



Royal Conservatoire
of Scotland

2017/18

School of Music
Undergraduate

Bachelor of Music

applicant — guide





Contents

4

Welcome

8

Bachelor of Music with Honours (BMus Hons)

12

Entrance requirements

16

Principal study performance auditions

18

Auditions

28

Feedback policy

30

Equality and diversity

Welcome

Thank you for your interest in the Royal Conservatoire of Scotland (RCS).

If you require any further information regarding the application and selection process please do not hesitate to contact the Admissions department.

Our contact details are:
0141 270 8265
musicadmissions@rcs.ac.uk

rcs.ac.uk

This Guide contains important information regarding the completion of your application for the Bachelor of Music (Performance/Jazz/Composition/Traditional Music) programme and the selection process. Please read this document carefully before submitting your application and retain it for reference throughout the selection process.

Closing date

The closing date for all on time undergraduate applications from the UK and EU is **1 October 2016**.

If you submit your application after this date, we cannot guarantee that you will be invited to audition.

The closing date for international applications (non EU) is **1 December 2016**. However, if you apply before **1 October 2016**, your application will be considered during the initial November audition period (either in attendance at a live audition or by recording) and you will receive an earlier outcome to your application as well as any scholarship offer, if applicable.

You are welcome to apply for undergraduate programmes after these closing dates; should you wish to do so, please contact Admissions at musicadmissions@rcs.ac.uk in the first instance. Applications received after these closing dates will be considered on a case by case basis. We recommend applying by the above closing dates so your application can be considered in the first round of scholarship allocation.

RCS does not offer deferred entry. If you wish to commence in 2018, you must apply next year.

Audition period

The main audition period is **7-11 November 2016**. Please note some auditions may run outwith this period.

Application procedure

The Royal Conservatoire of Scotland, together with six other UK conservatoires, participates in an online admissions service. Applications for all programmes offered by the School of Music must be made online through the UCAS Conservatoires website at: www.ucas.com/ucas/conservatoires

The Royal Conservatoire of Scotland institution code is R58.

You will find details of the admissions process on this website and you can call UCAS Conservatoires on **0371 468 0470** (UK) or **+44 330 3330 232** (outside the UK) should you need advice or assistance.

You will also require the following course codes to apply:

Bachelor of Music (Hons) Performance
Course code **300F**

Bachelor of Music (Hons) - Joint Principal Study
Course code **301F**

Bachelor of Music (Hons) Composition
Course code **302F**

Bachelor of Music (Hons) Jazz
Course code **303F**

Bachelor of Music (Hons) Traditional Music
Course code **250F**

Bachelor of Music (Hons) Traditional Music - Piping
Course code **251F**

Audition locations

RCS holds auditions internationally at the locations listed below. If you wish to audition at any of the locations below, please submit your application at least **one month in advance** of the audition date. If you apply less than a month in advance, we cannot guarantee to audition you in person, and we may ask you to submit a recording instead.

If you select 'RCS' your audition will be in Glasgow. We also welcome recorded auditions from non UK applicants. If you wish to audition by recording, please select 'recording'. If you require further information about auditioning overseas, please email internationalauditions@rcs.ac.uk

China
October 2016

Singapore
November 2016

South Korea
December 2016

New York - USA
January 2017

Chicago - USA
February 2017

Norway
March 2017

Toronto - Canada
To be confirmed

Application fee

There is a UCAS Conservatoires application fee of £24. In addition to the application fee, each conservatoire charges an audition fee. For RCS, the audition fee is £45 per programme applied for. For Joint Principal Study, the audition fee is £60. Fees are not refundable. The fees are paid via the UCAS Conservatoires website and not directly to RCS. RCS does not offer any fee waivers.



References

It is your responsibility to ask two separate referees to write references and ensure that these are sent to RCS. The references must be written by two different people and we will not accept references from family, other relatives or close friends. You can submit your UCAS Conservatoires application form and send your references at a later date, but they must be received prior to your audition date. UCAS Conservatoires provides reference forms for you to download (www.ucas.com/ucas/conservatoires/apply-and-track/references-conservatoires) and send to your referees for completion.

