



Royal Conservatoire
of Scotland

2017/18

School of Music
Postgraduate

Master of Music and
Master of Arts in Music

applicant — guide



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

Closing date

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

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 postgraduate 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 for postgraduate programmes will be **7-11 November 2016**. Please note that some auditions may run outwith this period. Conducting auditions will take place in 2017.

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:

2 years of study

Master of Music (Accompaniment)	893F
Master of Music (Chamber Music)	337F
Master of Music (Composition)	891F
Master of Music (Conducting)	892F
Master of Music (Jazz)	808F
Master of Music (Opera)	851F
Master of Music (Performance)	890F
Master of Music (Piano for Dance)	803F
Master of Music (Repetiteurship)	894F
Master of Music (Scottish Music)	806F

1 year of study

Master of Arts in Music (Accompaniment)	831F
Master of Arts in Music (Chamber Music)	336F
Master of Arts in Music (Composition)	820F
Master of Arts in Music (Conducting)	840F
Master of Arts in Music (Jazz)	807F
Master of Arts in Music (Opera)	800F
Master of Arts in Music (Performance)	801F
Master of Arts in Music (Piano for Dance)	802F
Master of Arts in Music (Repetiteurship)	860F
Master of Arts in Music (Scottish Music)	805F

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 you may be asked 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. 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 Conservatoire 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.

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

Postgraduate Tuition Fee Loan (PTFL)

New Scottish and EU domiciled students may be eligible for a Postgraduate Tuition Fee Loan. All eligible students will be able to apply directly to the Student Awards Agency for Scotland (SAAS) for a non-means tested loan of up to £3,400. Please note this is only available for the first year of the two year MMus programme. See the following website for further details of the PTFL scheme: www.saas.gov.uk/full_time/pg/index.htm

Scottish domiciled postgraduate students on eligible courses can also apply for a Postgraduate Living Cost Loan up to £4,500 towards living expenses. This is in addition to the existing loan available towards the cost of their tuition fees.

Students from England

Postgraduate students from England will be able to benefit from a postgraduate loan of up to £10,000 to be used towards tuition fees and/or living costs. For more information please see the Student Finance England website: www.gov.uk/funding-for-postgraduate-study.





Will this programme be right for me?

The postgraduate programme will appeal to students who wish to make music their career and who can provide substantial academic and/or professional evidence of potential to do that through Masters study. Typically, an applicant will hold a good honours degree (2.2) from a conservatoire or similar institution and be able to demonstrate a commitment to practice at a near-professional level.

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

MMus or MA?

The MA and MMus programmes share many similarities, with the first two trimesters of the course being common to both. The main differences are in the length and volume of study, and in the pattern of delivery in relation to the three trimesters which make up the academic calendar. There are also some differences in the programme aims and learning outcomes, and in the proportional number of hours available for principal study lessons.

The MA degree is designed for students who wish to achieve a Masters level qualification in one year, with 180 SCQF credits at level 11 (90 ECTS credits). The programme runs full-time for three trimesters, 44 weeks in total, with the third trimester being dedicated to a largely independent project. 30 weeks of 90 minutes principal study lessons are offered, to a total of 45 hours.

The MMus degree is intended for students who are seeking an extended and thorough professional grounding at Masters level in their chosen area of specialism. This is a two-year, full-time programme, leading to 240 SCQF credits at level 11 (120 ECTS credits). The majority of the teaching and learning takes place in four 16-week trimesters, with a break for trimester three of the first year. 27 weeks of 90 minute principal study lessons are offered, to a total of 81 hours across the two years.

Programme specialisms and named awards

The framework includes the following specialisms and named awards, all of which are available on both the MMus and MA routes.

MMus/MA (Performance)

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

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

MMus/MA (Composition)

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

MMus/MA (Conducting)

The programme focuses on:

- the development of baton and rehearsal techniques and includes supervised rehearsals for both orchestral and operatic work
- the directing of contemporary music and large chamber ensembles and the preparation and conducting of public concerts and productions.

