccable. He prepared me well for my forays into international competitions and I would recommend anyone thinking of coming to the Conservatoire to study with him."

Sean Shibe, award-winning graduate of Guitar and Harp department

Christopher Hampson

Artistic Director of Scottish Ballet

Christopher joined Scottish Ballet as Artistic Director in August 2012. He trained at the Royal Ballet Schools. His choreographic work began there and continued at English National Ballet, where he danced until 1999 and where he subsequently created numerous award-winning works, including *Double Concerto*, *Perpetuum Mobile*, *Country Garden*, *Concerto Grosso*, *Trapèze* and *The Nutcracker*. His work has toured Australia, China, the USA and throughout Europe.

Martin Mallorie

Lecturer in Design and Props on

BA Production Arts and Design

Martin has worked extensively in design, music, prop making, prosthetics, pyrotechnics and animatronics. Graduating as a sculptor from Liverpool College of Art and Design, Martin began his professional career as a freelance designer and prop maker, finding a demand for prosthetics skills in his earliest jobs. Martin worked on stage, film and TV productions throughout Europe, and at Tussaud's workshops in London before joining the Royal Exchange Theatre in Manchester as Prop Maker and Prosthetics Specialist.

Jess Thorpe

Visiting Lecturer in the Arts in Social Justice

Jess designs creative projects with Scottish prisons and communities affected by crime. In 2011 she participated on the Michigan University Prison Creative Arts programme during which she worked in prisons in and around Detroit. She is also a founder and current steering group member for the Scottish Prison Arts Network (SPAN). She is also Co-Artistic Director of the critically acclaimed performance company Glas(s) Performance and co-founder and facilitator of Junction 25, the award-winning radical collective of young people. Her groundbreaking work recently won a Churchill Fellowship.

Professor Tommy Smith

Artistic Director of Jazz

Tommy is one of the finest saxophonists of his generation. He founded The Scottish National Jazz Orchestra and is an international recording artist, composer and arranger, and jazz educator. He recorded his first album *Giant Strides* when he was 16. He went on to study at Berklee College of Music. Since then, he has made 26 solo albums as a leader for Blue Note, Linn and his own label Spartacus Records. Tommy has collaborated and created jazz with Gary Burton, Chick Corea, Jack DeJohnette, Kenny Barron, Arild Andersen, John Scofield and Trilok Gurtu.

Masterclasses and workshops with internationally renowned artists

Several times a year, some of the world’s most prestigious artists, directors, designers, film-makers and other practitioners from across the performance spectrum come to Glasgow to work with our students. Our undergraduates are privileged to receive tuition and inspiration from these individuals who are at the very top of their profession.

Ian Bousfield

Trombone

Ian became Principal Trombone of the Vienna Philharmonic/ Vienna State Opera in 2000 - the first and only British member in its history. This appointment was followed shortly afterwards by his membership of the Vienna Hofkapelle Orchestra. As a soloist Ian has performed with with the Vienna Philharmonic, London Symphony, London Philharmonic, BBC Philharmonic, Halle Orchestra, Sapporo Symphony, Austin Symphony and others.

The Brodsky Quartet

Chamber Music

The Brodsky Quartet is at the forefront of the chamber music scene. Their love and mastery of the traditional string quartet repertoire is evident from their highly acclaimed performances and recordings. They are also known for their pioneering work with a diverse range of performing artists, including Elvis Costello, Anne Sofie von Otter and Björk.

Jane Eaglen

Singing

Soprano Jane has thrilled audiences worldwide earning her one of the most formidable reputations in opera today. She enjoys unique success with opera’s most demanding heroines including her signature roles of Isolde in Wagner’s *Tristan und Isolde*, the title characters in Puccini’s *Turandot* and Bellini’s *Norma*, and most notably, Brunnhilde in the operas of Wagner’s *Der Ring des Nibelungen*.

Nadine George

Voice

Nadine has evolved her spoken voice technique over a period of 30 years through close partnerships in Britain and internationally. The technique uses sung sound linked directly to the body, and into work with text. Nadine holds workshops in London, Denmark, Sweden and Paris for actors, voice teachers, coaches and directors.

Ilya Gringolts

Violin

Ilya was the 1998 winner of the Premio Paganini International Violin Competition and was selected by the BBC for the New Generation Artists Scheme. He is in great demand as a soloist-recent performances include playing with the Mahler Chamber Orchestra under Abbado and a tour of Germany and Spain with NDR Hannover under Petrenko.

Paddy Higson

Film producer

Paddy worked on the early films of Bill Forsyth and is now a Producer on films like *Silent Scream*. She also established Black Cat studios and produced top TV drama in Scotland for decades.

Christopher Lamb

Timpani and Percussion

Hailed as a dynamic and versatile performer, Christopher joined the New York Philharmonic as Principal Percussionist in 1985. He has also played with such notable orchestras as the London Philharmonic Orchestra, Tokyo Metropolitan Symphony Orchestra, Concertgebouw Orchestra and the Gewandhaus Orchestra.

La Famille Lecoq

Physical Theatre

The International Theatre School of Jacques Lecoq was founded in Paris in 1956. The Lecoq training, now spearheaded by Pascale and Francois Lecoq, explores the control of gesture and movement through melodrama, and the portrayal of human comedy and tragedy, often using masks.

Peter Manning

Strings/New Work

Peter is recognised as one of the world’s foremost orchestral and string trainers. Concertmaster of the Royal Opera House Covent Garden and Artistic Director and Conductor of the Manning Camerata, he is a leading arts curator. He founded and led the Britten Quartet for ten years and has been leader of both the London Philharmonic and Royal Philharmonic Orchestras. As a conductor he has been Artistic Director and Conductor of Musica Vitae Sweden for the last three seasons. He has appeared and toured with major symphony orchestras around the world and has an extensive discography.

Lorna McGhee

Flute

Lorna began her musical education at our very own Junior Conservatoire. She was formerly Co-Principal Flute of the BBC Symphony Orchestra, a position she held until emigrating to Canada in 1998. She has performed as guest principal with many leading orchestras including the London Symphony Orchestra, London Philharmonic Orchestra, Academy of St Martin in the Fields, Chamber Orchestra of Europe, Pittsburgh Symphony, Chicago Symphony and Minnesota Orchestra. As a soloist, she has given concerto performances with the London Symphony, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, as well as orchestras in the United States and Canada.

Malcolm Martineau

Accompaniment

Malcolm is recognised as one the leading accompanists of his generation and has worked with many of the world’s greatest singers including Sir Thomas Allen, Dame Janet Baker, Barbara Bonney, Ian Bostridge, Dame Felicity Lott and Ann Murray. He has presented his own series at St John’s Smith Square, Wigmore Hall and the Edinburgh Festival. He is in demand as a performer all over the world.

Steven Osborne

Piano

Steven is a renowned pianist who has played in many of the world’s prestigious venues including Amsterdam Concertgebouw, the Wigmore Hall and Carnegie Hall. He performs concertos with major orchestras including the Philharmonia and London Philharmonic Orchestras and makes regular appearances at the Proms as well as recording extensively.

Donald Runnicles

Conducting

Maestro Runnicles was born and educated in Scotland and studied at Cambridge. He began his career in Mannheim in Germany, made his North American debut in 1988 conducting Berg’s *Lulu* at the Metropolitan Opera, and in 1989 became General Music Director of the City of Freiburg. After two Ring cycles at San Francisco Opera in 1990, he was invited to become Music Director. He divides his time between his two new posts as the General Music Director of the Deutsche Opera Berlin and the BBC Scottish Symphony, returning for four weeks to the Atlanta Symphony.

Eric Sammut

Marimba

Eric was born in Toulouse, France, where he studied piano and percussion and became known for his musical abilities at an early age. After his studies at the Conservatoire Supérieur De Musique De Lyon he became the First Percussionist at l’Opera de Lyon. He now serves as Principal Percussionist of the Orchestre de Paris and teaches marimba at the Conservatoire de Paris.

Pavel Steidl

Guitar

Pavel was born in the Czech Republic. Since winning first prize at the Radio France International Competition in Paris, he has become one of the most widely celebrated soloists of his generation. Pavel is well known for his highly expressive performances of rare 19th century guitar music on authentic instruments.

Garry Walker

Conducting

Garry is the conductor of the Edinburgh Youth Orchestra, principal guest conductor of the Royal Scottish National Orchestra, permanent guest conductor of the Royal Philharmonic Orchestra and principal conductor of Paragon Ensemble.



F O C U S O N A N D R E W P A N T O N

ANDREW PANTON IS ARTISTIC DIRECTOR OF MUSICAL THEATRE AT THE ROYAL CONSERVATOIRE OF SCOTLAND.

What does your role involve?

As Artistic Director of Musical Theatre, I run the Musical Theatre department and look after the BA and MA Musical Theatre programmes along with an amazing team. We're passionate about theatre both inside and outside of the Conservatoire. We're particularly passionate about the future of musical theatre as a genre and the people involved in making that happen. We develop as much new work as we can, which helps to keep our students connected to the people making it.

How did your interests and prior career lead you to this job?

I worked as a performer in theatre, TV and film and then subsequently as a director in theatre. I also worked in the music industry for a few years. My job here feels like a combination of all of these experiences. I'm lucky that I split my time working in the Conservatoire and also out in the industry. I learn from my students and they constantly make me challenge and question my practice and the way in which we create work. In turn, my external work helps me to stay current and I can bring this back to my work at the Conservatoire.

Describe a working day?

One of the things that I love about my job is that every day is completely different. We start each week with a team meeting. There are six of us in the musical theatre faculty, all with different specialisms. Our morning meeting allows us to start the week together and discuss projects, classes and most importantly student progression – how they're doing, any problems, etc. The fun bit of my job is working with the students. My job also involves a lot of travel – seeing how other parts of the world view musical theatre and meeting artists from other countries help to keep my perspective wide and my mind open to new and interesting ways of working and thinking about theatre.

What are you looking for in a potential student?

Passion, ambition, drive, single-mindedness, openness, resilience, humility, a sense of humour and a truck load of talent. Without these attributes it will be very difficult to make a career in this business.

“PASSION, AMBITION, DRIVE, SINGLE-MINDEDNESS, OPENNESS, RESILIENCE, HUMILITY, A SENSE OF HUMOUR AND A TRUCK LOAD OF TALENT.”

What are your highlights at the Conservatoire?

I directed a production of *Once On This Island* with a musical director and choreographer who became close colleagues and friends. We were working with a group of young people who had never really studied musical theatre before and it was amazing to see their growth and courage. The other moment was directing our BA students in a production of *Carousel* – it was so far out of my comfort zone that I was learning alongside them... it was great to feel like a student again!

What is your career highlight?

I was very lucky to work on the National Theatre of Scotland's production of *Black Watch* as Assistant Director – I learned a lot. My other highlight would have to be as Creative Director for Susan Boyle's World Tour. Seeing Susan perform her first ever live show to thousands of people and her realising that she could do it was a very humbling experience.

What gives you the most satisfaction in your job?

It's the moment when 'the penny drops' in a class and you see a student have a revelation. Also, seeing a graduate in their first professional show is exciting.

The students you've taught - where are they now?

They're working in theatre, music, TV and film all around the world. I'm very proud of them. There are too many to mention individually but I never get bored hearing the stories of what they're up to.

Why should prospective musical theatre students apply to study here?

You should apply to study here if you want to be in our very particular environment, surrounded by people a bit like you but also very different from you, who are passionate and want to create, collaborate, agree, disagree, discover, fail, succeed and are inspired by the world around them. And if you want to work with a faculty who are all creative artists, still working and creating in their own right who take the cultivation of the next generation of creative artists really seriously. It's really hard work though... but then that's what you'd expect, right?

STUDYING AT THE CONSERVATOIRE

Our facilities

World-class talent and tuition demand nothing less than first-class facilities, a prerequisite of the Conservatoire experience. We believe excellent facilities support excellent performances; that's why we value them. Two specially designed buildings form our home in central Glasgow, and it takes only 10 minutes to walk from one to the other.

Renfrew Street

All six performance spaces are located here as well as most of the facilities for our programmes. **The New Athenaeum Theatre** is our principal venue for plays, musicals, and opera. Seating an audience of 343, the stage is the same size as the London Palladium. There's an orchestra pit for up to 50 players and the latest automated flying equipment from Stage Technologies.

Stevenson Hall is our prestigious concert hall. Acoustically perfect, it seats 355, contains a magnificent organ and is used frequently by the BBC for recordings and broadcasts.

Alexander Gibson Opera School is our purpose-built opera school, housing a stunning flexible performance space called the Alexander Gibson Opera Studio as well as rehearsal and coaching rooms.

The Chandler Studio is a flexible black box space, seating around 100. **The Ledger Recital Room** is used for smaller scale concerts and performances. It seats 108 and features a minstrels' gallery. **The Jack Bruce Space** is an informal performance space in our central public area.

The Wallace Studios at Speirs Locks

Designed by award-winning Malcolm Fraser Architects, our dance, production, design and ensemble studios at Speirs Locks provide further state-of-the-art teaching and learning space that is both specialist and interdisciplinary to the benefit of all of our students. There are four large high-specification dance and musical theatre rehearsal studios, as well as extensive studios for design, set and wardrobe construction - including a full size stage paint frame. We have recently completed a £6.2 million extension to the studios so that we can provide eight large ensemble rehearsal rooms. Two of these are large enough to rehearse staged performances before they transfer to the venues, and are adaptive as black box space for multimedia use. More student social space has also been provided.

The Whittaker Library

This is one of the world's most comprehensive collections of performance materials for dance, drama, music, production and screen. In addition to unique print materials you can also enjoy access to thousands of electronic resources, and extensive audio and film collections. You'll receive subject specific training on how to make the most of all these resources by our professional and friendly library staff.

Technology

Technology is vital for 21st century learning. Our facilities and services include:

- | over 70 open access student PCs
- | 50GB personal storage space
- | expert IT helpdesk and training teams
- | subject specific software and assistive technologies
- | wi-fi access throughout our campus

Learning technologies, including our Moodle virtual learning environment, Media suite, online, distance and blended learning enhance students' learning experience. You'll be guided through all of our IT systems and technology by a dedicated IT and Technology team so you can gain the essential transferable skills you need to progress. Our Digital Training Unit has 21-inch iMac Intel i7 computers, which run Final Cut Pro and are attached to the BA Digital Film and Television Editshare server. We have four recording studios: Studios A, B, and C, and the Jazz studio, all equipped with ProTools DAW systems. Recording studio A is an up to the minute 70m2 professional studio with a built-in drum booth, separate vocal booth and full size Steinway grand piano. After completing a short introductory lesson you are welcome to use studios B and C. We have an extensive array of microphones and a Hearback headphone mixer system. All rooms are linked by video relays. The control room has a ProTools D-Command mixing desk and a ProTools HD system. We also offer a single shot video service so that students can create video clips with professional quality sound.

Any performance in any of our venues can be recorded. We also have three specialised electroacoustic studios where students can perform and compose together, often collaborating with artists across the disciplines; works made here have been heard in concert halls, theatres, galleries and public spaces around the world.

We have our own Conservatoire record label, distributed by Nimbus Alliance. This promotes works by our many talented students and staff.

In 2008 we introduced specialist training in stage automation using an innovative system from industry giants Stage Technologies, and we became the world's first industry-endorsed training provider. This equipment is used in major productions around the world.

We provide some of the best facilities for shooting film and television. Our screen students became the first in the UK to shoot in RED HD Cinema and, in 2011, we supplemented this with the even more advanced RED Epic MX Digital Cinema camera.

Study abroad

Choosing to experience the new and unexpected is a vital part of growing and developing as an artist. That's why we encourage all students to spend time studying abroad, just as we welcome foreign students to come and experience learning here.

For more information go to rcs.ac.uk/studyhere

Study in Europe with the Erasmus+ programme

We are a recognised institution within the European Commission's Erasmus+ programme, linking us presently to 35 other conservatoires and institutions throughout Europe. The exchange scheme enables our students to study in Europe as part of their programme, and students from partner institutions to study with us.

For more information go to rcs.ac.uk/studyhere

Go further afield on an international exchange

The Conservatoire is also linked to several other institutions beyond Europe. Our students can study in North America or Asia as part of their programme, and students from international partner institutions can come and study with us.

For more information go to rcs.ac.uk/studyhere

"My time studying abroad in Andalusia was enhanced by the rich Spanish/Moorish culture, fantastic social networks and the unique opportunities to perform in new and exciting places. My perspective on music performance has been enriched by the chances I had to develop in an environment where musical expression is widely celebrated. It was an experience which changed my life and will change yours too."

Drishti Bundhoo, BMus student

International students

Come to the Royal Conservatoire of Scotland from abroad and you'll feel supported and challenged to realise your aspirations and fulfil your potential. All of our students, wherever they come from, tell us that they feel it is a friendly, intimate place. Currently around 20% of our full-time students come from outside the UK, representing 58 countries and contributing to the rich multicultural diversity here.

We offer specific support including advice on immigration, should you need a visa to study in the UK. We also understand that it may feel quite daunting when you first arrive from abroad. So during your first week at the Conservatoire you can take part in several organised activities that will help you feel at home. You'll meet other new international students and many more from the UK who will be new to Glasgow, too.

For more information you can explore our website and or email international@rcs.ac.uk

Meet us in your country

Staff from the Royal Conservatoire of Scotland regularly travel throughout Scotland, the UK and internationally. We would be delighted to meet you to discuss our programmes and talk you through the application process.

For up-to-date information on where we will be and when, please check out rcs.ac.uk/studyhere or contact us directly by emailing recruitment@rcs.ac.uk

"I studied at the Cleveland Institute of Music in Ohio for a year. I gained so much professional experience and made so many close friends that it was difficult when the time came to leave! Living and studying in a new environment really pushed me to become a better musician and person. As a student you are always busy and sometimes organising an exchange feels like the last thing you want to add to your current commitments. However, I cannot speak highly enough of the personal and professional benefits studying abroad gives you. Just go for it!"