Tuition fees and funding

For up-to-date information on tuition fees please see www.rcs.ac.uk/studyhere/feesandfunding. You can contact Student Finance (studentfinance@rcs.ac.uk) if you require further information on fees or funding.

Scholarships

RCS is able to offer a number of entrance scholarships which are awarded as part of the audition/selection process on the basis of merit and financial need. A scholarship panel runs during our November auditions and if you are selected to play for the scholarship panel, you will attend a further audition with this panel on the same day of your audition.



Bachelor of Music with Honours (BMus Hons)

Full-time programme of four years duration

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

Currently, there are six pathways through the BMus programme:

- **Performance**
- **Composition**
- **Jazz**
- **Traditional Music**
- **Traditional Music - Piping**
- **Joint Principal Study**

Composition, Jazz and Traditional Music pathways follow structures which are broadly similar to that for Performance, but each has subtle differences catering for the particular needs of its students. The pathway will be reflected in the final degree award thus: BMus (Performance) Hons, BMus (Jazz) Hons, and BMus (Composition) Hons, BMus (Traditional Music) Hons and BMus (Traditional Music - Piping) Hons and, for students on the Joint Principal Study pathway, the appropriate combination (e.g BMus (Composition and Performance) Hons, etc.

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

Accordion
Bassoon
Cello
Clarinet
Composition
Conducting*
Cornet
Double Bass
Euphonium
Flute
Guitar (Classical)
Harp
Harpsichord
Horn (French)
Horn (Tenor)
Oboe
Organ
Mandolin
Piano
Saxophone
Timpani and Percussion
Trombone (Bass)
Trombone (Tenor)
Trumpet
Tuba
Viola
Violin
Voice

BMus Jazz Principal Studies are as follows:

Clarinet (Jazz)
Double Bass (Jazz)
Drumkit (Jazz)
Electric Bass (Jazz)
Flute (Jazz)
Guitar (Jazz)
Piano (Jazz)
Saxophone Alto (Jazz)
Saxophone (Baritone) Jazz
Saxophone (Tenor) Jazz
Saxophone (Soprano) Jazz
Trombone (Jazz)
Trumpet (Jazz)
Violin (Jazz)
Voice (Jazz)

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

BMus Traditional Music and Traditional Music - Piping programme is offered with the following Principal Studies:

Button Accordion
Cello (Traditional Music)
Fiddle
Flute (Traditional Music)
Gaelic Song
Guitar (Traditional Music)
Highland Bagpipes
Piano (Traditional Music)
Piano Accordion
Scots Song
Scottish Harp
Snare Drum

Subject to audition outcome and resources, the above can also be selected as a secondary study alongside the following:

Bodhran
Border Bagpipes
Dance
Whistle

Any other discipline detailed above in BMus Performance, Jazz and Composition departments.

Programme overview

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

Performance (or compositional) activities are central to the programme, with public performance, including performances of students' own compositions, being an integral feature. In Years 2, 3 and 4 an increasing range of practical, creative and contextual modules are offered as electives, along with options modules from other programmes in RCS, in a flexible structure which is designed to promote the highest levels of individual achievement along with versatility in their application.

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

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





Entrance requirements

Our admissions processes are designed to be fair, transparent and efficient. The audition/interview approach serves the dual purpose of allowing the panel to assess first-hand an applicant's suitability for their chosen programme and it also affords the applicant the opportunity to gain a deeper insight into the nature of that programme and the opportunities offered by RCS.

In arriving at its recommendation, the audition/interview panel will take account of all aspects of the applicant's profile i.e.:

- performance at audition/interview
- commitment to the particular programme
- potential to benefit from the programme
- academic qualifications
- personal statement
- performance qualifications
- performance/practical experience
- references
- contextualised data

General academic entrance requirement

The minimum academic entrance requirements for Royal Conservatoire of Scotland undergraduate programmes are:

- passes in three subjects at Higher level or
- passes in two subjects at Advanced Higher or
- passes in two subjects at GCE Advanced level (where appropriate, AS level performance will be taken into account to the advantage of the applicant) or
- International Baccalaureate (minimum score of 24 with three subjects at Higher level) or
- recognised equivalences

We welcome the Scottish Baccalaureate and will accept combinations of Highers and Advanced Highers.