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

MMus/MA (Accompaniment)

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

MMus/MA (Repetiteurship)

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

MMus/MA (Scottish Music)

The programme offers intensive principal study in a range of traditional instrumental and vocal genres, either in a solo or ensemble context or a mixture of the two. This culminates in public performances, studio recordings and other documented output.

In addition, a range of supporting practical and contextual studies and Masters-level electives are offered to inform the student's principal study, including masterclasses, groupwork, research seminars, Gaelic and Scots language classes, studies in Scottish music history, repertoire, composition and arrangement.

MMus/MA (Piano for Dance)

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

MMus/MA (Jazz)

The programme forms a cohort which works intensively together and performs extensively both within the Conservatoire and outside in Scotland's thriving professional jazz scene. Students benefit from individual specialist attention as well as being part of the multi-disciplinary environment of the Conservatoire, with one-to-one lessons and ensemble coaching being at the heart of a diverse range of activities covering every aspect of the skills required for today's jazz performer.

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

MMus/MA (Opera)

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

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

MMus/MA (Chamber Music)

This programme is intended for existing chamber ensembles who wish to further their work through study at Masters level. The individuals making up the group will normally have undertaken formal study beyond undergraduate level: as a team, the ensemble should be ready to commit to working together for the duration of the programme. Your Principal Study will be chamber music, with the bulk of the lessons in the form of ensemble coaching sessions; some one-to-one tuition for individual members of the ensemble may also be negotiated where appropriate. The ensemble will form part of a thriving performance community at the Royal Conservatoire of Scotland, with opportunities to collaborate both with fellow musicians and artists from other disciplines.

In exceptional circumstances we may consider applications from suitably qualified individual candidates who are able to clearly demonstrate an aptitude for and experience of chamber music and a keen desire to work with others. Under these circumstances, the offer of a place will be dependent upon the potential for viable ensembles to be formed.

Part-time study and exit awards

Stage 1 of the programme - 120 credits in terms 1-3, corresponding to the PGDip - must be taken full-time. Students following the MMus pathway who complete Stage 1 of the programme may apply to complete Stage 2 of the MMus on a part-time basis over the following two calendar years, allowing them to move into professional work as their studies progress. Exceptionally, Stage 2 of the MA may also be taken part-time over a period extending into the following calendar year.

In addition to the main awards of MMus and MA, the exit awards of Postgraduate Diploma in Music (PGDip) and Postgraduate Certificate in Music (PGCert) are available to students who meet the respective credit requirements.

Entrance requirements

The Royal Conservatoire's 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
- entrance examination (if appropriate)
- commitment to the particular programme
- potential to benefit from the programme
- academic qualifications
- personal statement
- performance qualifications
- performance/practical experience
- references
- contextualised data

Candidates for both the MMus and MA are normally expected to hold a good honours (at least 2:2) degree, or its overseas equivalent, in a subject area relevant to the demands of the programme.



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 the 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

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's admission 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.*





Programme aims and learning outcomes

Each of the degrees which make up the programme is described in terms of aims and learning outcomes. The aims describe what the programme will do for the student and the learning outcomes describe what a graduate of the programme will be able to do on completion of the programme. Separate aims and learning outcomes are provided for the MMus and MA degrees.

MMus

Aims

The Master of Music (MMus) programme is designed to:

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

Learning Outcomes

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

1. Demonstrate advanced technical and expressive mastery in their principal study (as performers, composers or conductors).
2. Project a mature and individual musical personality in, and through, their practice.
3. Synthesise a range of theoretical, conceptual and experiential knowledge and understanding in and through practice.
4. Demonstrate the ability to engage effectively and creatively with peers and non-specialists, whether as leaders or through team-working.
5. Show creativity, curiosity and autonomy within self-determined areas of specialism.

6. Critically evaluate current ideas, debates and issues within their chosen field.
7. Demonstrate a range of skills associated with deepening their musical knowledge, including communication, research, reflection and scholarship.