Craig McMurray, BMus student



FOCUS ON HECTOR BROWN

HECTOR BROWN IS A FINAL YEAR CONTEMPORARY PERFORMANCE PRACTICE (CPP) STUDENT AT THE CONSERVATOIRE.

Why did you choose CPP?

When I was 17, I was looking into going to drama school and there were so many options, I wasn't sure what exactly I wanted to study. I had been a member of my local youth theatre for years and one of the leaders was a graduate of the CPP programme. I knew I wanted to train in theatre but I wasn't sure what as; what I *did* feel sure about was an interest in contemporary theatre and the idea of performing in a wider context than a prescribed text or play.

The audition process was also one of the reasons for choosing to study at the Royal Conservatoire of Scotland. It was relaxed, informal, really inviting and they wanted to know more about me.

Glasgow has such a rich cultural environment and it's also really compact so there are loads of opportunities you can take advantage of. The Conservatoire feels like the epicentre since it teaches dance, drama, music, production and screen. It creates a holistic learning environment.

How easy was it to make friends?

It was instant! I lived in halls in my first year and I made friends within two hours of arriving. Since the Conservatoire teaches all aspects of the arts spectrum, this is reflected in my friendships: some are jazz musicians; others are technicians, actors and singers. The other great thing about the Conservatoire is that it uses social media before you arrive to put you in touch with your fellow new students. So when I arrived in Glasgow, I already knew people. It made me feel relaxed and at ease.

Describe a typical day as a CPP student

It's intensive! First and second year, you work nine to five, five days a week. In first year, we'd have classes in things such as voice, yoga and movement, the theory of performance, group discussions and much more. In the afternoon, we'd often have performance classes. In second year the focus shifts to socially-engaged performance projects in the community, schools and other places. I worked on a project called *Albert Drive*. I also performed in a show for 3-5 year olds, touring around schools. We looked at using arts in community contexts and how to be socially engaged. In third year you're given greater autonomy and you also do a dissertation. In fourth year, this autonomy increases even more. I am now preparing to go on secondment at the National Theatre of Scotland to work as a production assistant. One of my classmates is going to New York. There are so many opportunities out there for the Conservatoire's students; you just need to grab them!

“LOOKING AFTER A WELL-KNOWN FESTIVAL AND PRODUCING YOUR PEERS’ SHOWS FELT LIKE A LOT OF RESPONSIBILITY... IT WAS SCARY, EXCITING AND INSPIRING BUT YOU RISE TO THE CHALLENGE.”

What has been the best part of your degree?

Above all, it was the support I received throughout my learning, and how my tutors facilitated the direction I wanted to take. Whilst I love performing and making performance, my time at the Conservatoire has helped me find what I want to do: be a producer. I realised this about halfway through my third year, when I saw I was actually getting more satisfaction from helping others to realise their ideas than performing myself. I spoke about this to my tutors and their reaction was so supportive.

I ended up working on the Conservatoire's Into the New in a producing capacity, and this led to CPP staff writing a producing module so this is now a part of curriculum. The fact that this happened is testimony to how much the CPP staff listen to their students and respond to their needs. Exploring all this also helped diversify my portfolio as a multi-skilled artist.

So you were given the opportunity to work as a producer on *Into the New*. Can you describe a typical day?

There were nine shows in all and my role was communicating between all the different parties. I was talking to people all the time, offering support and guidance if they asked for it. I was also liaising with CPP, Marketing, Box Office and the Production departments of both the Conservatoire and the Arches, managing all of the different elements that need to come together to make a festival succeed. I'd call it professional plate spinning! Looking after a well-known festival and producing your peers' shows felt like a lot of responsibility... it was scary, exciting and inspiring but you rise to the challenge.

Three words to describe the Conservatoire?

Exhausting, fulfilling and vibrant!

STUDENT LIFE

Accommodation

In all, there are 80,000 students in Glasgow, so there's a lot of accommodation available. With so many choices, including our own student residence, you'll find it easy to find the right place for your budget and preferences.

You can apply to stay at our student residence, Liberty House, which provides comfortable and convenient accommodation. Less than a 10-minute walk away, it's located in the heart of the lively and smart Merchant City, which is full of cafés and restaurants. It also welcomes students from other local universities so it's a great way to get to make friends quickly. As it's in the very heart of Glasgow there are excellent local shops and amenities right on your doorstep including rail stations connecting to the rest of the UK, only a few minutes away.

Facilities at Liberty House

- | All accommodation has en-suite showers, toilets and washbasins
- | Data points for high speed internet access
- | Television points
- | Single and double study bedrooms share a fully fitted kitchen area
- | Studio apartments are self-contained with their own kitchen
- | 24-hour security
- | Manned reception 24/7
- | Laundry facilities

From £5,600 for one academic year

Prices at Liberty House start from around £5,600 for a single en-suite in a self-catered residence to around £8,000 for a studio flat. For up-to-date prices please go to: libertyliving.co.uk

Your rent includes:

- | All utility bills
- | Personal contents insurance
- | Internet access

Private accommodation

There's a very wide range of flats and rooms for students in Glasgow provided by the private sector. The Private Accommodation Database (PAD) at glasgowpad.org is a good place to start.

Student support

From the moment you arrive to the day you leave, you can receive practical, emotional, and learning support from us; we nurture the whole person at the Conservatoire. Any time you need, you can use our formal services and every day you'll feel a tangible sense of support in our friendly community. It's a very special and inclusive place, and one where, we are sure, you will flourish and rise to the many challenges and intensive demands of your programme.

For more information go to rcs.ac.uk/studentsupport

Counselling

If you experience stress and anxiety during your time with us, you'll find our professional counselling service is helpful. A counsellor doesn't give you advice or tell you what you should do; counselling is a process for exploring distressing issues so you can reach your own decisions on the way forward, or find a way to come to terms with what is happening in your life. This might be:

- | Homesickness, loneliness, isolation
- | Sexual and cultural identity
- | Relationships
- | Self-confidence
- | Life changes
- | Bereavement and issues connected with loss
- | Depression, self-harm and suicidal feelings
- | Exam/study stress
- | Alcohol and drug use

For more information go to rcs.ac.uk/studentsupport or please feel free to contact our Counsellor and Disability Adviser Jane Balmforth j.balmforth@rcs.ac.uk



Disabled students

We welcome applications from all people with additional support needs. Currently, many of our students have seen or unseen disabilities. Our staff are proficient in teaching people with a range of learning styles and are committed to promoting the development of independent learning skills. You'll find the Conservatoire is a very supportive and encouraging place to learn.

For more information go to rcs.ac.uk/studentsupport or please feel free to contact our Counsellor and Disability Adviser Jane Balmforth j.balmforth@rcs.ac.uk

Effective Learning Service

Accelerate your growth and development at any point in your learning journey by strengthening your study skills with our Effective Learning Service. It's flexible, free and confidential, and ranges from one-to-one appointments and workshops to online support. Our inclusive approach is designed to meet your specific needs. Topics include:

- | Improving the quality of your written assignments
- | Referencing
- | Critical thinking
- | Managing your time
- | Reading strategies and note-making
- | Revision and exam techniques

For more information, please send an email to els@rcs.ac.uk



Health, wellbeing and sustainability

As a Conservatoire student you can also take advantage of the classes and facilities at the University of Strathclyde and Glasgow Caledonian University, joining at student rates.

The Conservatoire also has several forums which are designed to bring together key expertise, creative ideas and individuals with a keen interest in driving a particular area forward. Students at the Conservatoire are welcome to join these forums which include:

Sustainability forum

Sustainability is defined as the potential for the long-term maintenance of well-being, which has ecological, economic, political and cultural dimensions; this is at the heart of the Conservatoire's vision and values.

Wellbeing forum

Our greatest assets are our staff and students. We want to build an environment where you feel valued; have a purpose; feel a sense of belonging and support; are in control - all of these things represent well-being. We believe this approach will develop a positive, healthy and engaged place to work and learn.

Students' Union

Once you become a student at the Conservatoire, you are automatically a member of the Students' Union. We're here for you, and represent you. Our goal is to continually improve the student experience, so when you speak, we listen.

Naturally, at the Student Union we're also about having a good time! We organise a range of events throughout the academic year starting with Freshers' Week and ending with the Summer Ball.

rcs.ac.uk/studentunion

VISIT RCS.AC.UK FOR MORE INFORMATION



Short Courses

We offer a programme of over 200 short courses for children, young people and adults in dance, drama, music, production and screen.

These short courses range from intensive weekend classes, weekly evening courses to spring and summer schools.

Many of our short courses are for those who want to study the performing arts at degree level in the future and include audition preparation courses, credit-rated qualifications and professional development opportunities.

In 2015/16 we are running over 15 credit-rated short courses as well as an online, distance and blended learning programme so students from all over the world can learn with us.

To see a full programme of what is on offer this year, please see rcs.ac.uk/shortcourses



Junior Conservatoire

The Junior Conservatoire offers training for the most talented young people in dance, drama, music, production and screen. Every week hundreds of young people travel from across the country to attend the Junior Conservatoire and learn from our expert tutors.

Our students are all passionate about the performing arts. By studying with us from a young age, our students are preparing themselves for future study at higher education level.

The curriculum of the Junior Conservatoire mirrors that of the degree courses and in each of the art forms there is an emphasis on masterclasses, professional partnerships, flexibility and self-reflection.

To find out more about the Junior Conservatoire and how you can get involved please see rcs.ac.uk/jr

AN INCLUSIVE COMMUNITY

WE CELEBRATE OUR DIFFERENCES BECAUSE DIVERSITY IS AN IMPORTANT CONTRIBUTION TO CREATIVITY, AND WE PROMOTE EQUALITY IN ALL OUR ACTIVITIES. WE HAVE A HEARTFELT COMMITMENT TO PROVIDING AN ENVIRONMENT FOR PERFORMING, LEARNING, TEACHING, WORKING AND RESEARCH THAT IS FREE FROM UNLAWFUL DISCRIMINATION AGAINST STUDENTS, APPLICANTS AND STAFF ON THE GROUNDS OF AGE, DISABILITY, ETHNICITY, GENDER (ACTUAL OR PERCEIVED), MARITAL OR CIVIL PARTNERED STATUS, PREGNANCY OR MATERNITY, ACTUAL OR PERCEIVED RELIGIOUS OR SIMILAR BELIEF, OR ACTUAL OR PERCEIVED SEXUAL ORIENTATION.

Champions of equality and diversity

The Royal Conservatoire of Scotland was named as the top UK Conservatoire in Stonewall's 2013 *Gay by Degree*, an online university guide for lesbian, gay and bisexual prospective students. When compared with all Scottish Higher Education Institutions, we are joint second.

"Most gay friendly Conservatoire in the UK."
Stonewall

It Gets Better

This very supportive online support resource helps our young people who are beginning to recognise that their identity is LGBT. We want any young person who is contemplating studying here to know that, if they are finding it hard to come out and find support, it really does get better. The Conservatoire is a community full of love and support and acceptance.

The first ever performance degree for deaf students in the UK

From September 2015 we will offer the UK's first and only full time degree for deaf performers. By working with Glasgow-based Solar Bear Theatre Company we have been developing a new culture of knowledge and practice at the Conservatoire. We're proud to be developing the talent pool of actors in the UK by ensuring that there are excellent trained deaf actors.

SOLAR BEAR

HOW TO APPLY

Wherever you are in the world, if you believe you have the talent, dedication and ambition, we encourage you to apply to the Royal Conservatoire of Scotland.

For undergraduate and postgraduate programmes you must apply through the UCAS Conservatoires online admissions service. You will find their website at **cukas.ac.uk**; our institution code is **R58**. Applications for research are made directly to us; full details and application forms are available at **rcs.ac.uk/research**

Before you apply, we strongly recommend visiting us to meet our staff and students, and see our facilities and environment at the relevant open day. Registration is essential for attendance. It opens one month in advance of each event at **rcs.ac.uk/opendays**

Application closing dates for 2015/16 entry

- | All applications for all music undergraduate and postgraduate programmes: 1 October 2014
- | UK/EU undergraduate applications for drama, dance, screen, and production: 15 January 2015
- | Overseas (non EU) undergraduate applications for drama, dance, screen, and production: 31 March 2015
- | All applications for drama postgraduate programmes: 30 April 2015
- | All research programmes: 25 January 2015

Auditions

All applications made on time are guaranteed an audition/ interview. We hold auditions at the Conservatoire in Glasgow and at a number of locations around the world. If you're applying from outside the UK, we can accept auditions by recording for performance programmes, and for non-performance programmes you can submit your portfolio by post and be interviewed remotely.

Entrance requirements

Entrance to the Conservatoire is based on talent, potential and ability, so we will consider relevant experience that may compensate for any lack of traditional education.

To check the suitability of your qualifications or experience please email us at **danceadmissions@rcs.ac.uk** **dramaadmissions@rcs.ac.uk** or **musicadmissions@rcs.ac.uk**

Individual programmes may have specific entrance requirements, and you can find these in each programme's Guide for Applicants at **rcs.ac.uk/apply**. We accept a wide range of qualifications, including international qualifications. If yours isn't listed here, please contact us for more information at **international@rcs.ac.uk**

Disabilities and medical conditions

We encourage applicants to disclose disabilities and medical conditions so we can provide suitable adjustments. If you declare a disability or medical condition when you apply, our Counsellor and Disability Adviser, Jane Balmforth, will get in touch to discuss arrangements to support you at your audition or interview. For more information please go to **rcs.ac.uk/studyhere**

Minimum undergraduate entry requirements for all programmes

Decisions on offers to programmes will be based on the outcome of an audition, as well as meeting minimum academic entry requirements

Award type	Score required
Scottish Highers	3 passes
ALevels	2 passes
International Baccalaureate	24 with 3 subjects at higher level
	<i>We offer a flexible approach to students taking Highers over more than one academic year and/or who achieve their qualifications in more than one sitting.</i>

Entrance requirements for BEd Music

Award type	Score required
Scottish Highers	A in Higher Music plus three others at BBC, one of which must be Higher English; and Maths at either National 5, Standard Grade 2, or Intermediate 2 at grade C or above
ALevels	B in Music plus two additional A-levels at C. English Language and Literature at GCSE level grade C, and Maths at GCSE level Grade B
	<i>Necessary to hold Maths at either National 5, Standard Grade 2 or Intermediate 2 at Grade C or above.</i>

Entrance requirements for BA (Hons) Contemporary Performance Practice

Award type	Score required
Scottish Highers	3 passes, one of which must be a pass in English or Drama
ALevels	2 passes, one of which must be a pass in English or Drama

Minimum requirements for BA Modern Ballet

Award type	Score required
Standard Grades National 5s	Passes in 5 National 5s or equivalent such as Standard Grades (Grade 1-3)
Intermediate 1 or 2	5 passes
GCSEs (Grades A* - C)	5 GCSE (Grades A* - C) or equivalent
	<i>*Knowledge of ballet vocabulary to a minimum of RAD Intermediate level (or equivalent). Appropriate physical qualities for a career in professional classical dance.</i>

Minimum Postgraduate entry requirements

Award type	Score required
Undergraduate degree	2:2

English language requirements If your first language is not English we require evidence of your language ability. Our required scores in minimum International English Language Testing System (IELTS) are listed below. Other equivalent English language qualifications will be considered - please contact registry@rcs.ac.uk to check the required score.	For music applicants who narrowly miss our English language entry requirements we offer a pre-sessional English language course in partnership with the University of Glasgow. Please note there is an additional fee for this course. For further information please email musicadmissions@rcs.ac.uk		
Programme of study	Minimum IELTS score		
All music programmes	Level 6.0 (with a minimum score of 5.5 across all components)		
BA Production Technology and Management BA Production Arts and Design BA Digital Film and Television BA Modern Ballet	Level 6.5 (with a minimum score of 5.5 across all components)		
BA Acting BA (Hons) Contemporary Performance Practice BA Musical Theatre Programmes MA Classical and Contemporary Text MA Musical Theatre	Level 7.5 (with a minimum score of 7.5 in speaking) (and a minimum score of 5.5 across all components)		
Tuition fees These 2014/15 fees are guidelines only as fees are subject to an annual increase, which is broadly in line with inflation. Please check rcs.ac.uk/studyhere/fees for the most up to date information.			
	Scottish/EU £	Rest of UK £	International £
All undergraduate programmes	1,820	9,000	14,547
MMus (Performance/Composition/Conducting) Year 1	7,590	7,590	14,547
MMus (Performance/Composition/Conducting) Year 2	6,590	6,590	14,547
MA (Performance/Composition/Conducting)	10,299	10,299	17,484
MMus (Opera) Years 1 and 2	8,313	8,313	17,484
MMus (Vocal Studies) Year 1	8,313	8,313	17,484
Mus (Vocal Studies) Year 2	8,313	8,313	17,484
MA (Opera and Vocal Studies)	11,382	11,382	17,484
MA Musical Theatre	11,382	11,382	17,484
MA Classical and Contemporary Text	11,382	11,382	17,484
Research (Performance/Composition) Full-time	6,615	6,615	14,547
Research (Performance/Composition) Part-time	3,309	3,309	N/A
Continuing Education per unit	1,296	1,296	2,010

Funding

Scottish and EU-based students

The Student Awards Agency for Scotland (SAAS) will pay tuition fees for all eligible full-time Scottish-based and other non-UK undergraduate EU students, who are studying in Scotland at degree level for the first time. Students should apply to SAAS for payment of tuition fees even if they are not applying for any other means of support. Eligible students can also apply for student loans through SAAS. For further advice and to check eligibility contact SAAS directly on 0300 555 0505 or visit **saas.gov.uk**

Students from England, Wales and Northern Ireland

These students are eligible for the same funding/loan package that they would benefit from if they attended an institution in their home country.

Please visit **gov.uk/studentfinance** (England), **studentfinancewales.co.uk** (Wales), **studentfinanceni.co.uk** (Northern Ireland).

