



Royal Conservatoire
of Scotland

**Abridged Departmental Handbook
2020-21**

‘The Good Bits’

BMus with Honours (Traditional Music)
BMus with Honours (Traditional Music – Piping)
MA / MMus (Traditional Music)

Shape of the Year 2020-21

	Week	Date beginning	Activity
TERM ONE	1	21 September 2020	Welcome and Transitions Week <i>(Continuing students commence from 22/09/20)</i>
	2	28 September 2020	Teaching
	3	5 October 2020	
	4	12 October 2020	
	5	19 October 2020	
	6	26 October 2020	
	7	2 November 2020	
	8	9 November 2020	Teaching
	9	16 November 2020	
	10	23 November 2020	
	11	30 November 2020	<i>Music Leadership placements and other work activities</i>
	12	7 December 2020	Teaching
Winter Break			
TERM TWO	1	4 January 2021	Teaching
	2	11 January 2021	
	3	18 January 2021	<i>Celtic Connections Festival (no classes, but 1:1 lessons continue)</i>
	4	25 January 2021	
	5	1 February 2021	Teaching
	6	8 February 2021	
	7	15 February 2021	
	8	22 February 2021	
	9	1 March 2021	
	10	8 March 2021	
	11	15 March 2021	
		22 March 2021	<i>Intensive Choice Week</i>
Spring Break			
TERM THREE	1	12 April 2021	Teaching and Assessments
	2	19 April 2021	
	3	26 April 2021	
	4	3 May 2021	
	5	10 May 2021	
	6	17 May 2021	
	7	24 May 2021	
	8	31 May 2021	End-of-session Performance Examinations
	9	7 June 2021	
		14 June 2021	Bridge Week

Dates for your diary:

Term 1

21-25 September	Induction Week
5 October	RCS Presents Trad Ensemble: Monday @ One, Ledger Room
9-17 October	Celtic Colours Int'l Festival at Home
2-6 November	Midterm Break – no core teaching
11 November	Mid-term Trad Dept Feedback Forum
13 November	RCS Presents Trad Ensemble: Friday @ One, Stevenson Hall
W/c 30 November	Music Leadership Placement Week – no core teaching
7 December	RCS Presents Trad Ensemble: Monday @ One, Ledger Room
9-13 December	Term 1 Recital Auditions

Term 2

4 January	Academic/Performance timetable resumes
14-28 January	Celtic Connections Festival (TBC)
1 February	Academic/Performance timetable resumes
24 February	Mid-term Trad Dept Feedback Forum
15-19 March	Term 2 Recital Auditions

Term 3

12-16 April	Welcome to Term 3 / Spotlight Research Festival
7 May	Sang Scuil Sgoil nan Oran Vocal Showcase, Kelvinside Hillhead Parish Church (TBC)
24 May – 11 June	RCS Trad Recital Festival, Centre for Contemporary Arts, RCS, National Piping Centre (TBC)
1 July	Graduation

The Curriculum: BMus (Traditional Music / Piping)

Year 1		
Performance 1	Core	60
Discourses in Traditional Music	Core	20
Creative Skills in Traditional Music 1	Core	20
Introduction to Professional Skills for Musicians	Core	10
Learning to Collaborate	Core	10
Total		120
Year 2		
Performance 2	Core	60
Traditional Music Research Portfolio	Core	20
Creative Skills in Traditional Music 2	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	Core	10
Core Option (any level, 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

The Curriculum: MA / MMus (Traditional Music)

Year 1 (MA or MMus 1)		
Principal Study Scottish Music 1	Core	80
Practice Research	Core	10
Negotiated Study Project (MA only)	Core	60
Supporting Studies 1	Core	10 or 20
Option (from Music/Drama/Dance, any level)	Option	10 or 20
Total		180 (MA) 120 (MMus)
Year 2 (MMus 2)		
Principal Study Scottish Music 2	Core	90
Supporting Studies 2	Core	10/20/30
Option (from Music/Drama/Dance, any level)	Option	10/20/30
Total		120