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.

Subjects recommended

Within the minimum academic entrance requirement listed above the subjects recommended are:

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

A strong indication of potential is sought at the entrance audition for this programme. Successful applicants will normally be of a standard at least equivalent to Grade 8 with Distinction of the Associated Board of the Royal Schools of Music in their Principal Study. You can apply and audition without having obtained Grade 8 with distinction, however as an indication only, applicants are normally expected to have reached this standard in their performance.



Entrance requirements for BMus (Hons) Traditional Music / Traditional Music – Piping

Within the minimum academic entrance requirements listed above the subjects recommended are:

- History 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 National 4/5 or Standard Grade/GCSE

Direct entry (beyond Year 1 of any programme)

Applications for direct entry beyond Year 1 will be considered on a case-by-case basis and in accordance with the Royal Conservatoire's Recognition of Prior (Experiential) Learning policy.

Non standard entry

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

**Note that UK Visa and Immigration (UKVI) imposes minimum English Language qualifications in respect of international (non-EU) applicants who require a Tier 4 Visa to study in the UK.*

Mature students

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

Language of study

The language of study is English. Non-native speakers of English will be required to provide evidence of proficiency in English. Level 6.0 (with a minimum score of 5.5 in each component) of the International English Language Testing System (IELTS) is required of applicants to the School of Music. For 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 that there is an additional fee for this course. For further information, please email musicadmissions@rcs.ac.uk

Selection process

Applicants who apply on time (before 1 October) are invited by email, approximately three weeks before the audition date, to RCS to undertake an entrance audition in their Principal Study. All auditions will take place at RCS in Glasgow, unless you have chosen another location.

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

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

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





Principal Study performance auditions

Performance applicants will be required to demonstrate their ability in their Principal Study. It is important to choose music that will demonstrate present level of achievement and musical potential. The Audition Panel reserves the right to halt a performance when it has heard enough to form a judgment. Applicants will have 10 minutes (or more, dependent on their Principal Study) to warm up before the audition. RCS is not able to offer additional practice facilities before the allocated warm-up time.

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

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

Accompanists

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

Recorded auditions

If you are auditioning via video recording, please read the following information before sending us your material.

Prior to submitting a recorded audition, you must apply via UCAS Conservatoires. Recorded auditions can be easily submitted online using Decision Desk (<https://app.decisiondesk.com/clients/rcs2017/apply>). You will need to create an account, but then you can easily upload the recordings you wish to be considered. Recordings will not be considered until a UCAS Conservatoires application has been submitted.

Once you have completed the UCAS Conservatoires application, you should proceed to Decision Desk to submit your video recording. Please check individual requirements for programmes/instruments below in terms of repertoire. Recordings should be submitted by **1 November 2016**. Applicants who are offered a place at RCS following submission of a recording will be required to undertake a supplementary audition when they arrive to start their programme of study. This is to confirm the authenticity of their recording. This audition may affect their placing on the programme.

Conducting

For Joint Principal Study Conducting, candidates will be emailed repertoire to prepare for the audition at least three weeks prior to the audition date. This will most likely be with piano accompaniment. Sight reading may also be given, and there will be aural tests and an interview. All efforts will be made to schedule both Principal Study auditions on the same day.

Guitar and Harp

Guitar

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

Mandolin

- Performance of two contrasting pieces of ABRSM Grade 8 standard or equivalent (maximum of eight minutes)
- Scales will be required and sight-reading will be given.

Harp

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

Keyboard

Piano

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

Harpichord, Organ and Accordion

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

Strings

Violin

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

Viola

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

Cello

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

Double Bass

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

Timpani and Percussion

Applicants are required to prepare all of the following:

Timpani

- Tchaikovsky: Symphony No 4 1st movement, 2 bars before T to 3 bars before U. (available in *Modern Method for Timpani*, Saul Goodman, Belwin Mills)
- Hindemith: Sinfonische Metamorphosen, Turandot Scherzo, (available in *Test Pieces for Orchestral Auditions*, Schott)
- Frank Martin: Concerto pour 7 Instruments a Vent, Timbales, Batterie et Orchestre a Cordes. (Available in *Test Pieces for Orchestral Auditions*, Schott)
- Beethoven: Symphony Nr. 1, 3rd movement 1 bar before A to end. Beethoven Symphony Nr. 7, 1st movement 20 bars before C to C (available in Fred D. Hinger. *Timpani Players Repertoire Vol. 1 Beethoven* from Southern Percussion)

Xylophone

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

Snare Drum

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

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

Voice

Please note that Voice auditions may take place over two rounds. Following the first audition, you will be notified if you have been sent to the second round (first and second rounds are on the same day).