External funding

For more information about alternative funding sources, including external scholarships and bursaries, please visit **rcs.ac.uk/studyhere**. Our International and Student Experience team are available to advise and assist applicants and current students about funding your studies at the Conservatoire.

Please email **studentfinance@rcs.ac.uk** or telephone +44 (0)141 270 8281/+44 (0)141 270 8223 for further information.

Scholarships

About one third of our incoming undergraduate and postgraduate students are funded from our annual scholarships fund of around £1.4 million. Scholarships are awarded primarily on talent but there is a specific means-tested ‘Rest of the UK students’ fund for incoming students as well. Any student from any country who accepts a place will be considered for a scholarship based on their talent, potential and financial need; an application form is automatically sent out with every offer. If you are successful, you will receive a separate scholarship notification. A scholarship award can cover either part or the full cost of tuition fees, and may include an element for maintenance.

If your scholarship was donated by a trust or private individual, you may have to meet additional conditions. We expect that all recipients will write to the relevant donor at least once a year with an update on their progress. Students must also list the award in their biography and, on occasion, attend events where their donors may be present. Every scholarship student is expected to play a full and active role in the life of the institution, to act as a good role model for other students, and to be a good ambassador for the Conservatoire.

The RCS Scholarship Fund is supported by the generosity of many charitable trusts, companies, businesses, individual members of the public and from bequests, therefore we ask students not to approach these bodies independently:

- | ABRSM
- | Barcapel
- | Cameron Macintosh Foundation
- | John Mather Trust
- | RCS Trust
- | The Leverhulme Trust
- | The Wolfson Foundation
- | EMI Music Sound Foundation
- | Inches Carr Trust
- | Thomas and Margaret Roddan Trust
- | Yamaha

“It is vital for dance students at the Royal Conservatoire of Scotland to have close connections with the professional world. Scottish Ballet are committed to making this happen by opening our doors to students and staff alike.”

Christopher Hampson
Artistic Director, Scottish Ballet

DANCE

SPECIALISM

Royal Conservatoire of Scotland

PERSPECTIVES



BA Modern Ballet in partnership with SCOTTISH BALLET

Three years, full-time
[rcs.ac.uk/ballet](https://www.rcs.ac.uk/ballet)

This programme is designed to help you build a robust classical technique and prepare you for the profession as a confident, versatile and technically strong dancer. You will graduate with the skills required by professional ballet companies as well as the ability to communicate effectively with an audience through the performance of a wide variety of classical, modern, and contemporary choreography.

Our partnership with Scottish Ballet provides numerous opportunities, allowing you to gain invaluable insight into professional life. You will work regularly with Scottish Ballet staff and dancers, and internationally acclaimed teachers and choreographers. You will also have the opportunity to participate in performances or placements.

We are the only UK conservatoire to offer all of the performance art specialisms and are dedicated to enabling, and encouraging you to work collaboratively to expand your artistic horizons. You might find yourself performing on film for our screen students, choreographing a piece with our composers, or on stage at one of Scotland's major theatres as part of our partnership with Scottish Opera.

Our facilities are among the best in Europe and feature state of the art dance studios and professional venues, as well as a whole range of other facilities to support you.

You will take part in performance opportunities, within a variety of environments and contexts, further enhancing the breadth of vocational education, and your employability. We aim to train you to be versatile and adept across a variety of styles to prepare you for work both in the UK and internationally.

You will be offered exciting opportunities during your time with us, from performance to collaboration to work-based learning, all of which are designed to nurture your individual development as a distinctive and intelligent artist, as well as allowing you to focus on the style of dance most suited to your unique talents and interests.

Programme structure

Year one

Your first year of training is focused on developing a sound technical and artistic basis in both classical ballet and contemporary dance. This grounding will be enhanced by supporting subjects such as pilates, pas de deux, pointework, virtuosity and contextual studies. In repertoire classes, work is drawn from the Romantic era. You will end your first year with a performance in the final year students' graduation showcase.

Year two

In second year, you will focus on building upon the skills learned in first year. Choreography and choreographic collaboration are introduced, offering you the opportunity to work with other departments on the creation of a new work. In repertoire, you will gain skills as a solo performer (in both ballet and contemporary) including learning works from the classics.

Year three

Third year is a year of refinement of individual strengths and preparation for auditions for professional employment. You will have the opportunity to work with Scottish Ballet in Company class, gaining invaluable professional experience. You will develop an area of personal interest through individual projects, and your training will culminate in a graduation performance.

Why choose us?

Delivered in partnership with Scottish Ballet

The only dance degree programme in Scotland offering professional classically-based training

90% of our graduates are employed or in further study (HESA, 2011/12)

World-class facilities

Excellent staff-student ratio

Opportunities for artistic collaboration across the Conservatoire

Opportunity to complete the Royal Academy of Dance internationally recognised vocational graded examinations and various international competitions including the Genée International Ballet competition

Career destinations

Our graduating students have been contracted to a range of renowned companies, including Scottish Ballet, Northern Ballet, Joffrey Ballet Apprenticeship, Geneva Junior Ballet, National Dance Company of Wales Apprenticeship, Universal Ballet Korea, David Hughes Dance Company, Vienna Festival Ballet, the National Theatre of Scotland, FX Saldy Dance Theatre, P&O and Dance Base, Edinburgh.

Application details

BA Modern Ballet

Institution code R58

UCAS Conservatoires code 201F

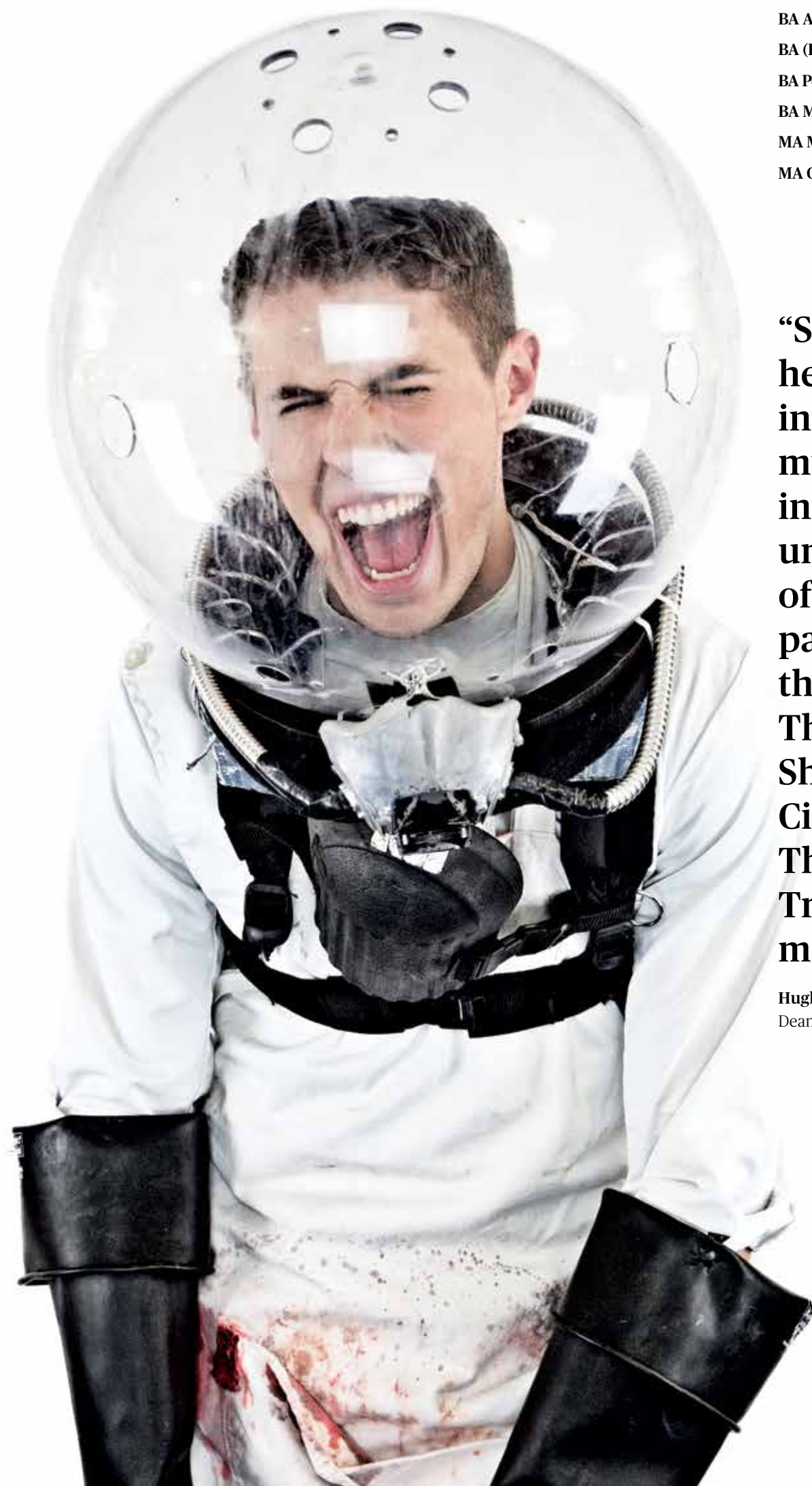
Entry requirements

- | Passes in 5 National 5s or equivalent such as Standard Grades (Grade 1-3) or Intermediate 1 or 2
- | 5 GCSE (Grades A*-C) or equivalent
- | Knowledge of ballet vocabulary to a minimum of RAD Intermediate level (or equivalent)

International English Language Testing System score (IELTS) (if applicable) Level 6.5 with a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email danceadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online [cukas.ac.uk](https://www.cukas.ac.uk) by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)

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“Study drama at the heart of the profession in Scotland’s unique multi-disciplinary institution with an unrivalled portfolio of professional partnerships including the BBC, National Theatre of Scotland, Shakespeare’s Globe, Citizens Theatre, The Arches, the Tron, Tramway and many more.”

Hugh Hodgart
Dean of Drama, Dance, Production and Screen

BA Acting

Three years, full-time
[rcs.ac.uk/acting](https://www.rcs.ac.uk/acting)

We are looking for students with outstanding potential and commitment who are dedicated to a performing career. You will work intensively on building your skills to a level that will bring you to the forefront of emerging actors in film, television and theatre today.

You will receive all the necessary conservatoire education to ensure you have a comprehensive and practical understanding of acting, voice and movement. When you graduate, you will have experience of working in all acting genres, including screen and radio, and an outstanding CV packed with performing credits. You will have the unique opportunity to study and work with professionals from Scotland, the UK, Europe and further afield. Our acting showcases, held in Glasgow, London and New York are attended by agents, casting directors and employers.

Our unrivalled professional connections put you at the heart of performance in Scotland and they include BBC Scotland, the National Theatre of Scotland, the Citizens Theatre, the Tron Theatre and The Arches.

As well as providing you with full, practical high-level vocational education, we aim to prepare you for a long and successful career. We focus on developing you as a creative artist. You will undertake professional development modules, ensuring that you graduate as a truly entrepreneurial and industry-ready actor, with useful contacts, and a great deal of professional experience.

Programme structure

Year one

You will explore the three main disciplines of acting, voice and movement. In acting you will investigate character, narrative, relationships and actions. In voice you will develop your technique, and work on accents, dialects, and vocal health. In movement you will set solid foundations for a balanced and free use of your body, and take classes in dance, acrobatics and Alexander Technique. You will take classes in theatre history and reflective practice, and begin work on collaborating with other first years from across the Conservatoire. You will also take part in classes in screen and radio technique, and be introduced to Shakespeare.

Year two

You will build on your exploration of Shakespeare by delivering workshops in schools before rehearsing and performing a Shakespeare play. You will continue to develop your screen and radio technique, and explore new theatre work with established writers and directors. You are given the opportunity to work in collaboration with fellow students to explore new and devised work in our new work festival On the Verge. A series of workshops will allow you to advance your movement skills in physical theatre and mask. You will undertake a professional practice module which will introduce you to the world of working as an actor.

Year three

You will have the opportunity to work on main stage productions, a Christmas pantomime and a screen project. You may also benefit from various professional opportunities from one of our many industry contacts. You will perform in a professional showcase, which will be seen by a mix of employers, casting directors, agents, managers, and producers. You will continue to develop your employability and entrepreneurial skills ensuring that on graduating you are well equipped to manage your career as a professional actor.

Why choose us?

Industry showcases in Glasgow, London and New York

Excellent staff-student ratio

Our movement specialists are trained in Lecoq technique

Unrivalled professional connections result in work opportunities for our students

Collaborative professional partnerships include the BBC and the National Theatre of Scotland

Participate in several national competitions including Spotlight Showcase, The Sam Wanamaker Festival, The Carleton Hobbs Radio Drama Award, The Gielgud Award, and The Laurence Olivier Award Bursary

European and international exchange opportunities during study

Career destinations

Our graduates work in all aspects of the performance industry, primarily as professional actors in theatre, film, television and radio-both in the UK and internationally. Graduates also work as agents, casting directors, theatre, film and television directors, and educators. Our actors are in high demand; alumnus Jack Lowden won 'Best Actor in a Supporting Role' for *Ghosts* at the 2014 Olivier Awards.

Application details

BA Acting
Institution code R58
UCAS Conservatoires code W410

Entry requirements

- | Scottish Higher - 3 passes
- | Scottish Advanced Higher - 2 passes
- | A-level - 2 passes
- | International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level

International English Language Testing System score (IELTS) (if applicable) Level 7.5 with a minimum score of 7.5 in speaking and a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online cukas.ac.uk by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)

BA (Hons) Contemporary Performance Practice

Four years, full-time
rcs.ac.uk/cpp

This programme is for aspiring performance makers who wish to develop their skills as innovative and socially engaged performers, directors, teachers, and cultural leaders, who can realise their aspirations to create and shape the future of new work. If you are passionate about creating ground-breaking performance, this is the programme for you.

You will explore the realisation of ideas through performance, education, installation, movement, research and documentation. We will help you to develop your performance skills in our world-class facilities, working with our staff, visiting practitioners, directors and lecturers, with regular opportunities to take part in specialist workshops and masterclasses. You will push yourself and push boundaries, creating new works with image, action, sound and text.

You will leave the Conservatoire as an independent, entrepreneurial, self-managing and eco-centric artist.

Programme structure

Year one

The focus is autobiographical: you will learn about yourself and what you can bring to a space as a performer. You are encouraged to examine your pre-conceived ideas, habits, and learned beliefs and devise all of your work yourself.

Year two

You will explore how to apply your arts practice in social and participatory contexts including community and education. You will take part in a residency within a community which will result in an original piece of performance work. This stage of the programme focuses on your development as a socio-centric artist and how you engage with other people.

Year three

The emphasis is on research and self-generated work. You will learn how to create text for performance, supported through individual mentoring by a performance tutor. You will study the 'researching artist' culminating in a dissertation exploring an idea relevant to your own performance practice. You will also undertake a placement.

Year four

The focus is on the 'eco-centric artist: living a sustainable practice' and you will work towards developing a sustainable arts practice that will support your transition into the world of work. You will have the opportunity to select projects specialising in directing, performance, solo performance, arts in participatory contexts, arts in a criminal justice setting, education, site-specific work, or a work-based secondment.

Why choose us?

100% of graduates are in employment or full-time study (HESA, 2011/12)

Excellent staff-student ratio

Small class sizes ensuring individual attention

Opportunities for artistic collaboration across the Conservatoire

Emphasis on preparing you for a range of diverse careers in professional practice

Work opportunities within the programme include performance and professional collaborations with national and international cutting-edge practitioners, companies, festivals and arts venues. Recent projects have included work with The Arches, the macrobert, Libellule Theatre, Janice Parker, National Theatre of Scotland, Glas(s) Performance, Tramway, Fish and Game, the British Red Cross and Nic Green

Career destinations

Our graduates are working as solo artists in the live arts sector; directors and performers in devised, community, or educational theatre; and as freelance drama workers. A significant number of graduates have set up their own companies. Other graduates have undertaken further study to become performance specialists, or teachers of drama. Alumni from the programme include Nic Green, Jess Thorpe, Tashi Gore, Peter McMaster, Becki Gerrard, Gary McNair, and Johnny McKnight, all of whom produce performance work internationally, and frequently teach or give workshops at the Conservatoire.

Application details

BA (Hons) Contemporary Performance Practice

Institution code R58

UCAS Conservatoires code W310

Entry requirements

- | Scottish Higher - 3 passes
- | Scottish Advanced Higher - 2 passes
- | A-level - 2 passes
- | International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level

Subjects necessary Higher, Advanced Higher or A Level English or Drama

International English Language Testing System score (IELTS) (if applicable) Level 7.5 with a minimum score of 7.5 in speaking and with a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online cukas.ac.uk by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)

BA Performance in British Sign Language/English Subject to validation

Three years, full-time
rcs.ac.uk/performance

Designed around the learning and teaching needs of the deaf performer, this programme is unique in the UK. The content has been developed in association with Solar Bear Theatre Company with input from a range of theatre, educational and deaf professionals. Our shared aim is to widen the range of trained performers in the UK by providing this opportunity for talented performers from within the deaf community.

The working language of the programme will be British Sign Language (BSL) and spoken English. You will have fully qualified BSL interpreters in class, on stage and in rehearsal.

You will develop skills in acting, movement, dance, signing on stage, improvisation and puppetry as well as explore highly visual and physical performance styles. You will also work on specific projects with students of other degrees.

The small class sizes ensure you will have the opportunity to work closely with our teaching staff and visiting professionals.

You will benefit from the Conservatoire's many collaborative and professional partnerships including Solar Bear, National Theatre of Scotland, Scottish Opera and the BBC.

We will teach you the skills you need to prepare you for a career in film, television, theatre and more.

Programme structure

The programme content is currently in design but across a three year period you will be given a range of challenging learning opportunities.

Why choose us?