BMus Trad Performance Module Content

Traditional Music: Principal Study and Performance Studies		
Year 1		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance classes	Compulsory	Discipline-specific
Technique and Healthy Practice workshops	Compulsory	Discipline-specific
Sang Scuil Sgoil nan Òran	Compulsory	Cross-disciplinary
Folk Ensemble Level 1	Compulsory	Cross-disciplinary
Ceilidh Skills (Terms 2/3)	Compulsory	Cross-disciplinary
Choose one option:		
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary
Year 2		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance classes	Compulsory	Discipline-specific
Technique and Healthy Practice workshops	Compulsory	Discipline-specific
Sang Scuil Sgoil nan Òran	Compulsory	Cross-disciplinary
Folk Ensemble Level 2	Compulsory	Cross-disciplinary
Choose two options:		
Playing for Dancing (T2/3)	Optional	Cross-disciplinary
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary
Year 3		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance classes	Compulsory	Discipline-specific
Technique and Healthy Practice workshops	Compulsory	Discipline-specific
Folk Ensemble Level 3	Compulsory	Cross-disciplinary
Choose three options:		
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary
Style & Repertoire seminars	Optional	Cross-disciplinary
Playing for Dancing (T2/3)	Optional	Cross-disciplinary
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary
Year 4		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance classes	Compulsory	Discipline-specific
Technique and Healthy Practice workshops	Compulsory	Discipline-specific
Choose four options:		
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary
Folk Ensemble Level 4/Masters	Optional	Cross-disciplinary
Style & Repertoire seminars	Optional	Cross-disciplinary
Peak Performance Training (T2/3)	Optional	Cross-disciplinary
Playing for Dancing seminars (T2/3)	Optional	Cross-disciplinary
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary

Piping: Principal Study and Performance Studies		
Year 1		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance, Technique & Maintenance	Compulsory	Discipline-specific
Performing Ceòl Beag of the 20 th Century	Compulsory	Discipline-specific
The Piobaireachd Pit Level 1	Compulsory	Discipline-specific
Canntaireachd	Compulsory	Discipline-specific
Sang Scuil Sgoil nan Òran	Compulsory	Cross-disciplinary
Folk Ensemble Level 1	Compulsory	Cross-disciplinary
Ceilidh Skills (Terms 2/3)	Compulsory	Cross-disciplinary
Choose one option:		
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary
Year 2		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance, Technique & Maintenance	Compulsory	Discipline-specific
Performing Ceòl Beag of the 19 th Century	Compulsory	Discipline-specific
The Piobaireachd Pit Level 2	Compulsory	Discipline-specific
Sang Scuil Sgoil nan Òran	Compulsory	Cross-disciplinary
Folk Ensemble Level 2	Compulsory	Cross-disciplinary
Choose one option:		
Piping for Dancing (Highland / Step)	Optional	Discipline-specific
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary
Year 3		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance, Technique & Maintenance	Compulsory	Discipline-specific
Performing Ceòl Beag of the 21 st Century	Compulsory	Discipline-specific
The Piobaireachd Pit Level 3	Compulsory	Discipline-specific
Folk Ensemble Level 3	Compulsory	Cross-disciplinary
Choose two options:		
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary
Piping for Dancing (Highland / Step)	Optional	Discipline-specific
Style & Repertoire seminars	Optional	Cross-disciplinary
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary
Year 4		
1:1 Principal Study lessons	Compulsory	Discipline-specific
Performance Studies:		
Performance, Technique & Maintenance	Compulsory	Discipline-specific
Ceol Beag / Ceol Mor Creative Collaboration	Compulsory	Discipline-specific
Choose four options:		
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary
Folk Ensemble Level 4/Masters	Optional	Cross-disciplinary
Piping for Dancing (Highland / Step)	Optional	Discipline-specific
Peak Performance Training (T2/3)	Optional	Cross-disciplinary
Style & Repertoire seminars	Optional	Cross-disciplinary
Interpretation of Gaelic Song (T2/3)	Optional	Cross-disciplinary
Interpretation of Scots Song	Optional	Cross-disciplinary