MA

Aims

The Master of Arts in Music (MA) programme is designed to:

1. Nurture and develop mastery of the student's principal study, so that it is evidenced in a confident musical personality.
2. Promote artistic and professional confidence in the emerging artist and develop complementary skills, knowledge and understanding.
3. Nurture the skills and attitudes that will allow students to become independent artists, able to collaborate dynamically within a range of professional contexts.
4. Promote a critical and reflective approach to the student's artistic practice.

Learning Outcomes

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

1. Demonstrate technical and expressive mastery in their principal study (as performers, composers or conductors).
2. Project a mature musical personality in and through their practice.
3. Demonstrate a range of theoretical, conceptual and experiential knowledge and understanding in and through practice.
4. Demonstrate the ability to engage effectively with peers and non-specialists, whether as leaders or through team working.
5. Show creativity, curiosity and autonomy within self-determined areas of specialism.
6. Critically evaluate current ideas, debates and issues within their chosen field.
7. Demonstrate a range of skills associated with deepening their musical knowledge, including communication, research, reflection and scholarship.

Programme structure

The MMus/MA programme is divided into Stage 1 and Stage 2. Stage 1 is common to both degrees, and may also lead to the exit award of PGDip. In Stage 2, MMus and MA students follow different pathways leading to their respective degrees.

Stage 1: PGDip

Principal Study 1

80 SCQF credits

Supporting Studies 1

30, 20 or 10 SCQF credits

Approaches to Critical Artistry

10 SCQF credits

Electives

0, 10 or 20 SCQF credits

Stage 2: MMus

Principal Study 2

90 SCQF credits

Supporting Studies 2

30, 20 or 10 SCQF credits

Electives

0, 10 or 20 SCQF credits

Stage 2: MA

Negotiated Study

60 SCQF credits



Principal Study

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

Supporting Studies

Supporting Studies incorporates many of the distinctive features of conservatoire study, and contributes towards the creation of a near-professional learning environment. In this module, you will have the opportunity to take part in a range of negotiated activities in support both of your Principal Study and your development as an emerging professional. The emphasis is on working with your peers, whether through the presentation of performance classes or collaborative activities such as chamber music, orchestra or ensemble work. The module also incorporates a series of cohort-wide graduate seminars, addressing such areas as research skills, critical thinking, professional development, reflective practice, health and wellbeing, and equality and diversity.



Approaches to critical artistry

The philosophy of 'critical artistry' underpins all taught postgraduate programmes at RCS. This module will challenge you to critically interrogate an aspect of your arts practice by means of an individually negotiated portfolio of research, reflection and/or documentation. The delivery is shared across all Masters programmes from both Schools, concentrated into a two-day conference in the first weekend of the programme.

Electives

Electives give space within the curriculum for students to engage in studies which enhance their professional versatility, by pursuing areas of interest either close to or far away from their core discipline. The range of modules available is very wide, including the full range of undergraduate options modules, a broad selection of electives drawn from undergraduate programmes in the School of Music, and a number of electives specific to the MMus/MA. The design of the programme puts no restrictions on the level of the elective/s chosen. There is a significant range of choice available in the amount of credit taken in this way, with students free to choose pathways which place greater weight on Supporting Studies.

Learning and teaching

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

- one-to-one teaching
- performance classes and workshops
- masterclasses
- rehearsals, concerts, and other ensemble productions
- specialist skills classes
- group teaching - tutor led
- peer learning - student led
- reflection
- placement learning
- community and outreach projects
- residencies
- performances in external professional contexts
- assessment (both formative and summative) as an aid to learning

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



Selection process

Introduction

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

Following your audition, you may be put forward for an interview with MMus/MA Co-ordinator, J Simon van der Walt. This will last approximately 10 minutes. In the interview don't try and give replies that you think we want or think will impress us - be yourself and answer honestly. This is also your opportunity to see if the programme suits you, so please ask us any questions you may have.