The only degree of its kind in the UK

The Conservatoire is the UK's Centre of Excellence for the training of deaf performers

Jenny Sealey MBE is programme patron

Excellent staff-student ratio

Opportunities for artistic collaboration across the Conservatoire

Industry showcases

Unrivalled professional connections including Scottish Opera, BBC and National Theatre of Scotland

Develop invaluable industry contacts via professional placement opportunities

Career destinations

The goal of BA Performance in BSL/English, is to prepare you to be a working professional. We expect the first graduates of the programme to work in theatre, television, film and education and most community contexts.

Application details

BA Performance in BSL/English

There are no academic entry requirements. All applicants will be asked to state if their first language is BSL or English as part of the application form. This will be evaluated further by the audition/interview panel. Applicants will be sent tasks before their audition/interview, with at least three weeks to prepare.

Apply direct to the Royal Conservatoire of Scotland by 15 January 2015 (UK/EU) and by 31 March 2015 (overseas). For more information please visit rcs.ac.uk/performance or email dramaadmissions@rcs.ac.uk for more information.

SOLAR BEAR

"You'll learn so many skills in terms of different kinds of performing. There are no barriers at the Conservatoire, everything is accessible."
Ciaran Stewart, Royal Conservatoire of Scotland Deaf Theatre Apprentice



BA Musical Theatre

Three years, full-time
rsc.ac.uk/musicaltheatreug

The BA Musical Theatre programme offers practical high level vocational education for exceptionally talented students who are dedicated to becoming highly skilled and employable professional artists. We are unique as we offer quadruple-threat conservatoire level tuition in acting, singing, dance and music (on your chosen instrument).

We offer an extraordinary combination of world-class facilities, professional connections, and opportunities for collaboration, at a level and intensity that's not available elsewhere. You will train as a truly multi-disciplinary artist, so you will need to demonstrate high level acting, singing, and dance ability, as well as additional instrumental skills. You will be very open to new ideas, ways of learning and collaboration.

You need to be eager to perform, ambitious, intellectually agile, and a fantastic communicator with a story to tell. You will spend time working with directors and writers on new musical theatre, as well as traditional and contemporary productions. You're also likely to find yourself working in professional venues and rehearsal spaces and we try to give you as many opportunities as possible to engage with the industry.

You will work regularly with students from MA Musical Theatre, and the other specialisms; our music students form the orchestra of all of our major shows; production students provide all the off-stage and backstage support, and as well as filming with our screen students in our studios and on location, you may find yourself on BBC production sets, with guidance and support from BBC Scotland.

Programme structure

Year one

Your contact and independent study time features core practical skills in acting, music, dance and voice. Underpinning this is a strong focus on your professional practice with theory, research, reflection, professional development planning, song and monologue portfolio development, personal marketing, and collaborative practice and performance classes.

Year two

Core skills classes and professional practice modules continue to support new learning areas and project work including collaborative instrumental labs, songwriting, producing and budgeting, acting for media, musical theatre scenes and an opportunity for public performances of devised musical theatre work. You will also have opportunity to expand learning via choice modules offered across the Conservatoire.

Year three

The final year concentrates on developing your performance experience, profile, marketing, audition techniques and industry connections. Skills classes augment dedicated rehearsal process for two main stage musicals (book and contemporary). Opportunity for elective choice in actor musicianship performance or other choice elements. Professional practice modules continue to underpin your learning, with strong emphasis on employment skills.

Why choose us?

Industry showcases in Glasgow, London and New York

Excellent industry connections

Excellent staff-student ratio

Highly experienced staff who have worked and are still working as directors, choreographers, composers and performers in London's West End, regional theatre, film and television

The opportunity to fully explore your creative skills. Past students have had the opportunity to take roles as musical directors and directors for external corporate work; assisted guest creatives on Edinburgh Festival Fringe productions; presented their own song or composition material; produced their own work at the Edinburgh Festival Fringe

Career destinations

Graduates are working in London's West End, regional theatres, film and television productions and with major companies including the National Theatre of Scotland, the Citizens Theatre, Dundee Rep, and the BBC. Following showcase, the majority of our students are signed immediately by agents from the UK and overseas.

Application details

BA Musical Theatre

Institution code R58

UCAS Conservatoires code 202F

Entry requirements

- | Scottish Higher - 3 passes
- | Scottish Advanced Higher - 2 passes
- | A-level - 2 passes
- | International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level

International English Language Testing System score (IELTS) (if applicable) Level 7.5 with a minimum score of 7.5 in speaking and with a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rsc.ac.uk for more information.

Apply via UCAS Conservatoires online cukas.ac.uk by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)



MA Musical Theatre (Performance) or (Musical Directing)

One year, full-time
rsc.ac.uk/musicaltheatrepg

Performance

The performance pathway is an intensive blend of high-level vocational education and creative opportunities for students who already have a related degree and/or performing experience. As well as practical performance learning, we'll equip you with skills, knowledge, and contacts for your professional career. The programme is closely linked with the industry, and has been developed with professional input. This ensures your in-depth learning, teaching and practical skills acquisition encompasses the skills that employers are looking for and is both contemporary and relevant. Your personal learning journey will focus on acting, singing, dance and music. You will have a high degree of one-to-one contact time, including individual voice and singing tutorials with some of the finest singing teachers in the UK, as well as conservatoire level training in acting, dance and music.

Musical Directing

(Full scholarships are available for all musical theatre directing students)

The musical directing pathway is designed to support the development of skill base and the exploration of creative thought for the musician with a passion for theatre. Through specialised Conservatoire training specific attention will be paid to grounding your keyboard and conducting skills, to exploring scoring and arranging, keyboard programming and vocal technique, all with a view to building the depth of process needed in the varying environments relevant to musical theatre. As well as practical performance in-depth learning, we'll support you in the development of skills, knowledge, and contacts for your professional career as an imaginative and versatile artist.

You will collaborate with your peers on BA and MA Musical Theatre (Performance), gaining valuable production and performance experience in a range of contexts.



Programme structure

Performance

Dance, voice (spoken and individual singing and repertoire lessons), acting and performance

New musical development

Intimate scene study

Fully produced performance of a public concert in conjunction with the Conservatoire Big Band

Musical theatre scene study and performance

Public performance of solo cabaret or devised performance

Full season of work produced at the Edinburgh Festival Fringe; including a fully produced main stage musical theatre production (previous productions include *Jerry Springer the Opera*, *Spring Awakening*, *Company* and *Avenue Q*) and the performances of a brand new work developed through the course of the year (previous productions include the award-winning *Wasted Love*, *Freak Show*, *Forest Boy* and *Rocket Science*)



"The staff really believe in you and work with you to develop your individual talent."

Sophie Faulkenberry,
BA Musical Theatre student

Musical Directing

Keyboard, conducting and rehearsal techniques, scoring and arranging, keyboard programming and vocal technique

New musical development

Assistant Musical Director and mentorship through three fully produced BA Musical Theatre shows including a book musical, a contemporary musical and an actor musician project

Fully produced performance of a public concert in conjunction with the Conservatoire Big Band

Musical theatre scene study and performance

Pantomime

Public performance of solo cabaret

Full season of work produced at the Edinburgh Festival Fringe; including a fully produced main stage musical theatre production (previous productions include *Jerry Springer the Opera*, *Spring Awakening*, *Company* and *Avenue Q*) and the performances of a brand new work developed through the course of the year (previous productions include the award winning *Wasted Love*, *Freak Show*, *Forest Boy* and *Rocket Science*)

Why choose us?

100% of graduates from both pathways are in employment or further study (HESA, 2011/12)

Industry showcases in Glasgow, London and New York

Excellent staff-student ratio

Excellent industry connections

Staff members are active multi-disciplinary artists

Full season of work produced at the Edinburgh Festival Fringe

Regular masterclasses and workshops with industry professionals including producers, directors, casting directors, agents, and performers (recent visitors include Sir Cameron Mackintosh, John Barrowman, James Brining, David Grindrod, Jemima Levick, Barbara Dickson, and Dominic Hill)

Career destinations

All of our training is geared towards preparing you for a sustainable and long lasting professional career. Graduates of the programme are working around the world; in London's West End, on Broadway, on national and international tours, and for renowned Scottish companies including the National Theatre of Scotland. Here are some examples:

Performers

John McLarnon, *We Will Rock You* and *The Commitments* (West End)

Rebecca Faulkenberry, *Rock of Ages*, *Spiderman* and *High School Musical* (Broadway)

Scott Garnham, *Les Misérables* and *I Can't Sing* (West End)

Aaron Lee Lambert, *Sister Act*, *Shrek* and *Urinetown* (West End)

Robbie Towns, *Legally Blonde* and *Transatlantic* (West End)

Keisha Fraser, *Colour Purple* and *Book of Mormon* (West End)

Musical Directors

Alan Bukowiecki, *Book of Mormon*, *Chicago* and *Hair* (US national tour)

Andrea Grody, *Venice* and *Love Labour Lost* (New York)

Amy Shackcloth, *Wicked*, *Phantom of the Opera*, *Chitty Chitty Bang Bang* (UK national tour)

Sarah De Tute, *Joseph and the Amazing Technicolor Dreamcoat* (UK national tour)

Lindsey Miller, *Fame* (UK national tour)

Claire McKenzie, composer on various projects for Citizens Theatre, Dundee Rep, Lyceum Edinburgh and founder of Noisemaker (developing award-winning new musical work)

Application details

MA Musical Theatre (Performance) or (Musical Directing)

Institution code R58

UCAS Conservatoires codes

Performance 703F

Musical Directing 702F

Entry requirements

A good degree, or international equivalent, in a subject area relevant to the demands of the programme

International English Language Testing System score (IELTS) (if applicable) Level 7.5 with a minimum score of 7.5 in speaking and with a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online cukas.ac.uk by 30 April 2015

MA Classical and Contemporary Text (Acting) or (Directing)

One year, full-time

rcs.ac.uk/cct

There are two strands to the programme, acting or directing with students working together as an ensemble during the year. You will focus on two strands of theatre: classical (Shakespeare and Renaissance) and contemporary (new writing). There will be many opportunities to learn, experiment, and collaborate in projects, performances, and rehearsals. You will undertake a residency at Shakespeare's Globe in London, and spend time working on brand new work with some of Scotland's most talented writers in our collaboration with Playwrights' Studio, Scotland. These new plays are performed in Glasgow to a public/professional audience in trimester three. You will finish the programme with industry showcases in Glasgow and London. You will benefit from unrivalled professional connections allowing you to develop invaluable industry contacts. When you graduate, you will have gained practical high-level experience of working in the profession, as well as all-important contacts and the skills to underpin your future career. You will also learn about business, entrepreneurship, and industry etiquette.

Programme structure

Trimester one

You will explore, create, and develop performance texts. If you're a director, you will work with the actors, participating in the practical classes to get experience in methodologies of voice, movement, and acting. You will learn about the processes of new writing and ensemble creation, as well as learning how to get the most out of working collaboratively with playwrights and other professional practitioners. You will explore approaches to realism by working through scenes by Chekhov. Halfway through the trimester, both actors and directors will begin their journey into contemporary text, starting with exploring scenes from existing plays by the commissioned playwrights. You will go on to look at how to develop new scripts. In the final month of this trimester, you will spend an intensive month at the Globe Theatre, London, being taught by Globe education tutors. This month culminates with a performance on the Globe stage.

Trimester two

You will rehearse Shakespearean and/or Renaissance texts with professional directors. Directing students work as assistants in this process and acting students explore the rehearsal process within the structure of a professional production, to which the industry is invited to attend. There will be sessions on entrepreneurialism, small company start-up, and networking, with professional practitioners being invited in to share their knowledge and experience. You will also undertake your own practice-led research project, and have the opportunity to undertake a professional placement of your choice in line with your future aspirations.



Trimester three

You will rehearse and perform the new writing pieces which have resulted from the unique collaborations with the professional playwrights. These rehearsals are led by the directing students. August sees the Edinburgh International Festival and Edinburgh Festival Fringe. You will participate in specifically selected discussions and workshops, and see productions from all over the world. Your year with us will finish with industry showcases in Glasgow and London. There will also be the opportunity for North American students to participate in a New York showcase during the spring break.

Why choose us?

Residency at Shakespeare's Globe, London

Industry showcases in Glasgow, London and New York

Fully-supported productions of Renaissance and Jacobean works

Work with professional playwrights to write, direct and perform plays at the Edinburgh Festival Fringe

Close connection with professional partners including the National Theatre of Scotland, the Tron, The Arches and Bard in the Botanics Festival

Regular masterclasses and workshops with visiting professionals

Opportunities to create and perform original, inter-disciplinary, practice-led research

Career destinations

Graduates of the programme are working s performers, directors, dramaturgs, producers, writers, and teachers. Graduates have started theatre companies; written, directed, produced and performed shows at the Edinburgh Festival Fringe, Arches Live, Refugee Week and Bard in the Botanics; performed and helped direct stage, film and television productions.

Application details

MA Classical and Contemporary Text

Institution code R58

UCAS Conservatoires code

Acting 700F

Directing 701F

Entry requirements

A good degree, or international equivalent, in a subject area relevant to the demands of the programme

International English Language Testing System score (IELTS) (if applicable) Level 7.5 with a minimum score of 7.5 in speaking and with a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online cukas.ac.uk by 30 April 2015

MUSIC

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“Putting theory, practice and dreams into action, sitting alongside and learning from some of the greatest orchestral musicians in the world - what could be better?”

Gavin Reid
Director, BBC Symphony Orchestra

When applying for a music degree at the Conservatoire, you will be able to apply for a variety of degrees depending on your specific interests and career goals. You can then choose to specialise in a variety of specialisms; departmental information can be found on pages 62-69.

BMus - p56
for students interested in performing or composing

BEd - p58
for those interested in entering the world of music education and teaching

**BA (Hons) Scottish Music
BA (Hons) Scottish Music - Piping - p59**
specifically geared for those exceptionally talented in traditional instruments who wish to study at degree level

MMus/MA - p60
for people who want to make music their life's work

**MMus/MA
Scottish Music - p61**
for people who want to make Scottish Music their life's work

BMus

Four years, full-time
rcs.ac.uk/bmus

The BMus undergraduate programme is our exemplary music degree for performers and composers. We value hard-working, talented and experimental students and support your learning in a creative and nurturing environment. The four-year programme is designed to support you in becoming a specialist in your chosen field.

Our programme has four pathways: Performance, Composition, Jazz and Joint Principal Study. All our pathways are designed to inspire, challenge, contextualise and create the next generation of professional musicians.

Programme structure

Year one

The BMus programme ensures solid foundations in year one with core modules at the heart of the curriculum. As a BMus student, you will continue to specialise in your principal study receiving 27 weeks of 90-minute lessons in a one-to-one teaching capacity. This is further contextualised through departmentally-led supporting studies programmes. Other core subjects in year one include: practical musicianship; music in history; music in society; introduction to collaborative practices and one core elective choice (either piano skills, second study or complementary musical skills).

Year two

In year two, core modules comprise principal study; music in history; practical musicianship and music in society. BMus Jazz pathway students have slight variances (e.g. Performance of Jazz History). In addition, the introduction of choice modules occurs at this stage. Choice modules are offered cross-Conservatoire allowing you to experiment with your own artistic practice and to learn from other disciplines. We currently have over 40 choice modules on offer including production, external work-based learning and leadership.

Year three

We continue to give you further autonomy in year three with core modules in the teaching musician, further music in history modules (topic-based) and additional performance activities. You will continue to select music-based modules or choice modules to complete your studies in year three.

Year four

In year four you will work in various professional contexts ensuring you are ready for the industry or further specialised education. We offer research modules and performance modules as core with a further third of the credits made up in year four comprising choice and elective content.

Why choose us?

90-minute one-to-one tuition per week, the highest of any UK conservatoire (an additional 30 minutes if you have a second study)

98% of our BMus graduates are in employment or further study (*HESA, 2011/12*)

Excellent staff-student ratio

Uniquely connected: our partners include Scottish Opera, Scottish Ballet, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, and Classic FM

Our programme is also unique: we allow our students the freedom to experiment, work with sought after experts, contextualise with professional partnerships and collaborate with all the cross-art specialisms within the institution

Career destinations

Fraser Gordon is Principal Contrabassoon with the Royal Philharmonic Orchestra. Christopher Gough is on trial as Principal Horn at the Royal Scottish National Orchestra whilst Dávur Juul Magnussen is Principal Trombone and Martin Murphy is on trial as Associate Horn.

Application details

BMus (Hons)

Institution code R58

Entry requirements

- | Scottish Higher - 3 passes
- | Scottish Advanced Higher - 2 passes
- | A-level - 2 passes
- | International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level

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)

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

International English Language Testing System score (IELTS) (if applicable) Level 6.0 (with a minimum score of 5.5 across all parts)

We accept a range of qualifications and their international equivalences. Please email musicadmissions@rcs.ac.uk.

Apply via UCAS Conservatoires online cukas.ac.uk by 1 October 2014

BEd Music

Four years, full-time
rcs.ac.uk/bed

This highly vocational programme is for performers who aspire to teach music in schools; it is the main route into classroom music teaching in Scotland, qualifying you for both primary and secondary school teaching. The degree provides integrated school placements in all four years of study. Following graduation you will qualify for professional registration as a classroom teacher with the General Teaching Council for Scotland (GTCS), and are guaranteed a probationary year of classroom teaching. GTCS standards are recognised all over the UK and internationally.

The programme is delivered jointly with the School of Education at the University of Glasgow. Through the University you will study all aspects of teacher education and preparation for school experience and benefit from all of the University’s facilities. At the Conservatoire you will undertake intensive music studies including a principal performance study, keyboard and vocal skills, performance classes, and participation in ensemble music and choral activities.

For those teachers who wish to teach in Catholic schools, there is a course in Religious Education which leads to the award of the Catholic Teacher’s Certificate in Religious Education.

Programme structure

Year one

We provide a solid foundation in performance, theoretical subjects, arranging, history, academic writing, music technology and collaboration. Teacher education will focus on key professional issues, teacher’s conduct, ethics and the law; communication, discipline, classroom management, curriculum and planning; child development, theories of learning and essential aspects of cognition. School experience will be in a primary school.