- Performance: applicants should prepare three items, for example:
 - either any Italian Aria Antiche (e.g. from the volume entitled *24 Italian Songs and Arias*, or similar or a folk song
 - an aria from oratorio (or opera)
 - an art song
- Sight-reading may be given.

Woodwind

All repertoire listed below is suggested repertoire only. You may choose to play a contrasting programme of your own choice. Scales, arpeggios and sight-reading may be given at the discretion of the panel.

Flute

Performance of two contrasting pieces selected from the following list:

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

Oboe

Performance of two contrasting pieces selected from the following list:

Britten	Six metamorphoses after Ovid, any two movements
Dutilleux	Sonata
Grovez	Sarabande and Allegro
Handel	Fitzwilliam Sonata in Bb major, any two movements
Poulenc	Sonata, any one movement
Saint-Saëns	Sonata in D, any one movement

Clarinet

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

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

Bassoon

Performance of two contrasting pieces selected from the following list:

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

Alto Saxophone

Performance of two contrasting pieces selected from the following list:

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

Tenor Saxophone

Performance of two contrasting pieces selected from the following list:

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

BMus Jazz (Hons) auditions

The Jazz pathway audition is designed to assess an applicant's improvisational skills. There are two stages to the jazz audition.

Stage 1

Recorded audition submission and interview

Submit a video of yourself performing the pieces listed below with a live group or a play-a-long/minus-one backing track. A skype/telephone interview will be arranged in October. You then may be called back for a live audition conducted by a member of the RCS Jazz faculty in November. The video audition must be submitted online via Decision Desk (<https://app.decisiondesk.com/clients/rcs2017/apply>). The deadline to submit your video audition is **1 October 2016**.

1. 'Rhythm Changes' in Bb concert pitch: Theme 'Oleo', played at any tempo from = 160bpm - 300bpm, which features a minimum of three choruses of improvisation. Vocalists may alter the key to suit their range.
2. Your choice of a 'Jazz standard' that compliments the Rhythm Changes.

Stage 2

Live audition

Before your 20-minute live audition, you will have an additional 20 minutes in an allocated room to warm-up.

Audition

Your performances must contain improvisation and you will play with a live trio from the Royal Conservatoire of Scotland. Your audition is in three parts:

1. 'Rhythm Changes' in Bb concert pitch: Theme 'Oleo', played at any tempo from = 160bpm - 300bpm [Singers may alter the key to suit their range] [A minimum 3 choruses of improvisation are requested]



2. Your options of a 'Jazz standard' that compliments the Rhythm Changes.
3. A aural test featuring intervals, chords, scales and modes.

The audition room is equipped with a grand piano, drum kit, guitar and bass amps.

Checklist

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

- All acoustic and electric bass players, brass players, guitarists and saxophone players are required to bring their instrument to the audition.
- Amplifiers for guitarists and bass players will be provided in the audition room but not in the warm up room.
- Drummers should bring sticks and a practice pad, as the warm up room will not have a drum kit. A standard Jazz drum kit (bass drum, floor tom, upper tom, snare) with two cymbals and hi-hat will be provided for drum auditions (double-bass pedals are not provided). Drummers may bring their own cymbals.

Finally

The Jamey Aebersold play-a-long series provides wonderful practice materials and will help you prepare and stimulate improvisation for the audition.

www.aebersold.com





BMus Composition (Hons) interviews

After making an application through UCAS Conservatoires, Composition applicants should submit at least two compositions (preferably recent examples) together with brief analytical notes, and recorded performances and software files wherever possible. Portfolios must be submitted online using Decision Desk (<https://app.decisiondesk.com/clients/rcs2017/apply>) and must be received by **19 October 2016**.