MMus/MA Trad Supporting Studies Module Content

The following table outlines the range of supporting studies offered by the department. The studies 'Scottish Music: Contextual Foundations', 'Masters Professional and Artistic Skills' and 'Principal Study Independent Project Tutorials' are exclusive to MMus/MA Traditional Music students. The remaining supporting studies are shared with one or more additional undergraduate levels.

MMus Stage 1, or MA		
1:1 Principal Study lessons	Compulsory	Discipline-specific
10 credit minimum:		
Scottish Music in Context	Compulsory	Cross-disciplinary
Masters Professional Skills	Compulsory	Cross-disciplinary
Performance classes	Compulsory	Discipline-specific
Technique and Healthy Practice workshops	Compulsory	Discipline-specific
For 20 credits, choose two additional options; for 30 credits, choose four.		
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary
Folk Ensemble 4/Masters	Optional	Cross-disciplinary
Style & Repertoire seminars	Optional	Cross-disciplinary
Peak Performance Training workshops	Optional	Cross-disciplinary
Playing for Dancing seminars	Optional	Cross-disciplinary
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary
Interpretation of Scots Song seminars	Optional	Cross-disciplinary
MMus Stage 2		
1:1 Principal Study lessons	Compulsory	Discipline-specific
10 credit minimum:		
Masters Professional Skills	Compulsory	Cross-disciplinary
Principal Study Independent Project tutorials	Compulsory	Cross-disciplinary
Performance classes	Compulsory	Discipline-specific
Technique and Healthy Practice workshops	Compulsory	Discipline-specific
For 20 credits, choose two additional options; for 30 credits, choose four.		
Sang Scuil Sgoil nan Òran	Optional	Cross-disciplinary
Folk Ensemble Level 4	Optional	Cross-disciplinary
Style & Repertoire seminars	Optional	Cross-disciplinary
Peak Performance Training workshops	Optional	Cross-disciplinary
Playing for Dancing seminars	Optional	Cross-disciplinary
Interpretation of Gaelic Song seminars	Optional	Cross-disciplinary
Interpretation of Scots Song seminars	Optional	Cross-disciplinary

Supervised / Taught Principal Study Group Activity (indicative)

- RCS Trad @ Celtic Connections festival rehearsals and performance
- RCS Trad @ Celtic Colours festival rehearsals and performances
- Sang Scuil | Sgoil nan Oran intensive final week rehearsals and performance
- Evenings of Traditional Music concert(s)
- Spring Piping Concert
- Participation masterclasses or visiting artist workshops

Performance Folio Options

In consultation with the Head of Department as part of the Student Contract, one or more significant performances from the range of folio options below can be selected for assessment. Recordings of pub session performances are not eligible. The options below are all subject to adaptation based on Covid-19 restrictions that may continue in 2021.

BMus and MMus/MA: Performance Folio indicative assessment options

- Participation in Celtic Connections RCS Trad Showcase and/or other formal, staged Celtic Connections performances
- Participation in Trad @ the Chimp gigs
- Participation in collaborative RCS performances in-house or external
- Participation in National Piping Centre's Spring Piping Concert
- Participation in a non-RCS external gig, tour or other festival performance(s), e.g Niel Gow Festival, Celtic Colours Festival or Piping Live
- Accompaniment (esp guitar or piano) in other students' Principal Study recital performances

Also open to students in BMus Years 3 and 4 and MMus/MA:

Lecture-Recital of 30 minutes on the principal study discipline and/or additional performance study if appropriate and approved by the Head of Dept. Candidates should submit full programme notes of the repertoire chosen and the live presentation should include evidence of research into the repertoire's historical, social and/or artistic contexts. The chosen specialist content should be discussed and approved by HoD.