Year two

We build on and develop critical skills in the same areas studied in year one. In teacher education we focus on two significant areas: additional support needs; assessment theory in the context of promoting learning and achievement; child protection, in pupil support and in systems of pastoral care; health and well-being; and whole school approaches in promoting numeracy across the curriculum. School experience will focus on years one and two in a secondary school.

Year three

We will focus on refining your performance skills; developing your research skills, further critical thinking and academic writing; and compositional techniques since 1900. You will also have the opportunity to choose two additional subjects. Teacher education will consider wider social context, looking at class, ethnicity and gender in relation to education and attainment; poverty and anti-racism education; curriculum theory, the history of Scotland’s curriculum and national curriculum policy; professional issues; leadership within learning and educational; the role of technology in supporting learning; and research in education. School experience will focus on secondary three and four.

Year four

You will choose to specialise in performance, composition or dissertation. In addition, you will choose two additional subjects. Teacher education will consider performance and quality assurance, policy making in education, Scotland’s General Teaching Council arrangements and requirements within the induction year and continuous professional learning. School experience will focus on secondary five and six.

Why choose us?

The only programme of its kind with integrated school experience throughout all four years

96% of our graduates are in employment or full-time study (HESA, 2011/12)

Accredited by the General Teaching Council for Scotland and recognised across the UK and internationally

Qualifies students for both primary and secondary teaching

Jointly delivered with the University of Glasgow, providing music education in parallel with teacher education

Students benefit from the resources of both the Conservatoire and the University of Glasgow

Career destinations

Most of our graduates go on to become music teachers in schools in Scotland, other parts of the UK or abroad. Some graduates choose balance a part-time career in classroom teaching with a freelance career in music and a number have chosen to work in the higher education sector.

Application details

BEd Music (Hons)
Institution code R58
UCAS Conservatoires Code WX33

Entry requirements

- | A in Higher Music plus three others at BBC, one of which must be Higher English; and Maths at either National 5, Standard Grade 2, or Intermediate 2 at grade C or above
- | B in music plus two additional A-levels at C. English Language and Literature at GCSE level grade C, and Maths at GCSE level Grade B
- | Necessary to hold Maths at either National 5, Standard Grade 2 or Intermediate 2 at Grade C or above

Successful applicants will normally be of a standard equivalent to Grade 8 of the Associated Board of the Royal Schools of Music in their Performance Study, and approximately Grade 6 in piano

International English Language Testing System score (IELTS) (if applicable) Level 6.0 (with a minimum score of 5.5 across all parts)

We accept a range of qualifications and their international equivalences. Please email musicadmissions@rcs.ac.uk.

Apply via UCAS Conservatoires online cukas.ac.uk by 1 October 2014

BA (Hons) Scottish Music

BA (Hons) Scottish Music - Piping

Four years, full-time
rcs.ac.uk/scottishmusic

We are the world’s leading degree programme in traditional Scottish music, where performers can develop their skills on their main instruments in the contexts of practical and academic studies. In addition to offering a formal strand of the programme dedicated specifically to the Great Highland Bagpipe, which is delivered in partnership with the National Piping Centre, the programme offers you the following principal studies:

- | Accordion
- | Cello
- | Fiddle
- | Flute/Whistle
- | Gaelic song
- | Guitar
- | Percussion (pipe band snare drum)
- | Piano
- | Scots song
- | Scottish Harp (normally gut-strung)

You will perform in a variety of contexts. Opportunities include tours around Scotland, teaching placements in Europe, recording and production of albums, and appearances at high-profile events, including Glasgow’s internationally famous Celtic Connections festival, Piping Live! and international occasions of state. We believe thorough preparation is just as important as performance itself, so we also cover stagecraft, rehearsal management, administration and entrepreneurship.

Programme structure

Year one

You will consolidate and enhance your performance technique and repertoire in your principal study instrument along with your study skills. At the same time, you will be broadening your collaborative musical experience with a focus on Gaelic and Scots language and singing, dance, aural musicianship, groupwork and the management and administration of rehearsals and performances.

Year two

You will continue to undertake a series of core learning experiences that further develop your knowledge and skills. Also, you will begin to pursue distinct musical or artistic specialisms and experience in practice the collaborative nature of composition and arrangement, rehearsal management, arts administration and tour organisation.

Year three

You will by this point have developed a fluent knowledge and expertise in your principal study alongside a comprehensive contextual knowledge of Scottish traditional music. You will extend and refine your expertise in these and other areas whilst developing your skills in teaching traditional music in a range of environments. You will do this whilst continuing to pursue your own distinct specialisms.

Year four

You will fully develop your musical and otherwise artistic specialisms through independent study. You will also develop your project-based research skills and personal reflection.

The piping degree follows the same structure and range of curriculum as BA Scottish Music, with the following core learning experiences specific to piping:

Piping Tuition: The piping tuition on the degree is intensive: delivered in two one-to-one lessons per week, each with a different tutor to maximise perspectives on piobaireachd and light music; and one fortnightly lesson as a group. This varied approach ensures that you develop your skills in solo piping, traditional music and pipe band performance - the three main performance contexts for piping today.

Bagpipe Technology and Sound Production: This series of seminars is dedicated to all aspects of technology that relate to the bagpipes and the production of a quality sound, including field trips to bagpipe manufacturers and reedmakers. Throughout the three years, you cover all aspects of production and manipulation of bagpipes and reeds, providing a sound knowledge that is helpful not only for performance, but also to those with an interest in a career in this field.

History and Repertoire: This specialist piping programme delivered over the first three years provides comprehensive study of the history and repertoire of the bagpipes, including the major patronage systems; how piping, and the people involved, have changed throughout previous centuries; the historical piping dynasties and early piobaireachd sources; canntaireachd, European piping traditions, pipe bands and their development, piping and the media and crossborder traditions.

Application details

BA (Hons) Scottish Music
BA (Hons) Scottish Music - Piping
Institution code R58
UCAS Conservatoires Codes 250F/251F

Entry requirements

- | Scottish Higher - 3 passes
- | Scottish Advanced Higher - 2 passes
- | A-level - 2 passes
- | International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level

Subjects recommended

Music at Higher, Advanced Higher or Advanced Level or equivalent
English at Higher, Advanced Higher or Advanced Level or equivalent
The study of Gaelic and/or another European language at least to Standard Grade/GCSE Level is desirable

International English Language Testing System score (IELTS) (if applicable) Level 6.0 (with a minimum score of 5.5 across all parts)

We accept a range of qualifications and their international equivalences. Please email musicadmissions@rcs.ac.uk.

Apply via UCAS Conservatoires online cukas.ac.uk by 1 October 2014

MMus/MA

MMus (Two years, full-time)
MA (One year, full-time)
Part-time pathways are also available
rcs.ac.uk/mmus

Performance (Brass, Guitar and Harp, Keyboard, Strings, Timpani and Percussion, Marimba, Vocal Performance, Woodwind), Accompaniment, Chamber Music, Composition, Conducting, Historically Informed Performance Practice (in partnership with the University of Glasgow), Jazz, Opera, Piano for Dance (in partnership with Scottish Ballet), Repetiteurship, Scottish Music.

This programme is for people who want to make music their life's work. Perhaps you aspire to become an opera singer, a concert artist or orchestral musician; to accompany, compose or arrange; to work as a freelance instrumentalist or to be a conductor, music leader or animateur. You may be planning to coach or teach, either as the sole focus of your professional life or as part of a portfolio career. You might have your sights set on doctoral study, on making a contribution to Scotland's vibrant traditional music culture or may perhaps wish to fulfil one of the vital specialist music roles in related art forms such as ballet. Whatever your rationale for joining the programme, you will be able to refine and extend your musicianship in preparation for your next steps.

We offer two Masters degrees, the one-year MA and the two-year MMus. The MA runs full-time for three trimesters, with the third trimester being dedicated to a largely independent project. The MMus in Historically Informed Performance Practice in conjunction with the University of Glasgow also runs on this pattern.

The MMus occupies four trimesters across two years, with a summer break in trimester three. Part-time pathways are available for the MA and MMus degrees, as is a 120 credit exit award of PGDip.

Programme structure

The MMus and MA share two core modules: Principal Study, which contains weekly 90 minute lessons with your principal teacher; and Supporting Studies, an individually negotiated programme of activities including coaching, performance classes, repertoire studies, rehearsals, and for singers, three or four languages.

The Approaches to Critical Artistry module is shared across all masters programmes at the Conservatoire, and gives you the opportunity to pursue an individual research project located in your own discipline. The programme is completed by the Negotiated Study module which occupies the final third of the MA programme, and up to four 10 credit elective modules drawn from the undergraduate programmes.

Why choose us?

96% of our masters graduates are in employment or full-time study (*HESA*, 2011/12)

Excellent staff-student ratio

Unique professional partnerships including the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, the contemporary ensemble Red Note, Scottish Opera; Scottish National Jazz Orchestra, Piping Live!, Celtic Connections and Scottish Ballet

Career destinations

Our masters graduates work professionally in orchestras, ensembles and opera houses in the UK and abroad. Many build portfolio careers, combining part-time and freelance performance with teaching, community engagement, and work in allied areas such as music administration.

Application details

MMus/MA
Institution code R58

Entry requirements

- Lower second class honours degree in a related discipline

International English Language Testing System score (IELTS) (if applicable) Level 6.0 (with a minimum score of 5.5 across all parts)

We accept a range of qualifications and their international equivalences. Please email musicadmissions@rcs.ac.uk.

Apply via UCAS Conservatoires online cukas.ac.uk by 1 October 2014

MMus/MA (Scottish Music)

MMus (Two years, full-time)
MA (One year, full-time)
rcs.ac.uk/scottishmusic

You begin your postgraduate studies with the core of your musical personality - the skills, understandings and attitudes that define you as a traditional musician or piper - already established, your postgraduate studies should nurture that existing artistic personality so that you can really make a difference in the fields in which you choose to work. The programme offers advanced training to talented traditional musicians from a diverse range of undergraduate degrees or their equivalent in terms of professional experience, allowing you to refine and extend your musicianship in the context of your own aspirations as a tradition-bearer, researcher, community advocate, recording artist, composer, etc. Most importantly, we have designed it so that you take ownership of the learning process throughout the degree and beyond it, whether in the professional world or in higher studies such as a PhD.

Piping tuition is delivered in collaboration with the National Piping Centre, which is internationally recognised as a centre of excellence in Highland Bagpipe teaching.

Programme structure

Year one
Having established your aspirations and agreed an appropriate plan of study with your instrumental tutor, you proceed to inform your principal instrumental work with a wide range of supporting study options and reflective documentation projects, all managed through a dynamic learning contract.

Year two
In addition to your supporting studies, your second year's principal instrumental work takes the form of a masters-level, practice-based independent project integrating research, reflection and public performance.

Why choose us?

The world's leading degree course in traditional Scottish music

Excellent staff-student ratio

Develop invaluable industry contacts

Performance opportunities include the world-famous Celtic Connections festival

Opportunities for artistic collaboration across the Conservatoire

Professor Phil Cunningham MBE, internationally renowned musician and performer, is the programme's Artistic Director

Collaborations and connections include the National Piping Centre, Sabhal Mòr Ostaig, the European Network of Folk Orchestras, World Academy of Irish Music and Dance, Fèis Rois, East Tennessee State University and the Sibelius Academy (Finland)

Career destinations

Our graduates are working in the professional music and related industries, including as performers, teachers, composers, musical directors, recording artists, producers, music therapists, doctoral students, community project managers, and broadcasters. There's a great atmosphere in the department and the Conservatoire as a whole; it's a close-knit community where you end up performing and gigging with other students and staff, and making friends for life.

Application details

MMus/MA Scottish Music
Institution code R58
UCAS Conservatoires Code 806F

Entry requirements

- Lower second class honours degree in a related discipline

International English Language Testing System score (IELTS) (if applicable) Level 6.0 (with a minimum score of 5.5 across all parts)

We accept a range of qualifications and their international equivalences. Please email musicadmissions@rcs.ac.uk.

Apply via UCAS Conservatoires online cukas.ac.uk by 1 October 2014

“Glasgow's traditional music scene is brimming with talent and warmth. I couldn't be happier studying here!”
Yaffa Quin-Weinreich, BMus
Scottish Music student





Brass

Our Brass department has a long tradition of excellence and a worldwide reputation for training leading musicians. Our team of dedicated staff includes many of Britain's finest brass players such as John Logan, Mark O'Keeffe and John Gracie, and all have international reputations as soloists, orchestral, and chamber musicians.

You will get a real sense of the professional world on the programme. As well as weekly classes in orchestral, ensemble and solo repertoire, individual tuition on your principal instrument and related second study, there are many performance opportunities, often in professional settings. Our students take part in symphony, wind, opera, and chamber orchestras, and a diverse range of ensembles including Big Band and Royal Conservatoire Brass. Our Conservatoire ensembles give concerts regularly throughout Scotland, and have played in many countries such as China, Spain, Denmark, Russia, Malta and Brazil. You will also enjoy the opportunity to set up your own ensembles, and perform in the Conservatoire lunchtime concert series.

Our professional partners such as the Royal Scottish National Orchestra (RSNO), BBC Scottish Symphony Orchestra (BBC SSO), and The Orchestra of Scottish Opera operate apprenticeships. Through competition or audition it is possible to be assessed playing a concerto with either the RSNO or the BBC SSO as part of your programme.

We have regular masterclasses from many of the world's great artists. The world renowned trombone player Ian Bousfield, principal trombone at the Vienna Philharmonic, is a regular visiting artist who will share his wealth of experience with you.

Conservatoire brass alumni occupy positions in orchestras and ensembles across the world. Christopher Gough is on trial as Principal Horn at the RSNO whilst Martin Murphy is on trial as Associate Horn at the RSNO. Antonio Jiménez Marín and Tom Poulson are both at Ensemble Moderne. Tom recently received second prize Aeolus International Competition for Wind Instruments.

Composition

When you study Composition, you will work with diverse and talented staff all of whom are working artists, with diverse areas of specialist expertise.

You will benefit from our professional partnerships with leading ensembles and orchestras, and there will be unmatched opportunities to hear your work performed in significant and exciting venues. The performance of new work is at the core of what we do here at the Conservatoire and we have a significant reputation for the celebration of contemporary and new music. Plug, our critically acclaimed annual festival, has become a renowned platform for premiering new work.

You will work across the disciplines, and explore composition for film, opera, ballet, and musical theatre, developing your ideas without being restricted to a certain type of player or performance. Collaborations have included work with the Paragon Ensemble, Psappha, the Fidelio Trio, the New Music Players, the Scottish Chamber Orchestra, and the BBC Scottish Symphony Orchestra, the Scottish Flute Trio, Hebrides Ensemble, Red Note, Symposia, and Icebreaker, amongst other orchestras and ensembles. Other projects include working with Glasgow School of Art, Scottish Ballet and the Games department of Glasgow Caledonian University.

You will follow your own tailored path through the programme; you can pursue a second study, work in the superb electroacoustic and recording studios, or devise new work in our purpose-built performance venues.

Recent visitors to the department include Bill Sweeney, Joe Cutler, Sally Beamish, Sam Hayden, HK Gruber, Harrison Birtwistle, Stephen Deazley, James MacMillan, Steve Reich, Philip Grange, Peter Maxwell Davies, John McCabe, Martin Suckling, Donnacha Dennehey and Nicole Lizée.

Recent professional partnerships include Robin Michael, BBC Scottish Symphony Orchestra, Icebreaker, Psappha, New Music Players, Red Note, Perth Symphony Orchestra, Drake Music Scotland, Erskine String Quartet, Garth Knox, Richard Craig, Kreutzer String Quartet, Scottish Ensemble and the Conservatoire de Paris.

Many students go on to further study and a few students may choose a particular international composer with whom they wish to study. There are many opportunities for composers to work with ensembles both in Scotland and further afield after their studies. Others set up their own groups, and some may study for a teaching qualification. Increasingly, young composers are looking for opportunities to try their hand in the more commercial market, for instance in the computer games industry. Most of our composers find themselves immediately active in the compositional world.

Conducting

Our Conducting programmes will provide you with the comprehensive and integrated training required of a professional conductor. You will concentrate on the technique and craft of conducting through diverse practical experience with the Conservatoire orchestras, our Opera department and a variety of classical and contemporary ensembles.

Our extensive professional links offer unmatched opportunities to work as appropriate in observation and collaboration with the country's major orchestras, such as The Orchestra of Scottish Opera, the BBC Scottish Symphony Orchestra and the Royal Scottish National Orchestra.

You will learn with our in-house team of specialists led by Dr Alasdair Mitchell, visiting conductors and conducting consultants, including Garry Walker, James Lowe, David Danzmayr, Nicholas Cleobury, Christopher Adey, Christopher Seaman, Jean-Claude Picard, Christian Kluxen and Martyn Brabbins. Through these individual lessons, in-house opportunities and aural classes you will develop perception, listening skills, and self-awareness to become a responsive leader in rehearsal and performance.

We offer a highly prestigious Leverhulme Conducting Fellowship each year. The Conducting Fellow plays a major role in a wide variety of our performance activities, in both rehearsal and performance, and will work closely with the Conservatoire's visiting professor of conducting, Garry Walker, and the Red Note Ensemble plus our specialist tutors, conducting consultants, and visiting conductors.

The Conducting Fellow will also act as assistant to Donald Runnicles, for eight weeks. Maestro Runnicles is Chief Conductor of the BBC SSO, General Music Director of the Deutsche Oper Berlin, Music Director of the Grand Teton Music Festival (Wyoming, USA), and Principal Guest Conductor of the Atlanta Symphony Orchestra.

We aim for you to emulate the success of recent graduates like Jessica Cottis, now Assistant Conductor of the Sydney Symphony Orchestra.