The entrance audition will consist of an interview in which applicants will be encouraged to demonstrate a detailed knowledge of varied repertoire. Applicants will be asked about how they began composing or how they were introduced to composition; and they will be invited to talk about the compositions they have submitted. Applicants will also be asked about their aspirations as a composer. Successful candidates will show style, imagination, an adventurous approach to composition and above all, potential to develop their beliefs and skills through the programme.

BMus Joint Principal Study (JPS)

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

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

BMus (Hons) Traditional Music / BMus (Hons) Traditional Music – Piping auditions

Performance of a programme of approximately 15 minutes on the Principal Study. The programme should demonstrate your present level of achievement and your musical potential, and must normally be performed from memory and unaccompanied, with the exception of guitar or pipe band snare drum, or in cases of self-accompanying for one or two items (e.g. clarsach player accompanying own singing, or singers accompanying themselves on another instrument). Applicants are asked to give brief spoken introductions to each item performed and their own compositions may be included alongside traditional repertoire. Suggested repertoire is detailed below.

Interview with the examiners exploring the applicant's aspirations, qualifications and understanding of the demands of the BMus programme and the Traditional Music / Piping pathway.

Highland Bagpipe

Three contrasting sets that should include a march, strathspey and reel and one piobaireachd (ground and 1st variation only).

Guitar/Piano/Clarsach/Fiddle/Accordion/Flute/Cello

A contrasting programme featuring the applicant's own choice of tunes: air, march, strathspey, reel, jig, hornpipe and self-accompaniment to singing if appropriate.

Scots Song

Varied programme of contrasting moods and tempi: featuring the broad range of Scots song, e.g. classic ballad, bothy ballad, Burns or other 'art' song, lullaby, contemporary Scots song, nonsense, bawdy or children's song, dance song or diddling. Good source material for the repertoire appropriate to this programme can be found and studied in depth at www.tobarandualchais.co.uk

Gaelic Song

Varied programme of contrasting moods and tempi: puirt a beul, òran luaidh, òrain bàsaidh, òran mór, contemporary Gaelic song, lullaby, lament. Good source material for the repertoire appropriate to this programme can be found and studied in depth at www.tobarandualchais.co.uk

Pipe Band Snare Drum

A variety of pieces and exercises demonstrating skills on snare drum, and any other traditional percussion such as bodhran (contemporary drum kit is not offered as a Principal Study on this programme, but can be considered for Second or Related Study).





Following your audition

All decisions will be posted on UCAS Conservatoires following your audition via UCAS Conservatoires Track, www.ucas.com/ucas/conservatoires/login (you will need your username and password). You will also receive notification from UCAS Conservatoires when decisions on all your choices are available.

Please see below for an explanation of UCAS Conservatoires codes:

Guaranteed Unconditional (GU)

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

Guaranteed Conditional (GC)

RCS has made the offer subject to you meeting certain conditions such as examination results. Conditions can be viewed via UCAS Conservatoires Track. Unless your application and/or qualifications are subsequently shown to be fraudulent, the offer is binding if you accept the offer and meet the conditions. You must meet the conditions of the offer by 31 August 2017, unless an earlier date is specified. If your conditions include obtaining IELTS (English Language test), you must meet this condition by 31 May 2017.

Reserve Unconditional (VU)

RCS is satisfied from the information you have given, that you have already met the conditions for entry and you have been offered a place on our reserve pool. See page 27 for further information on reserve offers.

Reserve Conditional (VC)

RCS has offered a place on its reserve pool subject to you meeting certain conditions such as examination results. Conditions can be viewed via UCAS Conservatoires Track. See page 27 for further information on reserve offers.

Unsuccessful (R)

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

Reserve offers explained

If you have received a reserve offer, it means that RCS is not able to offer you a guaranteed place at the time of making our offer. A reserve offer indicates that RCS would like the opportunity to review its offer to you in the light of acceptances/declines to its guaranteed offers. You will become part of a 'pool' of reserve candidates and RCS may choose to make you a guaranteed offer if a suitable place becomes available. If RCS chooses not to make you a guaranteed offer, you will not be eligible to start at RCS.