Applicants will also have an opportunity to look around 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. We have 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.

Accompanists

Instrumentalists (excluding piano, guitar, jazz, Scottish 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. RCS does not require advance notice of your audition programme.

The audition and interview

Before your audition, you will have 15 minutes (or more dependent on your Principal Study) to warm-up on your instrument. RCS is not able to offer additional practice facilities before the allocated warm-up time, because the building is in full use by current students or by other audition candidates.

Through audition, applicants will be required to demonstrate:

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

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

Recorded auditions

If you are auditioning via 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 arrive 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.



Auditions

Piano Accompaniment

Entrance requirements

In addition to the general entry requirements, candidates will preferably already have public performance experience of working with singers and instrumentalists. Knowledge of a specialist area of relevant repertoire (e.g. vocal, string, wind) is also desirable.

Audition

Applicants will be required to accompany a singer and an instrumentalist in works notified to them two to three weeks in advance (a rehearsal period of 30 minutes on the day of the audition will be allowed). Applicants will also be required to play at sight, to undertake a quick study test (given to them shortly before the audition).

Brass

Horn

Mozart *Concerto No. 2 in E flat, K.417*
or
Mozart *Concerto No. 4 in E flat, K.495*
and
A piece of the applicant's own choice.

Sight-reading and orchestral transposition will be given.

Trumpet

Haydn *Concerto in E flat*
or
Hummel *Concerto E flat or E*
and
A piece of the applicant's own choice.

Sight-reading and orchestral transposition will be given.

Trombone

F David *Concerto for Trombone*
or
L Grondahl *Concerto for Trombone*
and
A piece of the applicant's own choice.

Sight-reading: orchestral excerpts will be given.

Bass Trombone

E Bozza *New Orleans*
or
Lebedev *Concerto in One Movement*
and
A piece of the applicant's own choice.

Sight-reading: orchestral excerpts will be given.

Euphonium

J Horowitz *Euphonium Concerto (Novello)*
and
A piece of the applicant's own choice

Sight-reading will be given.

Tuba

E Gregson *Concerto for Tuba*
or
V Williams *Concerto for Tuba*
and
A piece of the candidate's own choice.

Sight-reading: orchestral excerpts will be given.

Chamber Music

Ensembles should prepare a programme of approximately 40 minutes of music, which will be followed by a group interview lasting approximately 10 minutes. Individual candidates should prepare an approximately 40 minute programme - accompanied, not solo - drawn from the relevant instrumental list in this guide. Please list in your personal statement the other member/s of your ensemble.

Composition

After making an application through UCAS Conservatoires, Composition applicants should submit a substantial portfolio of recent compositions together with recorded performances wherever possible. Explanatory notes can, if appropriate, be submitted. Portfolios must be submitted online using Decision Desk (<https://app.decisiondesk.com/clients/rcs2017/apply>) and must be received by 19 October 2016.

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

Conducting

After making an application through UCAS Conservatoires, Conducting applicants should submit a video recording by 1 December 2016 for shortlisting. 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. The recording should consist of two contrasting works, preferably including both performance and rehearsal time. Shortlisted applicants will be invited to attend an audition at the Royal Conservatoire in 2017. In the first round of the audition procedure, applicants will normally be required to conduct a work with piano. Aural tests will be given. Successful shortlisted applicants will then be called back to rehearse and perform a work (or a section of a work) with an ensemble. The works to be conducted will be notified to the applicants at least three weeks before the audition date.

Guitar and Harp

Guitar

Any one movement from *Bach's Lute Suites*, *Violin Sonatas* or *Partitas*, *Cello Suites* or equivalent works (Scarlatti, Weiss etc) and
A movement from a major concerto (Rodrigo, Villa Lobos, Ponce, etc.) or a major performance piece (Walton Bagatelles, Ginastera Sonata, Britten Nocturnal, etc).

