



Royal Conservatoire
of Scotland

Abridged Handbook

2018-19

‘The Good Bits’

BMus with Honours (Traditional Music)

BMus with Honours (Traditional Music – Piping)

BMus (Traditional Music) / (Traditional Music - Piping) Shape of Year 2018-19

	Week	Date beginning	Activity
TERM ONE	1	24-Sep-18	<i>Transitions & Welcome Week</i>
	2	01-Oct-18	PS & SS lessons; contextual teaching and performance studies
	3	08-Oct-18	
	4	15-Oct-18	
	5	22-Oct-18	
	6	29-Oct-18	
	7	05-Nov-18	<i>Independent Learning Week</i>
	8	12-Nov-18	PS & SS lessons; contextual teaching and performance studies; concert and ceilidh
	9	19-Nov-18	
	10	26-Nov-18	
	11	03-Dec-18	
	12	10-Dec-18	
Winter Break			
TERM TWO	1	07-Jan-19	PS & SS lessons; Celtic Connections performances; contextual teaching and performance studies; concerts
	2	14-Jan-19	
	3	21-Jan-19	
	4	28-Jan-19	
	5	04-Feb-19	
	6	11-Feb-19	
	7	18-Feb-19	
	8	25-Feb-19	
	9	04-Mar-19	
	10	11-Mar-19	
	11	18-Mar-19	
	12	25-Mar-19	<i>Intensive Choice Week</i>
Spring Break			
TERM THREE	1	15-Apr-19	PS lessons; performance studies; CCA Recital Festival, Sang Scuil Vocal Showcase and other end-of-year performances; assessment and reflection
	2	22-Apr-19	
	3	29-Apr-19	
	4	06-May-19	
	5	13-May-19	
	6	20-May-19	
	7	27-May-19	
	8	03-Jun-19	
	9	10-Jun-19	
	10	17-Jun-19	<i>Transitions and Bridge Week</i>

Dates for your diary:

Term 1

24-28 September	Induction Week (Welcome event: Monday 24 th , 4:30pm)
8-12 October	Celtic Colours, Cape Breton
5-9 November	Independent Learning Week
5 December	Evening of Traditional Music 1, RCS Ledger Room
12 December	Christmas Ceilidh, National Piping Centre
10-14 December	Term 1 Recital Auditions

Term 2

7-11 January	Welcome to Term 2 / Debriefs for Evening of Trad and Christmas Ceilidh
19 January	Celtic Connections RCS Trad Showcase (TBC)
4 February	Academic timetable resumes
3 March	Afternoon of Traditional Music 1, RCS Café
11-15 March	Spotlight Research Festival
22 March	Evening of Traditional Music 2, RCS Ledger Room
18-22 March	Term 2 Recital Auditions

Term 3

15-19 April	Welcome to Term 3 / Debrief for Evening of Trad 2 / Final week of contextual studies
28 April	Afternoon of Traditional Music 2, RCS Café
6-10 May	Final week of performance studies
10 May	Sang Scuil Sgoil nan Oran Vocal Showcase, Kelvinside Hillhead Parish Church (TBC)
27 May – 7 June	RCS Trad Recital Festival, Centre for Contemporary Arts
4 July	Graduation

The Curriculum

Year 1		
Performance 1	Core	60
Creative Skills (Trad) 1	Core	20
Concepts in Traditional Music	Core	20
Introduction to Professional Skills	Core	10
Learning to Collaborate	Core	10
Total		120
Year 2		
Performance 2	Core	60
Creative Skills (Trad) 2	Core	20
Traditional Music Research Portfolio	Core	10
Music Leadership	Core	10
Option (from Music/Drama/Dance, any level)	Option	20
Total		120
Year 3		
Performance 3	Core	60
Traditional Music Research Project	Core	10
The Freelance Musician	Core	10
The Teaching Musician 1	Core	10
Core Option (must be Level 9, School of Music)	Core Option	10
Options (from Music/Drama/Dance, any level)	Option	20
Total		120
Year 4		
Performance 4	Core	80
Core Option (must be Level 10, School of Music)	Core Option	10
Options (from Music/Drama/Dance, any level)	Option	30
Total		120

Performance Module Content (HPY = Hours Per Year)