“Conductor Jessica Cottis nailed the seediness and suavity of Weill’s Seven Deadly Sins for Scottish Opera”

Anna Picard, The Independent

Guitar and Harp

The Guitar and Harp department aims to help you become an excellent musician and an interesting and expressive artist. Most successful professional musicians live a varied musical life. Besides performing, many help create new repertoire by working with composers, arranging and trying their hand at composing. Almost all professional musicians do some teaching and other academic work including writing. Some business skills are necessary, performing confidence is essential, and a great source of both musical as well as career enrichment is when artists create and run ensembles. We will work with you to develop you as a musician and support you in helping you to enter the profession, equipping you with a broad range of skills.

Performance is at the core of what we do at the Conservatoire. Performance opportunities range from internal Conservatoire competitions, regular departmental classes and public concerts. external concerts range from freelance professional work with music clubs, arts guilds, Live Music Now, Education Musical Services mentoring programmes, schools projects and the Conservatoire external engagements agency.



The department's professional partnerships include the International Guitar Research Centre (University of Surrey), Big Guitar Weekend, Classical Guitar Retreat, Ullapool Guitar Festival, National Youth Guitar Ensemble (UK), NECGS Concert Series, Celtic Connections, Scottish Opera, BBC Scottish Symphony Orchestra and the Royal Scottish National Orchestra.

Collaborative opportunities are numerous. You will collaborate with different departments across the Conservatoire including Musical Theatre, the Conservatoire's pantomime, Opera Continuo, Big Band projects, and the Conservatoire's contemporary music festival, Plug.

Guitar and Harp graduates have gone on to further study in the US and Europe, become heads of university departments, international concert solo artists, high school teachers, teachers in private practice and festival directors. Guitar graduate Sean Shibe was the first guitarist to be admitted to the prestigious BBC New Generation Artists Scheme and the only solo guitarist to have received a Borletti-Buitoni Fellowship. Sean won first prize in the Ivor Mairants Guitar Award of the Worshipful Company of Musicians and is the second guitarist ever to win the Royal Over-Seas League first prize and gold medal.

Jazz

The BMus in Jazz is a four-year undergraduate programme and a specialist pathway for a performance career in jazz. It is the only conservatoire level jazz course in Scotland and it offers many additional creative and artistic opportunities. It is also home to the MMus pathway for the advanced study of jazz. These programmes are based in a flourishing department led by Artistic Director of Jazz, Professor Tommy Smith, an internationally renowned jazz saxophonist and a major force in European jazz.

The BMus Jazz programme is both versatile and challenging. It offers a bespoke jazz conservatoire education from some of the finest jazz musicians and educators in the UK. At the moment, we offer the highest amount of contact time offered anywhere in the UK with 90 minutes of one-to-one lessons each week on your principal study instrument. Additionally, an optional 30 minutes per week of one-to-one tuition on a second instrument is available across all four years of study. This will allow you to maximise your instrumental skills and nurture your creative potential.

We explore jazz in the broadest possible terms, and you will have the opportunity to play, perform, compose and record in many different jazz styles and settings. Your intake year cohort forms a unique ensemble that grows together throughout the BMus jazz pathway towards graduation. Students are also encouraged to interact with other year groups and students from other disciplines across the Conservatoire in the spirit of our cross-disciplinary curriculum.

Through class-based teaching in our dedicated jazz studios, you'll study the essentials of chordscale harmony, improvisation, composition and arranging. The history of jazz is deep and wide, and you will be immersed in its story. Our vision of jazz is comprehensive and inclusive, and you'll be introduced to the full range of contexts from the individual through ensemble work to orchestral and big band settings. You will also acquire the necessary business skills for a career as a self-directed jazz musician.

The BMus Jazz pathway at the Conservatoire is young and spirited, with many opportunities for jazz students to perform both inside and outside of the institution. On campus, we run our firmly established Blue Mondays concerts in the Conservatoire's Ledger Room featuring students, tutors and special guest performers. Past clinicians have included Makoto Ozone, Courtney Pine, Jacqui Dankworth, Branford Marsalis, David Liebman, Bill Evans, Randy Brecker and Arild Andersen.

Glasgow is one of the most vibrant cities in Europe, and jazz is thriving in an enormous variety of places. Our students have negotiated many external performance opportunities in bustling local venues and beyond. That means there is live music happening somewhere close by almost every night of the week. BMus and MMus students will therefore reap the full benefits of highly modern academic facilities combined with exploratory teaching in a city brimming with jazz.

Jazz graduate Peter Johnstone is fast becoming recognised as one of the leading lights in British jazz winning the prestigious Young Scottish Jazz Musician of the Year competition in 2012.

Keyboard and Collaborative Piano

We will develop your individual skills in a supportive and challenging environment. The programme is designed to offer maximum flexibility of repertoire and collaborative opportunities.

Our staff enjoy active performing and recording careers and bring a wealth of experience to their teaching, and you will benefit from their expertise in your weekly 90 minute one-to-one lessons, and performance classes in solo and chamber music.

Our performing and practice facilities are world class. You are guaranteed daily practice time on Steinway and Bechstein grand pianos, as well as a generous allocation of performance classes each week in the main concert halls. The Conservatoire's historic and reproduction instrument collection, including a newly refurbished Erard Grand, allows exploration of core repertoire in its appropriate historical context.

There is a busy programme of masterclasses and recitals given by pianists of international reputation. Recent visitors have included Richard Goode, Angela Hewitt, Andrei Gavrilov, Leslie Howard, Pascal Roge, and Alexander Korsantia.

Distinguished artists Steven Osborne and Malcolm Martineau regularly visit to share their knowledge and expertise with you. Anto Pett, our visiting professor in contemporary improvisation, also offers highly inclusive and innovative classes. Additional visiting artists include William Fong, Hyoun-Joon Chang, Idil Biret, Olli Mustonen, and Stephen Hough.

Our students regularly win prizes in many international and national competitions including the Royal Over-Seas League, (Overseas Prize) and Moray (1st Prize), Estonia (Tallinn 1st Prize), France (Lagny Sur Marne and Piano Campus), Vines (Spain), Italy (Chieri), Greece (Maria Callas), the Czech Republic (EU competition, Prague), Germany (Frankfurt Sparkasse Chamber Music Competition) and Serbia (Isidor Bajic, Novi Sad). We also regularly offer students opportunities to perform concertos with prestigious professional orchestras such as the Royal Scottish National Orchestra.

We offer a multitude of performance opportunities, including regular showcase concerts at the Conservatoire, piano festival, over ten major competitions for solo, chamber music and concertos. We also provide students with opportunities to perform in external concerts and have regular slots in established recital series throughout the country. The Conservatoire's annual Piano Festival has spearheaded innovative collaborations with the Conservatoire's modern ballet, screen, vocal, composition and acting students.

The festival has commissioned major works from composers and has become known for its exciting, interdisciplinary programmes.

Many of our graduates have also gone on to important teaching jobs at the Szechuan Conservatory and Kunming University (China), Douglas Academy and here at the Conservatoire. Graduates of the Masters in Piano for Dance Accompaniment have gone on to jobs in major UK and European ballet companies.

The Conservatoire offers a loan system to provide you with free use of an upright piano during the academic year in your accommodation.

Opera

Studying MMus Opera at the Conservatoire is a highly-focused, practical and pre-professional programme providing performance opportunities across a range of operatic styles, in venues of different scale and setting.

You will have twice-weekly singing lessons and coaching sessions as well as classes in acting, stage combat, languages, movement, Alexander Technique, dance, auditioning and repertoire coaching in all the traditional European languages and Russian.

The Vocal department staff is a group of experienced and committed teachers, headed up by internationally recognised teacher, Professor Stephen Robertson. We also regularly welcome guest artists to give masterclasses. Recent artists have included Sir Thomas Allen, Dame Felicity Palmer, John Treleven and Roderick Williams. Jane Eaglen is a regular visitor and students will also have the opportunity to work with Malcolm Martineau.

You will perform opera scenes allowing you to experience different repertoire and style. The annual Opera Project explores both contemporary/20th century and baroque repertoire, while the annual full scale in-house production and Scottish Opera collaboration focus on more mainstream repertoire.

Professional companies and agents frequently audition and give talks at the Conservatoire including Glyndebourne Festival Opera, the Bayreuth Festival, Independent Opera, British Youth Opera and the Britten Pears School.



The Conservatoire shares a close relationship with Scottish Opera and has collaborated each year since 2004. Of these collaborations, the largest-scale was Prokofiev's *War and Peace* in 2009, which was nominated for a Royal Philharmonic Society Award. Students have frequent access to Scottish Opera rehearsals, a 'shadowing' scheme and a shared Emerging Artist programme for recent graduates, lasting a full year, now in its fifth year.

The Conservatoire has a lively network of international collaborations, including recent projects with Rachmaninov Conservatoire, Norges Musikkhøgskole, Universität für Musik und darstellende Kunst Wien and the Hochschule für Musik, Nuremberg. The Conservatoire also shares projects and provides young artists for Scottish festivals, in particular the Edinburgh International Festival and the Aberdeen International Youth Festival.

Opera alumni include Peter Auty, Karen Cargill, Daniel Ohlmann, Jason Bridges, Elin Pritchard, Rebecca Afonwy-Jones and Jung Soo Yun. We are currently the only UK Conservatoire to have two alumni on the Jette Parker Young Artist programme at the Royal Opera House, Covent Garden UK, Anush Hovhannisyan and Michel de Souza.

100% of MMus Opera graduates are in employment or full-time study (HESA, 2011/12)

Piano Accompaniment

Piano Accompaniment is a varied and challenging programme, led by one of Scotland's most respected piano accompanists, Scott Mitchell, alongside a team of highly experienced professional accompanists and chamber musicians. You will engage in a wide range of collaborative opportunities to prepare you for this demanding profession working with students and lecturers from all departments at the Conservatoire.

You will attend performance classes, masterclasses and lessons with many departments including voice, strings, wind and brass.

Developing core accompaniment skills forms the foundation of the programme. In addition to the extensive development of standard accompaniment repertoire, additional supporting skills are also cultivated in weekly group classes, including sight reading, orchestral reductions, transposition, figured bass, choral accompaniment, vocal and instrumental coaching and languages.

MMus Accompanists also enjoy extensive performing opportunities, whether in concerts, competitions or accompanying final exams for students from across the Conservatoire. The course also provides a wide range of choice for assessment, including studio recordings, commissions of new collaborative works, independent projects and full length recitals. Recent masterclasses for accompanists have included notable artists such as Malcolm Martineau, Susan Tomes, Roy Howat, Ashley Wass and Simon Lepper. They are further supported by the Conservatoire staff, including Graeme McNaught, Fali Pavri and Aaron Shorr.

Students from the Conservatoire's Accompaniment programme accompaniment programme have gone on to forge active professional careers as accompanists and work for a wide range of institutions and organisations throughout the world.

Scholarships are available.

Piano for Dance Accompaniment

Piano for Dance Accompaniment is an innovative and intensive programme, delivered jointly between the Conservatoire and Scottish Ballet in which you will work extensively with tutors, dancers and conductors from Scottish Ballet. The programme is led by Principal Conductor for Scottish Ballet, Richard Honner.

We will provide you with the necessary skills to become a professional accompanist for a ballet company. You will intensively study core ballet repertoire as well as accompanying skills such as improvisation, dance forms, appropriate repertoire selection, following directions and giving dancers the necessary musical support for their class work.

You will have piano lessons with Conservatoire lecturers, reinforcing aspects of piano technique, keyboard harmony and repertoire as well as offering a range of electives to enhance collaborative skills and employability in the profession.

All graduates of Piano for Dance Accompaniment have gone on to gain professional work with ballet organisations, including Scottish Ballet, the Conservatoire's BA Modern Ballet programme and the Ballet School at SOTA, Singapore.

Scholarships are available.

Repetiteurship

As a repetiteur student, you will work and study as part of the Conservatoire's internationally reputable Alexander Gibson Opera School. You will work regularly with Timothy Dean, Head of Opera, Oliver Rundell, Head of Music Preparation, Duncan Williams, Music Staff, Glyndebourne Festival Opera and Julia Lynch, all of whom have considerable professional experience, nationally and internationally. You will also have the opportunity to study with Derek Clark, Head of Music, Scottish Opera and other Scottish Opera music staff and to observe them in action.

This programme will give you the opportunity to learn and study all of the core and related skill sets: piano lessons, languages, coaching, continuo playing, style, repertoire and conducting. A large part of your training will be in practical sessions, playing for classes, opera scenes rehearsals, full productions and, where appropriate, conducting.

Alumni have gone on to study and work at the highest level, at the National Opera Studio, the Jette Parker Young Artists Programme (Royal Opera House), English National Opera, Opera North and Scottish Opera, as well as opera houses in Europe.

Scholarships are available.

Strings

We offer one of the most dynamic string programmes in the UK. Your weekly 90 minute one-to-one principal study lesson is enhanced by orchestral training classes, performance classes, and instrument-specific studio classes. You may also choose a second study and/or a related study in historical instruments.

Experience in symphony, chamber, and opera orchestras is offered alongside chamber music, which emphasizes the essential ensemble and communication skills needed for a long-term career. We are particularly strong in having unique professional collaborations with a number of high-profile orchestras and ensembles, including the Scottish Ensemble, Red Note Ensemble, the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra and The Orchestra of Scottish Opera.

We have a regular programme of masterclasses with leading performers, with whom we have a long-term relationship.

These artists include Ilya Gringolts (violin), Peter Manning (violin), Jacqueline Shave (violin), David Watkin (visiting professor, cello), and The Brodsky Quartet (chamber music).

Our curriculum features opportunities for cross-disciplinary collaborative and experimental work. We encourage you to work with other departments across all disciplines in the Conservatoire. Recently students have collaborated with musical theatre, modern ballet, and contemporary composition students in creating new work.

The Aurea String Quartet led by Gongo Jiang won the prestigious UK-wide 2014 St-Martin-in-the-Fields Chamber Music Competition.

Strings graduate Duncan Shearer formed the Maxwell Quartet which was Enterprise Music Scotland Residency Artists from 2011-2013, and has collaborated with numerous musicians and composers, ranging from composer Anna Meredith, pianist Benjamin Grosvenor and electronica artist Architeq.

"The Conservatoire has fully supported me as a double instrumentalist and given me numerous performing opportunities. The staff are professional and caring, and as a result, I have been able to progress and develop into a well-rounded musician."

Sarah Ayoub, BMus student





Timpani and Percussion

In preparation for your professional career, our Timpani and Percussion department provides excellent facilities for study, practice, and performance. These include three large dedicated studios with a full range of the highest quality instruments. You will have weekly one-to-one lessons with renowned professional performers, enhanced by repertoire classes, as well as specialised individual and class tuition in Latin American, ethnic percussion, and drum set provided by six visits per academic year for two days each. Although tuition is directed towards orchestral repertoire, we've developed well-established traditions of solo performance and also offer a solo-marimba provision.

We welcome artists from around the world to give clinics, workshops, and masterclasses, and recent visitors have included Dame Evelyn Glennie, Colin Currie, Sam Walton, Birger Sulsbrück, Leigh Howard Stevens, Eric Sammut, Simon Carrington, Keith Aleo and Neil Grover, and Neil Percy amongst many others.

Chris Lamb (New York Philharmonic and Manhattan School of Music) is a regular visitor to the department and makes three two and a half day teaching visits each academic year. Eric Sammut (Orchestre de Paris and Conservatoire de Paris) visits to teach six times each academic year.

As well as working with your fellow student musicians, you will have opportunities to collaborate across the disciplines. You may be part of a band for musical theatre performances, providing music for film, or joining forces with composers to create new works, the opportunities are unlimited.

You will gain lots of performance experience in a number of learning and professional contexts. You will work with our ensembles in symphonic, chamber, opera, wind orchestra, brass, and Big Band repertoire in the Conservatoire and external venues. We operate a number of side-by-side schemes with Scotland's leading orchestras, where you can experience the realities of the working world in a supportive environment. You will benefit from the guidance and mentoring of professional musicians, performing in some of Scotland's major concert halls and venues.

June Binnie is is Principal Timpani with Sinfonia Finlandia. Recent Timpani and Percussion graduate John Poulter is now Associate Principal Percussion with the Royal Scottish National Orchestra. James Gorman is a freelance drummer and percussionist currently playing percussion on the UK tour of Evita. Graduates Philip Hague and Louis Abbott have achieved considerable success with their band Admiral Fallow. They have two critically acclaimed albums to their name, have recently been signed by Vancouver-based label Nettwerk and have toured throughout the UK, Europe and the USA.

Vocal

The vocal team will help you to fulfil your potential as a singer and become a versatile, independent artist. Our team of tutors and coaches work with you to help you find your own unique voice and establish a lasting technique specifically for you.

The department, led by Professor Stephen Robertson, Head of Vocal Studies, and Timothy Dean, Head of Opera has an excellent team of tutors, many of whom have worked and continue to work at the highest international levels and who bring a range of specialisms with them.

You will benefit from regular masterclasses and coaching from renowned artists. Recent guests have included Dame Gwyneth Jones, Dame Felicity Lott, Patricia MacMahon, Sir Thomas Allen, John Treleaven, Malcolm Martineau, Rosalind Plowright, Barbara Bonney, Roderick Williams, Jane Eaglen and Christine Brewer.

Classes are offered in all the main languages, and associated repertoire, such as Italian song, lieder, melodie, with further classes for oratorio, opera, auditions, performance skills, Alexander Technique and vocal pedagogy. You will have the chance to perform in full main-stage operatic productions, choral works and specialist chamber groups. You will be able to take advantage of professional opportunities whilst studying including solo singing for a choral society or small cathedral ensemble, or a main work with the BBC or at the Edinburgh Festival. The Conservatoire's Song Studio recital series is extremely popular with audiences and provides a fully professional outlet for this repertoire.

Through the Conservatoire's partnership with Scottish Opera you will have the opportunity to perform in main stage productions at the Theatre Royal, Glasgow and The Festival Theatre, Edinburgh and on the concert platform. This offers you an invaluable opportunity to work with a fully professional orchestra and the highly experienced Scottish Opera technical and coaching teams. Scottish Opera's Emerging Artist scheme also offers you the chance to make a start in the profession. The department also has very strong links with Glyndebourne Festival Opera, The Bayreuth Festival, British Youth Opera, and both the Samling and Britten Pears School, all of whom regularly come to the Conservatoire to audition with our students being offered valuable work, experience and coaching.