Harp

A movement from any major concerto and
A major work written after 1900 and
The following orchestral cadenzas:
Smetana: Vysehrad from *Ma Vlast*
Tchaikovsky: *Swan Lake*

Jazz

The MMus Jazz pathway audition is designed to assess an applicant's improvisational skills.

Audition

Your performance must contain improvisation and you will play with a live trio from the Royal Conservatoire of Scotland.

Your audition is in three parts:

1. Perform your own original composition with the audition rhythm section (charts should be legible and easily sight readable)
2. Your choice of an up tempo 'jazz standard'
3. An informal discussion concerning your goals and aspirations. This is an opportunity to ask the panel questions about the Jazz programme, the Scottish jazz scene and conservatoire life

The audition room is equipped with a grand piano, jazz drum kit and guitar plus bass amps. Before your 15 minute audition, you will have 15 minutes in an allocated room to warm up. A rhythm section will be available at the audition.

Checklist

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

- All acoustic and electric bass players, brass players, guitarists and saxophone players are required to bring their instruments 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 can always bring their own cymbals.

Finally

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

Keyboard

Piano Solo

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

Sight-reading may be given.

Harpichord

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

Sight-reading may be given.

Organ and Accordion

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

Sight-reading may be given.



Opera

Please note that Opera 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). The audition requirement is:

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



Piano for Dance

Entrance requirements

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

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

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

Selection procedures

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

Part 1:

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

Part 2:

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

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

Repetiteurship

Entrance requirements

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

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

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

Audition

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



Scottish Music

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

Audition

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

Applicants will be asked to undertake a brief sight-reading test and an aural test. In the latter, the applicant will be asked to reproduce a short piece sung or played to them by the panel specialist.

Strings

Violin

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

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

Viola

Any two movements from Bach's *Cello Suites*, *Violin Sonatas* or *Partitas*, or equivalent piece (Ligeti, Hindemith etc) for solo viola and

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

Cello

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

and

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

Double Bass

Any movement from a major concerto and

A contrasting performance piece



Timpani and Percussion

Applicants are required to perform the following:

Timpani

Bartok *Concerto for Orchestra* (Available in *Test Pieces for Orchestral Auditions*, Schott)

Bartok *2nd Violin Concerto* (supplied by Royal Conservatoire of Scotland)

R. Strauss *Der Rosenkavalier* (Big Waltz) (Available in *Test Pieces for Orchestral Auditions*, Schott)

Hindemith *Sinfonische Metamorphosen* (Turandot Scherzo) (Available in *Test Pieces for Orchestral Auditions*, Schott)

Xylophone

Prokofiev *Alexander Nevsky* (Available in the *Goldenberg Book*)

Gershwin *Porgy and Bess* (Available in *Test Pieces for Orchestral Auditions*, Schott)

Hindemith *Kammermusik*, Movements 1 and Finale (Available in *Test Pieces for Orchestral Auditions*, Schott)

Bernstein *Cool, West Side Story* (Available in *Test Pieces for Orchestral Auditions*, Schott)

Glockenspiel

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

Snare Drum

Rimsky-Korsakov *Scheherazade*, Movements 3 and 4 (Available in *Test Pieces for Orchestral Auditions*, Schott)

Ravel *Rhapsodie Espagnol* Movements 3 and 4 (available in *Hathaway Snare Drum Book*)

Rimsky-Korsakov *Capriccio Espagnol* (available in the *Goldenberg Book*)

Suppé *Pique Dame* (available in the *Goldenberg Book*)



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). The audition requirement is:

- The performance of a programme lasting 15 minutes to include three or four contrasting items

Woodwind

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

Flute

Mozart *Concerto in G major* (1st and 2nd movements)

Oboe

Mozart *Concerto in C major* (1st and 2nd movements)

Clarinet

Mozart *Concerto in A major* (1st and 2nd movements)

Bassoon

Mozart *Concerto in Bb major* (1st and 2nd movements)

Saxophone

Glazunov *Concerto in Eb major*

Sight-reading will be given.

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 opposite 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 opposite 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 that 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.