Traditional Music: Principal Study and Performance Studies			
Year 1			HPY
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance classes	Compulsory	Discipline-specific	20
Technique and Healthy Practice workshops	Compulsory	Discipline-specific	20
Sang Scuil Sgoil nan Óran	Compulsory	Cross-disciplinary	32
Folk Ensemble Level 1	Compulsory	Cross-disciplinary	32
Ceilidh Skills	Compulsory	Cross-disciplinary	27
Choose one option:			
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10
Year 2			
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance classes	Compulsory	Discipline-specific	20
Technique and Healthy Practice workshops	Compulsory	Discipline-specific	20
Sang Scuil Sgoil nan Óran	Compulsory	Cross-disciplinary	32
Folk Ensemble Level 2	Compulsory	Cross-disciplinary	32
Choose one option:			
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Playing for Dancing seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10
Year 3			
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance classes	Compulsory	Discipline-specific	20
Technique and Healthy Practice workshops	Compulsory	Discipline-specific	20
Folk Ensemble Level 3	Compulsory	Cross-disciplinary	32
Choose two options:			
Sang Scuil Sgoil nan Óran	Optional	Cross-disciplinary	32
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Playing for Dancing seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10
Year 4			
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance classes	Compulsory	Discipline-specific	20
Technique and Healthy Practice workshops	Compulsory	Discipline-specific	20
Choose three options:			
Sang Scuil Sgoil nan Óran	Optional	Cross-disciplinary	32
Folk Ensemble Level 4	Optional	Cross-disciplinary	32
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Playing for Dancing seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10

Piping: Principal Study and Performance Studies			
Year 1			HPY
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance, Technique, Maintenance & History	Compulsory	Discipline-specific	20
Performing Ceòl Beag of the 20 th Century	Compulsory	Discipline-specific	15
The Piobaireachd Pit Level 1	Compulsory	Discipline-specific	15
Canntaireachd	Compulsory	Discipline-specific	5
Sang Scuil Sgoil nan Òran	Compulsory	Cross-disciplinary	32
Folk Ensemble Level 1	Compulsory	Cross-disciplinary	32
Ceilidh Skills	Compulsory	Cross-disciplinary	27
Choose one option:			
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10
Year 2			
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance, Technique, Maintenance & History	Compulsory	Discipline-specific	20
Performing Ceòl Beag of the 19 th Century	Compulsory	Discipline-specific	15
The Piobaireachd Pit Level 2	Compulsory	Discipline-specific	15
Sang Scuil Sgoil nan Òran	Compulsory	Cross-disciplinary	32
Folk Ensemble Level 2	Compulsory	Cross-disciplinary	32
Choose one option:			
Piping for Dancing (Highland / Step)	Optional	Discipline-specific	10
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10
Year 3			
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance, Technique, Maintenance & History	Compulsory	Discipline-specific	20
Performing Ceòl Beag of the 21 st Century	Compulsory	Discipline-specific	15
The Piobaireachd Pit Level 3	Compulsory	Discipline-specific	15
Folk Ensemble Level 3	Compulsory	Cross-disciplinary	32
Choose two options:			
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary	32
Piping for Dancing (Highland / Step)	Optional	Discipline-specific	10
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10
Year 4			
1:1 Principal Study lessons	Compulsory	Discipline-specific	40.5
Performance Studies:			
Principal Study Recital Audition x 2	Compulsory	Discipline-specific	n/a
Performance, Technique, Maintenance & History	Compulsory	Discipline-specific	20
Ceol Beag / Ceol Mor Creative Collaboration	Compulsory	Discipline-specific	10
Choose three options:			
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary	32
Folk Ensemble Level 4	Optional	Cross-disciplinary	32
Piping for Dancing (Highland / Step)	Optional	Discipline-specific	10
Style & Repertoire seminars	Optional	Cross-disciplinary	10
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary	10
Interpretation of Scots Song seminars	Optional	Cross-disciplinary	10

Performance Studies

The following descriptions summarise the content of each Performance Study listed in the tables above. Content is indicative and subject to alternation year to year.

Performance Class

These sessions focus on discipline-specific performance skills in a tutor- and peer-led context and are divided according to specific instrument.

Technique and Healthy Practice

These workshops survey technical/postural/anatomical aspects to idiomatic performance practice and link them explicitly to physical and mental wellbeing (e.g. wrist issues among fiddlers, vocal control and development among singers, effective and safe practice strategies). This includes comparing and contrasting with technique in related genres such as jazz or classical music, where applicable and possible, in order to inform personal artistic development.