Live Recorded Performance on the Principal Study instrument and/or other discipline if appropriate and approved by HoD. An 'uncut,' live studio recorded* performance (video or audio) of circa. 20 mins plus detailed programme notes should be submitted, comprising repertoire appropriate to the specialisms of the student and NOT featuring in their Performance A programme (to be approved in discussion with the HoD). Students using Studio A for this project must book recording time with the Conservatoire's engineer at least two weeks in advance of the agreed submission deadline. Typically two hours of studio time will be required to record 20 minutes of material, or more if an ensemble.

Studio Recorded Performance on the Principal Study instrument and/or other discipline if appropriate and approved by HoD. An edited studio recording of performance of circa 20 mins, comprising repertoire appropriate to the specialisms of the student and NOT featuring in their Performance A programme (to be approved in discussion with the HoD). To be accompanied by detailed programme notes and documentation noting edit points, take numbers and reasons for edits, assessed on both the performance and the quality of engagement with the recording and editing process.

Students opting for this submission mode should have completed the Music Technology and Sound Recording 1 module or should study the supporting video resources on Moodle.

Performance Studies

The following descriptions summarise the content of each Performance Study listed in the tables above. Content is indicative and subject to alteration 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 other genres such as jazz, classical or other folk 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’ in Scots and Gaelic. 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.

Ceilidh Skills (BMus 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.

Piping: Performance, Technique and Maintenance

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, including Technique & Healthy Practice, Bagpipe Maintenance & Sound Production and Performance Classes.

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

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

The *Pìobaireachd* Pit, Levels 1-3

This Performance Study is devoted to the development of repertoire, technique and interpretive skills in relation to *ceòl mór*, or *pìobaireachd*. 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 pibroch 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 (BMus 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 Study 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.

Interpretation of Gaelic Song

These seminars are designed to review the repertoire of traditional Gaelic song and approaches to its interpretation through performance, language and literary studies. No previous knowledge is required. It is an excellent companion to Sang Scuil | Sgoil nan Oran.

Interpretation of Scots Song

These seminars are designed to review 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. It is an excellent companion to Sang Scuil | Sgoil nan Oran.

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.

Style & Repertoire Seminars

These seminars are available from BMus Year 3 and survey a wide range of traditional Scottish (and other) styles and repertoires as determined by instrument, region, period, printed or archival source or significant tradition-bearer.

Peak Performance Training Workshops

These workshops are available to students from BMus Year 4 and take place in Terms 2 and 3. They are led by RCS-based performance and mindfulness coach Lee Holland.

Through training, it is possible to learn the techniques to cultivate the necessary mind-set skills to perform at an optimal level. These workshops provide supported work in the form of exercises and structured learning for each individual to create a personalised tool-kit to access their potential.

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 Requirements (BMus)

Traditional Music and Piping, Year 1: Performance A (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: Performance B (Recital Auditions) Indicative Content
Two in-lesson recitals (Last week of T1 and of 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 Performance A.
Traditional Music and Piping, Year 2: Performance A (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 2: Performance B (Recital Auditions) Indicative Content
Two in-lesson recitals (Last week of T1 and of 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 Performance A.
Traditional Music and Piping, Year 3: Performance A (Public 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: Performance B (Recital Auditions) Indicative Content
Two in-lesson recitals (Last week of T1 and of 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 Performance A.
Traditional Music and Piping, Year 4: Performance A (Public Recital, 70%)
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: Performance B (Recital Auditions) Indicative Content

Two in-lesson recitals (Last week of T1 and of 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 Performance A.