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

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

If you are holding a reserve offer, RCS can elect to make you a guaranteed offer at any time during the application cycle. Reserve offers remain active until after the A level results have been issued in August so you could have a reserve offer until the end of August. The decision to wait and see whether a guaranteed place becomes available, or to accept an offer at another conservatoire is entirely at your discretion.

Replying to offers

As soon as a decision is made, UCAS Conservatoires will let you know. You must reply online via UCAS Conservatoires Track (www.ucas.com/ucas/conservatoires/login). Your reply date is displayed on Track. If you do not reply by the date given, your offers will be declined automatically. The reply date may be different to other people's as it is based on when you receive your last decision.

2017 entry reply dates

Last decision by	Your reply date is
6 January 2017	31 January 2017
3 March 2017	27 March 2017
13 May 2017	2 June 2017
5 August 2017	9 September 2017
After 5 August 2017	22 September 2017

Please see the UCAS Conservatoires website for more information on replying to offers (www.ucas.com/ucas/conservatoires/apply-and-track/decisions/replying-your-offers). If you make an application through UCAS Conservatoires, UCAS or UCAS Teacher Training, you cannot hold more than one confirmed place. A confirmed place in UCAS Conservatoires is a guaranteed unconditional offer as your first choice (GU1) and in UCAS and UCAS Teacher Training it is an unconditional firm (UF) place. If you receive more than one confirmed place, UCAS will ask you to accept one offer and withdraw from any others.



Feedback policy

1. Programmes at the Royal Conservatoire of Scotland are very competitive and attract high numbers of applications. In line with the Data Protection and Freedom of Information Acts, we have put in place a process for the provision of feedback where possible.
2. Feedback requests must be made in writing to feedback@rcs.ac.uk. The email must come from the address supplied on the UCAS Conservatoire application and must contain the applicant's full name, course and UCAS Conservatoires personal ID number.
3. Feedback requests will only be accepted from the applicant themselves. Requests from third parties will not be acknowledged.
4. Feedback requests must be received within eight weeks of the audition/interview date. Requests received after eight weeks will not be dealt with.
5. Feedback will usually take the form of a scanned copy of the audition decision sheet (assessment criteria). This will be emailed directly to the applicant. Feedback may take up to six weeks to process from the date of the request.
6. The Royal Conservatoire of Scotland will not enter into a dialogue with applicants regarding the provision of feedback. Our courses are highly competitive and applicants need to recognise that feedback may simply state the fact that other applicants were stronger or that the course is not, in our opinion, suitable for them.
7. Applicants should not consider the Royal Conservatoire of Scotland as arbiters of their ability. Feedback given is based on performance in the audition/interview and suitability for a particular programme of study. Applicants who are unsuccessful in their application to us, may go on to gain places at other conservatoires, and similarly, applicants whom we accept, may have been unsuccessful elsewhere.
8. There may be occasions where an applicant considers that RCS has failed to meet its high standards in the consideration of their application. Disagreement with the academic judgement of the Audition/Interview Panel in reaching their decision based on aspects of the applicant's profile does not constitute grounds for a complaint by an applicant. Complaints will only be considered in relation to non-adherence to policy and procedure.
 - 8.1 Complaints can be made in person, by phone, in writing, by email at complaint@rcs.ac.uk or by completing our Complaints Form at www.rcs.ac.uk/complaints.
 - 8.2 The following information will be required when making a complaint:
 - Your full name and address
 - As much as you can about the complaint
 - What has gone wrong
 - How you would like the matter to be resolved
 - 8.3 Normally, you must make your complaint within six months of:
 - The event/issue you want to complain about
 - Finding out that you have a reason to complain

In exceptional circumstances, we may be able to accept a complaint after the time limit. If you feel that the time limit should not apply to your complaint, please tell us why.

 - 8.4 We will give you our decision in five working days or less. Should the complaint need to be investigated, a full response to the complaint will be given to you within 20 working days. If the investigation is likely to take longer, you will be informed.
 - 8.5 Please refer to the Complaints Handling Procedure Guide for more information www.rcs.ac.uk/about_us/complaints

Equality and diversity

The Royal Conservatoire of Scotland welcomes a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual. We are committed to promoting equality in all of our activities and aim to provide a vibrant performing, learning, teaching, working and research environment that respects the diversity of students and staff, enabling them to achieve their full potential, contribute fully and to derive maximum benefit and enjoyment from their involvement in the life of the Royal Conservatoire and beyond.