Sang Scuil | Sgoil nan Òran

The title of this Performance Study translates as 'Song School'. It is a singing group involving all students in the department. As such it is their primary locus for encountering Scots and Scottish Gaelic language in the curriculum but the song traditions of related cultures can be explored as well. Through it students develop vocal musicianship and collaborative music-making, build a common canon of traditional Scottish song repertoire and develop language skills through performance.

Folk Ensemble

These sessions are the primary locus for developing contemporary folk and traditional repertoire and musicianship in a group context vis-à-vis a wide range of sub-genres: from the informal session, scratch band or pipe quartet to the professional ceilidh band or orchestrated and PA-supported ensemble. In other words, a continuation of current Groupwork.

Ceilidh Skills (Year 1 only)

Through practical workshops and rehearsing, you work with staff to consolidate and extend your knowledge of popular traditional dances typical of the Scottish ceilidh; their ancillary musical repertoire, both historical and contemporary; the issues that commonly arise in organising a ceilidh, and how to resolve them; and your ability to call the dances in a manner conducive to audience engagement. This work will culminate in a public ceilidh event for which you must set up PA, collectively devise the dances and repertoire, call the dances and perform throughout.

Performance, Technique, Maintenance, History

A core feature of Performance Studies for pipers across all levels of study, this class runs through the year and is sequenced in blocks of several weeks each:

T1, W2-4	Technique & Healthy Practice
T1, W5-6	Bagpipe Maintenance & Sound Production
T1, W8-12	History & Repertoire
T2, W5-11 & T3, W1-2	Performance Classes

Performing *Ceòl Beag* of the 20th Century / 19th Century / 21st Century

Appearing in Years 1, 2 and 3, these sessions explore in detail the repertoire and stylistic qualities that characterize the development of light music since the late 18th - 19th century.

The *Piobaireachd* Pit, Levels 1-3

This Performance Study is devoted to the development of repertoire, technique and interpretive skills in relation to *ceòl mór*, or *piobaireachd*. A wide range of sources, periods, techniques and styles are explored through performance in all four levels of study, drawing widely from sources spanning the 18th, 19th and 20th centuries.

Ceòl Beag / *Ceòl Mór* Creative Collaboration

This Performance Study is compulsory to Honours-year pipers and requires students to apply their learning in classical and light music over the previous three academic years creatively toward the artistic direction of the annual Spring Piping Concert. This process is largely independent but supported by 10 hours of National Piping Centre supervision through the year.

Canntaireachd (Year 1 pipers only)

This Performance Study is devoted to developing students' knowledge and application of the traditional syllabic notation of Highland bagpipe repertoire, its chief printed sources and its mnemonic or interpretive functions through performance. This is primarily in the context of *ceòl mór* but includes application to *ceòl beag* where further performance, interpretive or mnemonic issues can be explored.

Performance Study Options

The following Performance Studies options involve no more than 10 hours of tutor contact, and can be taken more than once if desired, as the content of each is subject to updating and change every year.

Style & Repertoire Seminars

These sessions survey a wide range of traditional Scottish styles and repertoires as determined by instrument, region, period, printed source or significant tradition-bearer.

Interpretation of Gaelic Song

These seminars are designed to provide an introduction to the repertoire of traditional Gaelic song and approaches to its interpretation through performance, language and literary studies. No previous knowledge is required.

Interpretation of Scots Song

These seminars are designed to provide an introduction to the repertoire of traditional Scots song and approaches to its interpretation through performance, language and literary studies. In so doing it aims to inform the accompanist's knowledge of musical idiom and tonality no less than the singer's. No previous knowledge is required.

Playing for Dancing / Piping for Dancing (Highland / Step)

This option builds on the foundations of Year 1's Ceilidh Skills by honing the craft of providing musical accompaniment to traditional Scottish dances.

Performance Assessment

Assessment up to the stage from which the Honours classification is calculated (that is, Years 1 and 2) is on a pass/fail basis; the emphasis being placed on quality and clarity of teacher, examiner, peer and self-evaluation.

Principal Study Recital:

Recitals must be performed from memory. Printed music (including song lyrics) may not be used in exams except by accompanists to the candidate.