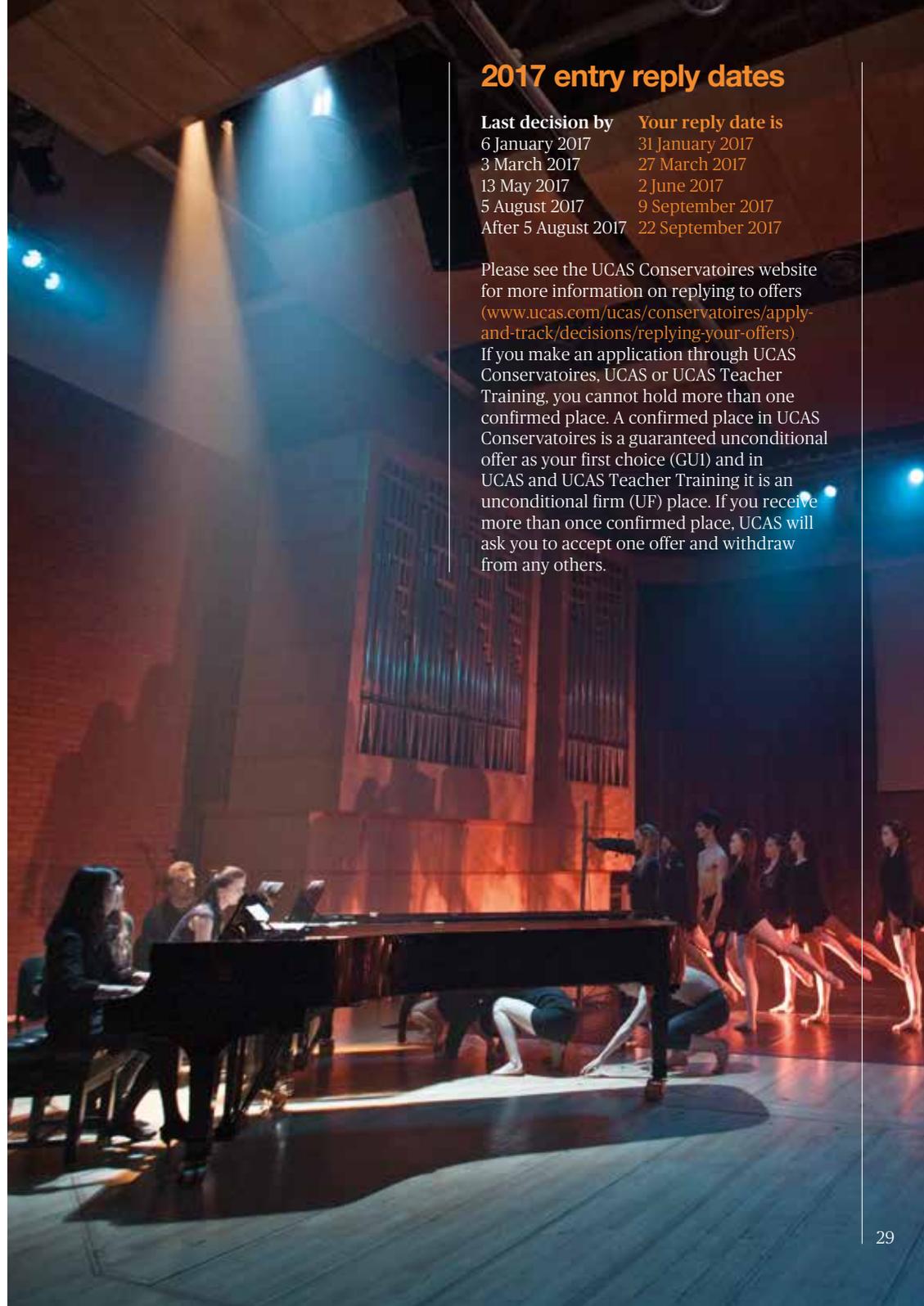
Replying to offers

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



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of Scotland

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2017/18