We are committed to equality of opportunity both as an education institution and as an employer. Equality of opportunity means striving to ensure that no student or member of staff receives less favourable treatment on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religion or belief, sex and actual or perceived sexual orientation.

Applicants with disabilities

The admissions process takes place in the context of the Royal Conservatoire's Equal Opportunity Policy, the Disability Policy and the Contextualised Admissions Policy. All applicants who have disclosed a disability will receive a copy of our booklet Information for Students with Disabilities. This can also be downloaded from the RCS website: www.rcs.ac.uk/studyhere/studentssupport/disabilities Applicants with a disability are invited to contact the Counsellor and Disability Advisor to discuss their specific requirements, which may include special arrangements for the audition/interview. The Counsellor and Disability Advisor will, as a matter of course, write to all applicants who declare a disability on their application, and will provide information about applying to and studying at RCS. The Counsellor and Disability Advisor is also available to meet applicants when they come for audition/interview to discuss their particular requirements, sources of further information and any special funding that might be available.

Criminal convictions

- 1.1 You should not be deterred from applying to RCS if you have criminal convictions - you will not necessarily be excluded from the selection process and you will certainly not be automatically excluded. We will, though, want to ask you about the nature of any conviction. As part of your application you will be required to declare where you have any relevant unspent criminal convictions. The help text in Apply (UCAS Conservatoire website) will explain what is classed as a relevant unspent conviction.
- 1.2 The Assistant Registrar (Admissions) will write to any applicant with a reserve or conditional offer who has declared a criminal conviction seeking details of that conviction. The applicant will be asked to complete a Basic Disclosure Scotland application form at that point.
- 1.3 Following receipt of the applicant's Basic Disclosure, and the further information received from the applicant, a panel will risk assess the criminal conviction. The panel will normally be convened by the Academic Registrar and will consist of the Director of the School to which the applicant has applied, the Programme Head and the Assistant Registrar (Admissions). The Principal may appoint alternative members to the panel in the event of one or other of the members being unavailable or otherwise unable to participate.
- 1.4 The panel will decide whether or not the application should be considered further in the light of information received regarding the criminal conviction. Each case will be looked at individually and the circumstances of each case will be considered. It is not therefore possible to give an answer as to whether any particular type of offence would result in a decision to reject an application. In arriving at its decision, the panel may take legal or other professional advice.
- 1.5 If the panel decides that the applicant poses an unacceptable risk to RCS and is unable to approve further consideration of the application, the Academic Registrar will write to the applicant accordingly, giving the reasons for that decision.
- 1.6 The applicant will have the right of appeal against the panel's decision to the Director of Finance and Administration within 28 days of its receipt. Appeals will only be considered if the applicant provides additional/relevant information or if RCS has failed to comply with the procedures set down in this document.
- 1.7 Should an applicant with a declared conviction be offered a place at RCS, the panel has the right to determine whether the manager(s) of student accommodation, the Head of Department/Programme, the Royal Conservatoire Counsellor or any other relevant member of staff should be made aware of the applicant's criminal conviction. The number of people who would be informed about the conviction will be limited to those required to ensure the safety of others. The panel may also attach specific conditions to the offer of a place to study at RCS, which may involve special arrangements being put in place for the duration of the student's studies.
- 1.8 Should an applicant fail to disclose a criminal conviction and that omission comes to light in the course of the admissions process, the applicant will be asked to explain the failure to disclose by the Academic Registrar or Assistant Registrar (Admissions) and the outcome of the application may be affected. The matter will be referred to the panel noted above, which may decide that the application should not be considered further or it may decide to withdraw any offer made. Should an undisclosed criminal conviction come to light after the applicant has become a student of RCS, the matter will be considered through the Royal Conservatoire's student disciplinary procedure. The outcome of that disciplinary procedure may include exclusion from the Royal Conservatoire.

applicant — guide



Royal Conservatoire
of Scotland

rsc.ac.uk

Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow
G2 3DB

+44(0)141 332 4101

2017/18