At least half of your recital programme must be of a soloist nature (unless indicated otherwise by the discipline's syllabus) on your Principal Study instrument. If you wish to perform on an instrument additional to your Principal Study during Performance A (for example, to demonstrate exploration of musical opportunities and aspirations undertaken within the course this year through Related or Second Study), you may do so up to half of your programme, in either a soloist or collaborative context, or a combination of the two.

All repertoire for your recital is by mutual agreement with the teacher and student and must comprise **only** material covered in lessons in the current year of study.

Full programme notes should be provided.

Principal Study Recital Auditions are a purely formative assessment mechanism in service to your end-of-year recital. They are formal, but not credit-weighted; rather, they are an aspect of module content that provides constructive 'checkpoint' moments at intervals through the academic year leading to and informing the year's summative performance assessment event.

Recital Auditions take the form of two observed lessons, each taking place on the occasion of a Principal Study lesson: one in the final week of Term 1 (the last prior to Winter Break), and the other in the final teaching week of Term 2 (the last prior to Intensive Choice Week and Spring Break).

On these occasions the student and the tutor are joined by an additional full-time or pro-rata member of departmental staff. The tutor and additional staff member together assess the student's progress and application in relation to their syllabus requirements (see Principal Study Exam Syllabus Requirements and Syllabus Framework). This involves constructive discourse in the context of syllabus requirements and the student's own artistic vision and objectives.

Principal Study Exam Syllabus Requirements

Traditional Music and Piping, Year 1: Recital
Internal recital, 30 minutes in duration, consisting of own choice repertoire developed over the course of the academic year in collaboration with your tutor(s).
Traditional Music and Piping, Year 1: Recital Auditions Indicative Content
Two observed lessons (Week 12, T1 and Week 11, T2) in which you should evidence examples of repertoire, technique and style being developed to date according to your specific discipline's syllabus, e.g. pìobaireachd and/or historical or competition light music, 19 th century fiddle compositions, contemporary arrangements for clàrsach or dance band accordion repertoire, etc.
Material demonstrated in these lessons may be performed formally on the occasion of the end-of-year recital.
Traditional Music and Piping, Year 2: Recital
Internal recital, 30 minutes in duration, consisting of own choice repertoire developed over the course of the academic year in collaboration with your tutors(s).
Traditional Music and Piping, Year 2: Recital Auditions Indicative Content
Two observed lessons (Week 12, T1 and Week 11, T2) in which you should evidence examples of repertoire, technique and style being developed to date according to your specific discipline's syllabus, e.g. pìobaireachd and/or historical or competition light music, 19 th century fiddle compositions, contemporary arrangements for clàrsach or dance band accordion repertoire, etc.
Material demonstrated in these lessons may be performed formally on the occasion of the end-of-year recital.
Traditional Music and Piping, Year 3: Recital (90%)
Public recital, 45 minutes in duration, that articulates a specific theme developed over the course of the academic year in collaboration with your tutor(s) and, if appropriate, your peers. Your programme may include, or indeed emphasise, your own compositions and arrangements so long as this is in alignment with your recital's theme and your teacher's approval.
Traditional Music and Piping, Year 3: Recital Auditions Indicative Content
Two observed lessons (Week 12, T1 and Week 11, T2) in which you should evidence examples of repertoire, technique and style being developed to date according to your specific discipline's syllabus, e.g. pìobaireachd and/or historical or competition light music, 19 th century fiddle compositions, contemporary arrangements for clàrsach or dance band accordion repertoire, etc.
Material demonstrated in these lessons may be performed formally on the occasion of the end-of-year recital.
Traditional Music and Piping, Year 4: Recital (90%)
Public recital, 45 minutes in duration, that articulates a specific theme or project developed over the course of the academic year in collaboration with your tutor(s) and, if appropriate, your peers. Your programme may include, or indeed emphasise, your own compositions and arrangements so long as this is in alignment with your recital's theme and your teacher's approval.
Traditional Music and Piping, Year 4: Recital Auditions Indicative Content

Two observed lessons (Week 12, T1 and Week 11, T2) in which you should evidence examples of project material being developed to date that contribute to the theme of the end-of-year public recital.

Material demonstrated in these lessons may be performed formally on the occasion of the end-of-year recital.

Principal Study Syllabus Framework

This framework, to be used internally within the Department of Traditional Music, unifies conceptually the Principal Study journey of all Traditional Music students on the BMus pathway regardless of instrument/voice.