In the last three years graduates have succeeded in being offered places on the Covent Garden Jette Parker scheme, as well as contracts in fully professional houses including Staatsoper Berlin, Covent Garden, Scottish Opera, Opera North, Welsh National and Royal Opera Den Norske. Graduates have also been successful in international and national competitions such as Jung Soo Yun who won the Richard Tauber Prize and subsequently the Montserrat Caballé Competition, (also winning both the Stuart Burrows International Voice Award and the Les Azuriales Opera Competition in France). Louise Kemeny this year was awarded Joaninha Trust Award.

Woodwind

The Woodwind department has an international reputation for nurturing leading musicians. Our team of dedicated staff includes many of Britain's finest woodwind players, with world-class reputations as soloists, orchestral, and chamber musicians. The department delivers dynamic and thorough training and provides a supportive and collaborative environment to talented musicians.

Unparalleled one-to-one weekly tuition is offered, with a 90 minute principal study lesson and a further 30 minute lesson available on both a related instrument and second study of choice. Weekly tuition is enhanced by visits from distinguished guest artists from across the globe.

A rich programme of public masterclasses, individual and group coaching, lecture recitals and side-by-side performances and CD recordings offer you a fantastic collaborative and tailored experience with each guest musician.

You will be given the best possible start to your performing careers, participating in public performances, TV broadcasts, and worldwide tours, and feature as concerto soloists all with Scotland's major orchestras and ensembles through our supreme apprenticeship schemes.

As a woodwind student, you will benefit from a diverse range of performance opportunities. Symphony, chamber and wind orchestra performances, opera productions, wind ensembles and chamber experience are also central to your training. We encourage you to form your own ensembles and offer professional coaching to support your work. Our ensemble, Stevenson Winds, promotes our woodwind talent and sees yet more high profile performance opportunities for you to perform alongside top professional players. In addition to the professional scenarios, you will have further concerto opportunities with the Conservatoire's Symphony and Wind Orchestras performing across the country in prestigious venues.

Weekly performance, technique and repertoire classes take place in our world-class recital venues providing the ideal environment for your development and a professional accompanist is provided for you throughout your training. Double-reed players also benefit from your own dedicated practice space. This room houses specialist reed-making equipment for student use and specialists deliver regular reed-making classes throughout the programme. The David Nicholson Room also provides flautists with a devoted rehearsal and practice space.

Through our extensive one-to-one specialist care and invaluable performance exposure, the department ensures a challenging and inspiring environment to promote excellence.

Recent woodwind graduate Fraser Gordon is now Principal Contrabassoon with the Royal Philharmonic Orchestra whilst Kate McDermott is Co-Principal Clarinet with the Gothenburg Opera.

“We’re looking for individuality, creativity, self-motivation and dedication. We worked with industry to design our degrees so you’ll be industry-ready when you graduate.”

Ros Maddison
Head of Production

PRODUCTION

SPECIALISM

Royal Conservatoire of Scotland

PROSPECTUS





BA Production Arts and Design

Three years, full-time
Accredited by the National Council for Drama Training
[rcs.ac.uk/productionarts](https://www.rcs.ac.uk/productionarts)

This programme has been designed specifically to create a high-level conservatoire learning environment for aspiring scenic artists, prop makers, stage carpenters and costume makers as well as set and costume designers. You will learn in an environment where excellence can be achieved and where your technical knowledge is as important as your creativity and individuality.

You will be interviewed and accepted based on your profile in one particular area of study taken from the five subjects on offer (scenic art, set construction, costume construction, prop making and set and costume design). You will follow an individually negotiated pathway based on a major and minor study to ensure a quality experience and the opportunity to engage with the broad and diverse range of performance programmes.

As well as being highly skilled in your own disciplines you will also understand and engage with the production and design process as a collaborative and creative contributor. The opportunity to work with film-makers, dancers, musicians and actors is unique and the facilities in which we do this are second to none, both at The Wallace Studios at Speirs Locks where we have purpose built production workshops and design studios, and at Renfrew Street which houses six public performance spaces including a fully equipped proscenium arch theatre and a black box studio theatre. The combination of professional venues, extensive workshops, construction spaces, design studios, and the latest stage and workshop technologies provide a fantastic learning environment.

We work closely with industry to ensure our the high-level expertise you will acquire is current, competitive, and of the highest professional standard, so you will gain all of the skills and knowledge needed for your future career.

Programme structure

Year one
You will experience all areas of the theatre production process as well as build initial skills and knowledge in your major subject. You will receive a broad based introduction to the production environment and examine the design process through the five core subjects culminating in the choice of a minor subject to compliment your major study pathway.

Year two
You will consolidate your fundamental skills and knowledge and be introduced to more advanced approaches and techniques including management and self-promotion. Production Arts students begin by engaging with practice based work on Conservatoire productions as part of a collaborative team with students from third year. Processes, skills and techniques are gathered as well as the opportunity to observe senior students in managerial positions. Design students explore the design process from concept to final presentation through a personal projects and begin the process of designing for a fully-realised production.

Year three
Each student negotiates their individual pathway in the third year in order to take effectively take advantage of the available production roles, personal projects, choice modules and secondment opportunities over the two trimesters. The secondment ensures you are making contacts with industry practitioners and potential employers and often acts as a springboard into your first job. A showcase of work, organised and created by the final year students goes on display and a range of potential employers are invited.

Why choose us?

- Only degree of its kind in Scotland
- Only UK conservatoire offering opportunities in production to collaborate with staff and students across dance, drama, music and screen
- Excellent staff-student ratio
- Industry placement
- Final year showcase
- Regular workshops and masterclasses with distinguished visiting professionals
- Develop invaluable industry contacts with our unrivalled professional partners including Scottish Opera, National Theatre of Scotland, National Theatre in London, Scottish Ballet, Citizens Theatre, Royal Lyceum Theatre, Disney Cruise Lines, Association of British Theatre Technicians, Association of Stage Pyrotechnicians, Production Lighting and Sound Association, Stage Technologies and Just FX
- Work on a diverse range of productions
- Purpose built production workshops and design studios and six public performance spaces
- Regular presence at the Prague Quadrennial Design Exhibition and the Word Stage Design Exhibition
- 'Best Design Team in the World' winners at the 2009 World Stage Design Exhibition
- Study abroad opportunities in Europe, California and Hong Kong

Career destinations

Recent graduates have found employment in positions such as Assistant Carpenter (Royal Lyceum and Pitlochry Festival Theatre), Assistant Scenic Artist (Royal Lyceum, Citizens Theatre and Pitlochry Festival Theatre), Art Department (BBC and various independent films), Costume Maker (Pitlochry Festival Theatre) as well as in Design roles with organisations such as BBC, National Theatre of Scotland, the Arches Theatre and the Tron Theatre, and the Royal Conservatoire of Scotland.

Application details

- BA Production Arts and Design**
- Institution code R58**
- UCAS Conservatoires code 203F**
- Entry requirements**
 - Scottish Higher - 3 passes
 - Scottish Advanced Higher - 2 passes
 - A-level - 2 passes
 - International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level
- International English Language Testing System score (IELTS) (if applicable) Level 6.5 with a minimum score of 5.5 across all parts
- We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.*
- Apply via UCAS Conservatoires online [cukas.ac.uk](https://www.cukas.ac.uk) by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)



BA Production Technology and Management

Three years, full-time
Accredited by the National Council for Drama Training
[rcs.ac.uk/productiontechnology](https://www.rcs.ac.uk/productiontechnology)

This is the only technical theatre degree in Scotland and has been developed to produce production technicians, stage managers and lighting designers who can turn their hands to any related role, making them both useful and employable in a range of contexts, whilst also being specialists in specific career pathways i.e. stage management, stage technology, sound technology, lighting technology and lighting design. You will be passionate about producing live performance and aspire to being integral to the development and leadership of BA Production Technology and Management in the future.

We'll help you to create your own pathway through the programmes, focusing on your areas of interest. You will learn to work creatively, as an individual artist and in collaboration.

Problem solving, people skills and organisational skills are all areas in which you should show potential, along with an awareness of team working and the qualities of leadership. You will need to have a working knowledge of and an aptitude for at least one of the subjects within the programme (i.e. stage management, stage technology, lighting or sound).

The Conservatoire is a major public performance and conference venue with world-class facilities. The combination of professional venues, extensive workshops, construction spaces, design studios, and the latest stage and workshop technologies provide a fantastic learning environment, second to none in the sector.

We work closely with industry to ensure our production training is current, competitive, and of the highest professional standard, so you will gain all of the skills and knowledge needed for your future career.

Our graduates aspire to become the creative leaders and innovators of the future and are encouraged to push accepted boundaries and create new standards of practice in the industry.

Programme structure

Year one
Your first year will be based on experiential learning and skills acquisition focusing on the context of production through a range of classroom, workshop and venue based experiences culminating in allocated roles in each area on Conservatoire productions. You will investigate the collaborative nature of production and performance have the opportunity to work with other level one students from across the Conservatoire on small projects.

Year two
You will consolidate fundamental skills and knowledge and be introduced to more advanced approaches and techniques including management and self-promotion. This is delivered both on allocated roles on Conservatoire productions and in the classroom. Also at level two you will engage with choice modules where you can choose from a range of modules on offer from programmes across the institution or undertake a negotiated project.

Year three
You will consolidate your learning and explore and develop specialist skills in autonomous situations on Conservatoire public productions. You will negotiate your individual pathway in the third year in order to take effectively take advantage of the available production roles, choice modules and secondment opportunities over the two trimesters. You will also be offered the opportunity to visit at least one major trade show or association conference during your final year.

Why choose us?

- The only technical theatre degree in Scotland
- The only UK conservatoire offering opportunities to collaborate with staff and fellow students across dance, drama, music and screen
- Excellent staff-student ratio
- Industry placement
- Attendance at production association events
- Regular workshops and masterclasses with distinguished visiting professionals
- Develop invaluable industry contacts with our unrivalled professional partners including Scottish Opera, National Theatre of Scotland, National Theatre in London, Scottish Ballet, Citizens Theatre, Royal Lyceum Theatre, Disney Cruise Lines, Association of British Theatre Technicians, Association of Stage Pyrotechnicians, Production Lighting and Sound Association, Stage Technologies and Just FX
- Work on a diverse range of productions
- Purpose built production workshops and design studios and six public performance spaces
- Fully equipped proscenium arch theatre with a full height fly tower and automated flying capabilities as well the highest level equipment in both lighting and sound
- Study abroad opportunities in Europe, California and Hong Kong

Career destinations

Students are prepared for a wide range of diverse careers, and our graduates go on to work in a huge range of companies and specialisms all over the world: Malcolm Stephen, Head Mechanist, Royal New Zealand Ballet; Wendy Manson, Automation Advisor, Cirque du Soleil; Alix Ross, Senior Technician, Royal Opera House; Helen Sennett, General Manager, Grange Park Opera; Chris McDougall, Production Manager, National Theatre; David McMorris, Fleet wide Audio Developer, Disney Cruise Lines; as well as on major national touring productions, Emma Geddes is Automation No.1 on *Dirty Dancing*; and at the majority of Scottish venues and performing art companies. Final year student Rosanna Barber is currently on placement with ITV's *Downton Abbey*. Final year student Andrew McCabe is on a three week placement with Cirque du Soleil and has been offered a permanent role on tour with them.

Application details

- BA Production Technology and Management**
- Institution code R58**
- UCAS Conservatoires code 204F**
- Entry requirements**
 - Scottish Higher - 3 passes
 - Scottish Advanced Higher - 2 passes
 - A-level - 2 passes
 - International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level
- International English Language Testing System score (IELTS) (if applicable) Level 6.5 with a minimum score of 5.5 across all parts
- We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online [cukas.ac.uk](https://www.cukas.ac.uk) by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)

“BA Digital Film and Television combines the theory with the practical. It gives you the tools, the opportunities and the connections to make it in the industry.”

Kurosh Abbasali Kani
Final year DFTV student

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SCREEN

SPECIALISM

Royal Conservatoire of Scotland

PERSPECTIVES





BA Digital Film and Television

Three years, full-time
rcs.ac.uk/dftv

This programme is for aspiring film-makers who are passionate about film-making. It's a rich and challenging environment for students who are keen to develop their skills to the highest level and who have the potential to originate new ideas and formats for film and television.

In the Conservatoire you will find lots of resources at your fingertips; nowhere else in the UK provides the range of specialisms that we do. This means that you have the opportunity to work with actors, composers, directors, dancers, and musicians, as well as your peers from production, including scenic artists, stage managers, and technicians. In other words, everything you need to make great work for the screen is right here, and you can engage with the spectrum of performance arts.

You will benefit from extensive industry contact, which can include working on live BBC sets, becoming part of the crew on a professional production, masterclasses and expert tuition from industry practitioners on a daily basis, and more.

We'll help you develop your ideas and your creativity, and you can cover multiple film-making functions such as screenwriting, production management, and editing, or focus on one specialism such as cinematography or sound recording.

Programme structure

Year one

You will learn technical skills, together with the mechanical and creative elements of screenwriting and TV content. You will also be engaged in an individual project designed to develop technical skills and grow creative awareness which will involve the authorship of a three-minute short film.

Year two

You will develop your technical skills and working as a creative practitioner. You will learn directing skills and at the end of semester one choose a specialist department from cinematography, post production, sound recording and producing. You will be involved in a 90 second film project and will work on the RED Epic camera system to originate project work.

Year three

You will hone your technical skills to a highly specialised and professional level, whilst reinforcing the practice of independent responsibility and development. You will realise professional creative content and negotiate your role as a specialist practitioner. You will use the RED Epic Digital Cinema system for your final year projects.

Why choose us?

Excellent staff-student ratio

Access to state of the art technology, including RED ONE and RED Epic MX Digital Cinema camera

360 degree commissioning (material for the complete range of digital platform and film and TV)

The only UK conservatoire offering opportunities to collaborate with staff and fellow students across dance, drama, music and production

Unrivalled professional partnerships including BBC Scotland, Progressive Broadcast Hire and Dumbarton Studios

Learn with award-winning staff and students

You will benefit from workshops and masterclasses from distinguished industry practitioners who work with you on a daily basis

Career destinations

DFTV graduates are employed by major broadcasters, production companies, and film-makers; and working freelance, for independent companies or on short film schemes, and some have gone on to postgraduate study, including the National Film and Television School. Our graduates are highly regarded and in demand. DFTV graduate Paul Wright's first feature film, *For Those in Peril*, was selected for the Cannes film festival and chosen to compete in Critics' Week. DFTV graduation film *Hannah* won Best Undergraduate Fiction award at the 2014 Royal Television Society Awards (Scotland); and *The Groundsman* won best fiction film at the 2014 BAFTA Scotland New Talent awards.

Application details

BA Digital Film and Television

Institution code R58

UCAS Conservatoires code 200F

Entry requirements

- | Scottish Higher - 3 passes
- | Scottish Advanced Higher - 2 passes
- | A-level - 2 passes
- | International Baccalaureate - minimum score of 24 with 3 subjects at Higher Level

International English Language Testing System score (IELTS) (if applicable) Level 6.5 with a minimum score of 5.5 across all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk.

Apply via UCAS Conservatoires online cukas.ac.uk by 15 January 2015 (UK/EU) or 31 March 2015 (overseas)

LEARNING & TEACHING



MA Ionnsachadh agus Teagasg sna h-Ealain Ghàidhlig

Aon bhliadhna, làn-ùine
rcs.ac.uk/magaelic

Is e amas a' phrògraim seo cothrom a thoirt do luchd-obrach proifeiseanta sna h-ealain a tha a' cleachdadh na Gàidhlig nan cuid obrach tuigse nas doimhne fhaighinn air cultar na Gàidhlig, an t-eòlas, na sgilean agus an tuigse a tha riatanach gus tachartasan èifeachdach foghlaim a leasachadh, a liubhairt agus a mheasadh agus pios obrach a dhealbhadh is a chruthachadh a bhios a' cur ri fàs an roinn shònraichte aca fhèin am broinn foghlam sna h-Ealain Ghàidhlig a leasachadh. Bidh thu ag ionnsachadh sa mhòr-chuid air-loidhne le taic bho shreath de dheiridhean-seachdain agus aig cùrsaichean goirid còmhnaidheach aig RCS cuide ri oileanaich air a' phrògram PG Cert Ionnsachadh agus Teagasg aig a' Chonservatoire agus aig Sabhal Mòr Ostaig san Eilean Sgitheanach.

Structar a' Phrògraim

A' chiad trimester

Tha a' chiad bhliadhna agad stèidhichte air dà mhodal air ionnsachadh is teagasg: Eòlas air Ealantas Sgrùdach agus An Neach-ealain Teagaisg. Anns an treas modal, Saoghal na Gàidhlig, gheibhear eòlas air an t-suidheachadh eachdraidheil, chruinn-eòlach, chultarail agus phoilitigeach aig luchd-ealain na Gàidhlig.

An dàrna trimester

Tòisichidh a' bhliadhna agad leis a' mhodal ionnsachaidh is teagaisg 'Pròiseact PGCert' anns am bi agad ri pròiseict stèidhichte air foghlam a dhealbhadh, a liubhairt is a mheasadh. Tha am modal, Dualchas is Litreachas nan Gàidheal, a' toirt cothrom do dh'oileanaich rannsachadh a dhèanamh air caochladh thùsan Gàidhlig, a tha air luchd-ealain na Gàidhlig a bheò-ghlacadh agus air cur ri dealbhadh an dualchais.