General Framework informing ALL lessons in ALL years, delivered through all three pillars of Principal Study where appropriate: A) 1:1 lessons; B) Performance Classes; Technique & Healthy Practice Workshops. This framework should be read in conjunction with the syllabus for your specific discipline in your Traditional Music Principal Study Handbook.

A. Identify and work toward own style and personal artistic goals; develop this alongside basic performance skills and refresh at the first 1:1 lesson of every year and re-visit throughout. Identify any technical or learning areas requiring development such as:

- Practice strategies
- Tuning of instrument as well as keys (inc. development of voice)
- Breathing / tone / sound projection & production
- Position work
- Bow or bellows control, etc
- Ornamentation
- Effective practice techniques
- Effective use of the learning diary

B. Research, to improve awareness and engagement with collections, resources, repertoires, styles and own practice:

- Documenting own practice and reflection at key points through year (see section on Learning Diary below)
- Books/collections (music and text)
- Online sources
- CDs
- Radio
- Peer learning
- Outside professional contacts / sessions, etc
- *Reviewing live performances of any kind*, including drama/dance

C. Learning by ear, to help develop:

- Listening skills
- Creativity
- Expression
- Intonation / diction / accentuation / tuning
- Dynamics
- Phrasing
- Rhythm
- Range of tune or song types and their differences/relationships
- Awareness of others

- Sensitivity

D. Preparation for recitals, including:

- Content/programming
- Challenging
- Contrasting
- Relevant to instrument / song tradition
- Themed or project-based if appropriate (e.g. Years III-IV)
- Memorisation skills
- Arrangements
- Refining of presentation to audience (succinctness, confidence, rapport)
- Ownership of the stage, the performance area (blocking, staging, lighting, sound, etc)
- Addressing nerves and performance anxiety

E. Overall well being

- Healthy practice / posture
- Physical well being
- Emotional well being
- Development of confidence

The role of the teacher in guiding the student through Principal Study should be characterised by socratic guidance, acting as non-judgemental, creative catalysts. Learning outcomes throughout study should include a focus on:

- A. ownership of the instrument;
- B. the process of crafting, and realisation of, the student's own artistic vision;
- C. engaging and polished performance, collaboration with peers, quality of tone/projection of sound and flow of playing, demonstrating stability, creativity and confidence.

All students should be encouraged to build a portfolio of tunes/composers of their choice, to work on, from the very start of the lessons, as well as any provided by tutor. Students should get in the habit of documenting all engagements within and beyond the Conservatoire, building a CV of achievements.

Year 1 emphasis:

Consideration of what 'style' means and what goes into it; identification of your own style, your personal artistic goals as a traditional musician and technical areas requiring development in service to those goals. Research and repertoire in Year 1 should include exploration of different collections, composers and idioms and a demonstration of how they articulate with or inform your own personal stylistic approach. This work is to be demonstrated in checkpoints through the year, allowing you to craft a final recital themed according to your own artistic goals and open to observation by other students and staff.

Year 2 emphasis:

Continuation of own style and technical development from Year 1, incorporating a focus on collaboration with other singers or instrumentalists, accompaniment and improvisation. Research and repertoire in Year 2 should include exploration of different regional, national or period styles/repertoires and demonstrating how they articulate with or inform your own personal stylistic approach. This may include, but is not limited to, engaging with two such styles/repertoires chosen from amongst a list as projects. This work is to be demonstrated in checkpoints through the year, allowing you to craft a final recital themed according to your own artistic goals and open to observation by other students and staff.

Year 3 emphasis:

Student-centred, working to achieve a distinct identity and musical voice informed by a secure understanding of the journey, which is maturing in terms of technical and artistic realisation / negotiation of aims / reflection on experiences to date. This is to be demonstrated through a major practice-based project culminating in a themed final public concert, making explicit your depth of learning in one or more specialisms, including, for example, composition, arrangement, improvisation, historical period styles, contemporary cross-genre, exploration of particular canons of repertoire, innovative collaborations, etc (you are free to choose).

Year 4 emphasis:

Student-centred, working to achieve a distinct identity and musical voice informed by a secure understanding of the journey, which has now reached a form of excellence / final aims / experiences. This is to be demonstrated through a major practice-based project culminating in a themed final public concert. The theme is of your own choosing, but should make explicit what you have learned and mastered in your journey in terms of composition/arrangement, collaboration, technical achievement, artistic clarity and maturity of stagecraft. This year may include mentoring a new student, and/or continuing to develop innovative collaborations with peers with regard to, for instance, style / composition / arrangement / fieldwork / improvisation / etc.