An treas trimester

Anns a' mhodal mu dheireadh, bidh cothrom agad pròiseact mòr a dhealbhadh, a rèiteachadh, a chur an sàs agus a mheasadh gus na dh'ionnsaich thu anns na modalan eile a chur gu feum, gus an t-adhartas agad a leasachadh mar neach-ealain proifeiseanta foghlaim sa Ghàidhlig agus air dhòigh air choireigin a chur ri fàs dualchas na Gàidhlig.

MA Learning and Teaching (Gaelic Arts)

One year, full-time
rcs.ac.uk/magaelic

The aim of this programme is to provide arts practitioners working in Gaelic with the opportunity to deepen their understanding of the Gaelic culture, develop the knowledge, skills and understanding required to develop, deliver and assess effective educational experiences and to design and generate a piece of work that contributes to the evolution of their discipline area within the Gaelic Arts education sector. Your learning will take place predominantly online supported by a series of face-to-face weekends and short residential periods at the Conservatoire alongside students from its PG Cert in Learning and Teaching programme and also at Sabhal Mòr Ostaig (SMO) in Skye.

Programme structure

Trimester one

Your first year centres around two learning and teaching modules: approaches to critical artistry and the teaching artist. The third module, the Gaelic world, provides an overview of the historical, geographical, cultural and political context for Gaelic artists.

Trimester two

Your year will begin with the learning and teaching 'Project (PGCert)' module in which you will design, deliver and evaluate an education-based project. The 'Traditional Culture and Literature of the Gaels' module provides an opportunity to investigate the wide range of Gaelic source materials that have inspired Gaelic artists and have helped shape the cultural landscape.

Trimester three

You will study a final module which presents an opportunity for you to devise, negotiate, undertake and evaluate a major project designed to synthesise your learning on the previous modules, progress your development as a Gaelic Arts educational professional and in some way contribute to the evolution of the Gaelic cultural landscape.

Carson sinne?

An t-aon chùrsa ceuma a leithid seo san t-saoghal

Àite air leth againn am broinn cultar na Gàidhlig

Cothrom ionnsachaidh aig a' Chonservatoire agus aig Sabhal Mòr Ostaig

Slighean dreuchdail

Bidh am prògram ag uidheamachadh luchd-ceumnachaidh gus pasganan foghlaim ann an taghadh de cho-theascannan foghlaim eadar bùithtean-obrach sa choimhearsnachd gu Foghlam Àrd-Ìre a dhealbhadh, a liubhairt agus a mheasadh. Bheir am pròiseact deireannach cothrom do na h-oileanaich an tuigse aca de chultar na Gàidhlig a dhaingneachadh, an cleachdadh proifeiseanta aca sna Ealain a leasachadh agus an t-eòlas agus na sgilean aca mar neach-teagasg a chur an sàs ann am pròiseact brìghmhor dèante leis na h-oileanaich fhèin fo stiùireadh oide phroifeiseanta.

Fios iarrtais

MA Ionnsachadh agus Teagasg sna h-Ealain Ghàidhlig
Àireamh ionaid R58

Àireamh UCAS a' Chonservatoire OWOF

Teisteanasan inntrigidh

Ceum math, no teisteanas co-ionnan eadar-nàiseanta, ann an roinn chuspairean a tha iomchaidh do dhùbhlain a' phrògram.

Feumaidh oileanaich a bhith fileanta sa Ghàidhlig

Comharra Siostam Eadar-nàiseanta Cànan na Beurla (IELTS) aig ìre 7.5 agus 7.5 mar chomharra labhairt aig a' char as lugha agus 5.5 aig a' char as lugha uile gu lèir

Tha sinn a' gabhail ri mòran theisteanasan agus ri teisteanasan eadar-nàiseanta. Cuir fios gu dramaadmissions@rcs.ac.uk airson barrachd fiosrachaidh.

Cuir iarrtas thugainn air-loidhne aig UCAS Conservatoires - cukas.ac.uk ro 30 Giblean 2015



Why choose us?

The only degree of its kind in the world

Excellent staff-student ratio

Opportunity to study in Glasgow at the Conservatoire and in Skye, at Sabhal Mòr Ostaig

Career destinations

The programme will equip you with the skills to design, deliver and assess educational packages within a range of education contexts from community workshops to the Higher Education sector. The final project provides an opportunity for you to synthesise a deepening understanding of Gaelic culture, your evolving Arts practice and your knowledge and skills as an educator on a significant, self-generated project under the supervision of a professional mentor.

Application details

MA Learning and Teaching Gaelic Arts

Institution code R58

UCAS Conservatoires code OWOF

Entry requirements

A good degree, or international equivalent, in a subject area relevant to the demands of the programme

Students will be required to demonstrate competence in Gaelic

International English Language Testing System score (IELTS) (if applicable) Level 7.5 with a minimum score of 7.5 in speaking and with a minimum score of 5.5 in all parts

We accept a range of qualifications and their international equivalences. Please email dramaadmissions@rcs.ac.uk for more information.

Apply via UCAS Conservatoires online cukas.ac.uk by 30 April 2015

Postgraduate Certificate in Learning Support and Administration in Higher Arts Education

Two years, part-time

rcs.ac.uk/pgcert

This programme is for learning support and administration professionals working in a Higher Education context who wish to professionally develop their knowledge of Higher Education and learning and teaching in an arts context in support of quality enhancement and institutional development.

The programme is delivered part-time, over a 16 month period, using a blend of face-to-face, online and work-based methods. The delivery model is designed to create a community of reflective administrative and learning support practitioners who are part of a wider arts education community. You will be encouraged to work independently and collaboratively with other administrators, learning support professionals, teaching artists and learners to share effective practice, identify opportunities for quality enhancement and provide peer support and evaluation. Face-to-face sessions are built around weekend seminars hosted at the Conservatoire. Alternatively, the programme can be completed with relevant credit-rated short courses (further information can be found at rcs.ac.uk/shortcourses).

Successful applicants are expected to be qualified/experienced administrators or learning support professionals working in an arts education setting (e.g. college or Higher Education Institution).

The programme carries 60 SCQF Credits at SCQF Level 11. On successful completion, participants can use the credits accumulated to progress to other postgraduate learning and teaching programmes offered by the Conservatoire.

Programme structure

Year one

You will be introduced to and engage in an Arts Education Community of Practice where you will critically examine your own administration/learner support methods and practice informed by reflection and using a range of relevant policies, theories, viewpoints and models of learning and teaching practice, quality assurance and enhancement to gain insight to learner support and/or quality enhancement in light of new experiences and understandings. You will have the opportunity to apply new insights and understanding to your practice, critically examine their impact on the service you offer to students and other stakeholders to inform future professional development and practice.

Year one/two

You will undertake a work-based administrative or learner support project in your own arts Higher Education context where you will be required to:

Administrators: Develop effective administrative systems and approaches aimed at offering an improved service to learners and/or other stakeholders. In your project you will be required to design and plan the enhancement(s) and pilot and critically evaluate it with learners and/or other stakeholders of your choosing.

Learning Support Professionals: Develop effective learning support environments and approaches to learner support, design and plan learning support activities, support learning, and give feedback to learners. Your project will be piloted with a group of learners of your choosing and critically evaluated.

Why choose us?

The programme is designed specifically for administrators and learning support professionals working in a Higher Arts Education context

The programme is designed to enable participants to engage with and contribute to an arts education community and use it to learn from and inform and evolve their administration/learner support practice

Credits towards the named award can be accumulated through participation in relevant credit-rated short courses in teaching (further information can be found at rcs.ac.uk/shortcourses)

Career destinations

Successful completion provides evidence of your commitment to professionalism in administration and/or learner support in an arts context. As a result, achieving the qualification could help you to, for example:

Secure senior administrative/learning support posts in arts and/or post-16 education

Apply to become an Associate Fellow of the Higher Education Academy

Application details

Postgraduate Certificate in Learning Support and Administration in Higher Arts Education

Institution code R58

Entry requirements

Applicants are expected to be working in a learning support or administration role on a full-time or part-time basis in a Higher Education Institution with an arts context (e.g. FE College or Higher Education Institution). Learning support applicants must evidence that they are supporting learners in an HE context studying at SCQF level 7 or above (or equivalent). Applicants are expected to have a good degree, or its overseas equivalent, in a subject area relevant to the demands of the programme. Applicants may be admitted to the programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements, but who can clearly satisfy the selection criteria for the programme and indicate they have the capacity to pursue the programme. Details of the selection criteria are available from rcs.ac.uk/pgcert

International English Language Testing System Score (IELTS) (if applicable). Level 7.5 with a minimum score of 7.5 in speaking.

Apply via UCAS Conservatoires online cukas.ac.uk by 30 April 2015

Postgraduate Certificate in Learning and Teaching in Arts Education

Two years, part-time
rcs.ac.uk/pgcert

This programme is for artists interested in developing knowledge and skills in learning and teaching as part of their professional development or to enhance opportunities to work either formally or informally as a teaching artist.

The programme is delivered part-time, over a 16 month period, using a blend of face-to-face, online and work-based methods. The delivery model is designed to create a community of reflective teaching artists who are encouraged to work both collaboratively and independently, share effective practice and provide peer support and evaluation. Face-to-face sessions are built around weekend seminars hosted at the Conservatoire. Alternatively, the programme can be completed with relevant credit-rated short courses (further information can be found at [rcs.ac.uk/shortcourses](https://www.rcs.ac.uk/shortcourses)).

Successful applicants are expected to be qualified/experienced to teach in their arts subject discipline and must be working either part-time or full-time as a teaching artist or have access to work placement to undertake practical elements of the programme. Assistance can be provided to help applicants secure relevant work placements however.

The programme carries 60 SCQF Credits at SCQF Level 11. On successful completion, participants can use the credits accumulated to progress to other postgraduate learning and teaching programmes offered by the Conservatoire.

Programme structure

Year one

You will be introduced to and engage in an Arts Education Community of Practice where you will critically examine your own teaching methods informed by reflection and using a range of relevant theories, viewpoints and models of learning and teaching practice to advance skills in teaching and learning in light of new experiences and understandings. You will have the opportunity to apply skills, new insights and understanding to your practice, critically examine their impact on your learners’ experience and obtain feedback both from tutors and peers to inform future professional development and practice.

Year one/two

You will undertake a work-based learning and teaching project in your performing arts subject discipline where you will be required to develop effective learning environments and approaches to student support and guidance, design and plan learning activities and/or programmes of study, teach and support learning, and assess and give feedback to learners. Your project will be piloted/delivered with a group of students of your choosing and critically evaluated.

Why choose us?

The programme is designed specifically for artists who either have as part of their professional lives, a teaching commitment either in an arts education context, community context or participatory setting context or aspire to be teaching artists

The programme is designed to enable participants to engage with and contribute to a teaching artist community and use it to learn from and inform and evolve their teaching practice

Credits towards the named award can be accumulated through participation in relevant credit-rated short courses in teaching (further information can be found at [rcs.ac.uk/shortcourses](https://www.rcs.ac.uk/shortcourses))

Career destinations

Successful completion of this programme provides evidence of your commitment to professionalism in teaching and learning. As a result, achieving the qualification could help you to, for example:

Secure part-time/full-time teaching posts in post-16 education

Secure part-time/full-time and/or project based teaching work in a host of different arts settings including cultural, community and other participatory settings

Application details

Postgraduate Certificate in Learning and Teaching in Arts Education
Institution code R58

Entry requirements

Applicants are expected to be either working as a teaching artist, full-time or part-time in a formal or informal education context (e.g. as a private teacher, in an educational institution, in a cultural setting in a community setting or participatory setting) or able to secure a suitable amount of work placement as a teaching artist in an education context (as detailed above).

Applicants are expected to have a good degree, or its overseas equivalent, in an arts subject area relevant to the demands of the programme.

Applicants may be admitted to the programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements, but who can clearly satisfy the selection criteria for the programme and indicate they have the capacity to pursue the programme. Details of the selection criteria are available from [rcs.ac.uk/pgcert](https://www.rcs.ac.uk/pgcert)

International English Language Testing System Score (IELTS) (if applicable). Level 7.5 with a minimum score of 7.5 in speaking.

Apply via UCAS Conservatoires online [cukas.ac.uk](https://www.cukas.ac.uk) by 30 April 2015

Postgraduate Certificate in Learning and Teaching in Higher Arts Education

Two years, part-time
rcs.ac.uk/pgcert

This programme is for individuals teaching arts programmes at Higher Education level (SCQF Levels 7 to 12, or equivalent) who wish to professionally develop their learning, teaching and assessment methods and skills in an arts context. The programme is mapped to the UK Professional Standards for Learning and Teaching in Higher Education (UKPSF) and accredited by the Higher Education Academy. As a result, successful completion of the programme can lead to professional accreditation by the Higher Education Academy and attainment of Associate Fellow or Fellow status.

The programme is delivered part-time, over a 16 month period, using a blend of face-to-face, online and work-based methods. The delivery model is designed to create a community of reflective teaching artists who are encouraged to work both collaboratively and independently, share effective practice and provide peer support and evaluation. Face-to-face sessions are built around weekend seminars hosted at the Conservatoire. Successful applicants are expected to be qualified/experienced to teach in their arts subject discipline and must be working in a university/college or other relevant participatory setting, teaching at SCQF levels 7 or above (or equivalent).

The programme carries 60 SCQF Credits at SCQF Level 11. On successful completion, participants can use the credits accumulated to progress to other postgraduate learning and teaching programmes offered by the Conservatoire.

Programme structure

Year one

You will be introduced to and engage in an Arts Education Community of Practice where you will critically examine your own teaching methods informed by reflection and using a range of relevant theories, viewpoints and models of learning and teaching practice to advance skills in teaching and learning in light of new experiences and understandings. You will have the opportunity to apply skills, new insights and understanding to your practice, critically examine their impact on your learners’ experience and obtain feedback both from tutors and peers to inform future professional development and practice.

Year one/two

You will undertake a work-based learning and teaching project in your arts subject discipline where you will be required to develop effective learning environments and approaches to student support and guidance, design and plan learning activities and/or programmes of study, teach and support learning, and assess and give feedback to learners. Your project will be piloted/delivered with a group of students studying at SCQF level 7 or above and critically evaluated.

Why choose us?

The programme is designed specifically for individuals teaching arts subjects at Higher Education level in a range of contexts including Conservatoires, small specialised HE arts institutions, Colleges and Further Education and across a range of participatory settings. The programme is mapped to the UK Professional Standards for learning and teaching in Higher Education (UKPSF). Successful completion demonstrates that your practice is aligned to UKPSF. The programme is accredited by the HE Academy and can lead to attainment of Associate Fellow or Fellow status. Successful achievement will entitle you to use post nominal letters (AFHEA or FHEA).

Career destinations

Successful completion provides evidence of your commitment to professionalism in teaching and learning in higher education. Higher Education Academy accreditation is a portable asset, which has UK-wide relevance and is increasingly recognised by Higher and Further Education institutions. As a result, achieving the qualification could help you to for example:

Secure full-time teaching posts in Higher Education in both the College (FE) and HE Sectors

Apply for promoted/senior posts in teaching in Higher Education in both the College (FE) and HE Sectors

Application details

Postgraduate Certificate in Learning and Teaching in Higher Arts Education
Institution code R58

Entry requirements

Applicants are expected to be working in a Higher Education context (e.g. FE College or Higher Education Institution) either full-time or part-time in an arts lecturing or teaching role where they are teaching at SCQF level 7 or above (or equivalent for other UK or International applicants). Applicants are expected to have a good degree, or its overseas equivalent, in an arts subject area relevant to the demands of the programme.

Applicants may be admitted to the programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements, but who can clearly satisfy the selection criteria for the programme and indicate they have the capacity to pursue the programme. Details of the selection criteria are available from [rcs.ac.uk/pgcert](https://www.rcs.ac.uk/pgcert)

International English Language Testing System Score (IELTS) (if applicable). Level 7.5 with a minimum score of 7.5 in speaking.

Apply via UCAS Conservatoires online [cukas.ac.uk](https://www.cukas.ac.uk) by 30 April 2015

RESEARCH

“Postgraduate research here is interdisciplinary and forward looking. Our students receive so much extra from each other as peers and members of the vibrant research culture at the Conservatoire”.

Dr Anna Birch, Research Lecturer

Research

Three years, full-time
rcs.ac.uk/research

It is not enough for our emerging artists to enter the world fully able to interact within their industry as it operates now; we enable them to leave the Conservatoire equipped with the necessary skills to take the industry on and push forward, creating new ways of working, collaborating, and performing.

Through our unique position as the only UK conservatoire offering specialist education across dance, drama, music, production and screen we facilitate the discussion that occurs not only within but also in the space between these specialisms, leading to profound innovation in the performing arts.

Research is embedded throughout our curriculum: one of our six curriculum principles underlines the importance of the members of our learning community using theoretical understanding to inform their practice, and their practice to inform theory. Festivals such as Into the New and Plug provide many opportunities for students to showcase their projects and to engage their fellow students in the realisation and performance of new work.

A vital part of this innovation and impact is driven by students following our research degree programmes. Following an historic validation agreement between the Conservatoire and the University of St Andrews in 2000, we offer research programmes leading to the awards of Doctor of Philosophy (PhD) and Master of Philosophy (MPhil). Students matriculate at both institutions and their degrees are validated and awarded by the University. As well as having access to all the facilities of a modern international conservatoire, they are able to use the academic resources of a world leading ancient research university.

Our research degree students are highly professional performers, practitioners, directors and composers seeking new ways to develop and contextualise their work whilst forging ahead in their particular specialism, through rigorous practice-based research. Our vibrant interdisciplinary research environment includes performing arts education and policy, Scottish music, historically-informed performance, and a range of other specialist research areas. All are supported both in their research by carefully selected and expert supervision teams, and in project delivery by the unique resources of the Conservatoire. Previous research students have been supported in projects such as new fully-staged operas and the performance of large scale symphonic works.

Application details

Applications for Research are made directly to the Conservatoire. The deadline for applications is 25 January 2015. Full details and application forms are available at rcs.ac.uk/research



Dance
Drama
Music
Production
Screen

Royal Conservatoire of Scotland
Cover image: KK Dundas

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