Principal Study Recital Audition T1

The Principal Study Recital Auditions are meant to provide constructive 'checkpoints' leading to and informing the end-of-year Principal Study performance assessment event.

On these occasions the student and the tutor are joined in their regularly-scheduled lesson by an additional member of departmental staff who acts as a moderator. The tutor and moderator together assess the student's progress and application to date in relation to their syllabus requirements and institutional expectations at the level of study in question, and the student's own aspirations.

This means that the student's performance in the lesson should be accompanied by constructive discourse in the context of syllabus requirements and the student's own artistic vision and objectives.

Protocol:

1. The moderator joins tutor and student at the normally scheduled lesson time and place
2. The student performs a range of what they have been working on up to that point in the year (how full a range is up to the tutor, but it should be a comprehensive representation of what could be reasonably expected to date)
3. Tutor, moderator and student have a frank but constructive discussion based around the work demonstrated, either intermittently throughout the performance or at its end, and the questions to be asked are essentially:
 - a. **Is the student demonstrating progress in the context of the Principal Study syllabus and the student's own vision/aspirations?**
 - b. **Is the student demonstrating an acceptable level of application (i.e. attendance, time-keeping, evidence of effort, responsiveness to tutor's guidance, etc)?**
 - c. **What should the student do to maintain or improve upon the above, including advice on end-of-year Performance programming if appropriate and next steps for learning?**
4. Moderator writes up a note of the discussion, including the tutor's assessment of the above AND a fair summary of the student's response, using the Feedback Form. The moderator should be writing as if to the student – i.e. 'you' instead of 'he/she'.
5. If the student is not clearly demonstrating achievement of even satisfactory outcomes, the tutor and moderator should agree on **minor** or **major concerns** as the outcome of the Recital Audition.

The form is then checked and signed by **tutor, moderator and student** and submitted to the PSA for uploading to Student Contract.

NOTE TO MODERATORS:

If attendance or time-keeping (i.e. persistent absence or tardiness) emerges as an issue, this should be taken into account in your and the tutor's assessment as per 'application' and should prompt formal disciplinary measures via a note to the HoD.

Principal Study Recital Audition T2

The Principal Study Recital Auditions are meant to provide constructive 'checkpoints' leading to and informing the end-of-year Principal Study performance assessment event.

On these occasions the student and the tutor are joined in their regularly-scheduled lesson by an additional member of departmental staff who acts as a moderator. The tutor and moderator together assess the student's progress and application to date in relation to their syllabus requirements and institutional expectations at the level of study in question, and the student's own aspirations.

This means that the student's performance in the lesson should be accompanied by constructive discourse in the context of syllabus requirements and the student's own artistic vision and objectives.

Protocol:

1. The moderator joins tutor and student at the normally scheduled lesson time and place
2. The student performs a range of what they have been working on up to that point in the year (how full a range is up to the tutor, but it should be a comprehensive representation of what could be reasonably expected to date)
3. Tutor, moderator and student have a frank but constructive discussion based around the work demonstrated, either intermittently throughout the performance or at its end, and the questions to be asked are essentially:
 - a. **Has the student demonstrated progress in the context of the Principal Study syllabus and the student's own vision/aspirations?**
 - b. **Has the student demonstrated an acceptable level of application (i.e. attendance, time-keeping, evidence of effort, responsiveness to tutor's guidance, etc)?**
 - c. **Planning for the student's end-of-year performance: Theme? Repertoire? Timing? Stagecraft?**
4. Moderator writes up a note of the discussion, including the tutor's assessment of the above AND a fair summary of the student's response, using the Feedback Form. The moderator should be writing as if to the student – i.e. 'you' instead of 'he/she'.
5. If the student is not clearly demonstrating achievement of even satisfactory outcomes, the tutor and moderator should agree on **major concerns** as the outcome of the Recital Audition.

The form is then checked and signed by **tutor, moderator and student** and submitted to the PSA for uploading to Student Contract.

NOTE TO MODERATORS:

If attendance or time-keeping (i.e. persistent absence or tardiness) emerges as an issue, this should be taken into account in your and the tutor's assessment as per 'application' and should prompt formal disciplinary measures via a note to the HoD.