Principal Study Exam Requirements (MMus/MA)

MMus Traditional Music Stage 1 or MA: Performance A (externally assessed, 50%)
Ai Solo Performance on the Principal Study instrumental or vocal tradition (can include related study instrumental/vocal tradition if approved by tutor and HoD). Assessed by a public recital of 45 minutes.
Aii Ensemble Performance devised by and featuring the examination candidate, arranged for Principal Study and other instrumental/vocal disciplines in small group or band format. Assessed by a public recital of 45 minutes.
Aiii Mixed Solo and Ensemble Performance , the ratio of solo to ensemble performance being approximately equal, assessed by a public recital of 45 minutes.
MMus Traditional Music Stage 1 or MA: Performance B (internally assessed, 50%)
Bi Solo Performance on the Principal Study instrumental or vocal tradition (can include related study instrumental/vocal tradition if approved by tutor and HoD). Assessed by an internal recital of 45 minutes.
Bii Ensemble Performance devised by and featuring the examination candidate, arranged for Principal Study and other instrumental/vocal disciplines in small group or band format. Assessed by an internal recital of 45 minutes.
Biii Mixed Solo and Ensemble Performance , the ratio of solo to ensemble performance being approximately equal. Assessed by an internal recital of 45 minutes.
Biv Studio Recording – a studio recording of 30 minutes, arranged in collaboration with a Conservatoire studio engineer. Solo, ensemble or mixed solo and ensemble performances may be chosen for this recording. The recording may be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and a self-evaluation of the final recorded product; or, the candidate may elect to address these issues in an oral examination.

MMus Traditional Music Stage 2: Performance A (externally assessed, 70%)

Ai Independent Project in which the student proposes a themed, practice-based research project that will allow them to build on a well-defined area of specialism (eg composition / historically-informed performance / contemporary fusion / folklore / etc) through which to demonstrate the learning outcomes of the module. Such proposals must include a clear synthesis of different kinds of knowledge in-and-through practice (see LO3).

The nature and topic of the project is to be agreed between the student and the Principal Study tutor. A proposal of 300 words, plus indicative source list, should be submitted to the Head of Traditional Music or Lecturer in Traditional Music for approval no later than the mid-term break (Week 7) in Term 1.

The Principal Study tutor should thereafter offer artistic and strategic supervision as an integral element of weekly lessons. A dedicated series of group tutorials involving all MMus (Traditional Music) 2 students and led by the Head or Lecturer in Traditional Music will also offer teaching on appropriate artistic research methods and analysis and peer/staff-based feedback as projects progress.

Projects must culminate in a public recital of 45 minutes, contextualised through **written critical commentary of c. 5,000 words**. This commentary must be submitted no later than one calendar month prior to the public recital.

An oral examination will take place after the recital to explore issues including process, performance, repertoire, interpretive decisions and legacy.

MMus Traditional Music Stage 2: Performance B (internally assessed, 30%)

Bi Solo Performance on the Principal Study instrumental or vocal tradition (can include related study instrumental/vocal tradition if appropriate and approved by HoD). Assessed by an internal recital of 20 minutes.

Bii Ensemble Performance devised by and featuring the examination candidate, arranged for Principal Study and other instrumental/vocal disciplines in small group or band format, assessed by an internal recital of 20 minutes.

Biii Mixed Solo and Ensemble Performance, the ratio of solo to ensemble performance being approximately equal, assessed by an internal recital of 20 minutes.

Biv Studio Recording – a studio recording of 20 minutes, arranged in collaboration with a Conservatoire studio engineer. Solo, ensemble or mixed solo and ensemble performances can be chosen for this recording. The recording may be accompanied by a written commentary (≈1000 words) on the recording process, chosen repertoire, editorial issues, performance and interpretive decisions, and a self-evaluation of the final recorded product; or, the candidate may elect to address these issues in an oral examination.

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 and MMus/MA 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.

BMus Year 1 emphasis:

Research and repertoire in Year 1 should include exploration of different collections, composers and genres/idioms fundamental to the Principal Study, and a demonstration of how they articulate with or inform your own personal stylistic approach. Consider what 'style' means and what goes into it; identify your own style or lack thereof, your personal artistic goals as a traditional musician and technical areas requiring development in service to those goals. This work is to be demonstrated in Recital Auditions 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.

BMus Year 2 emphasis:

Continuing your own stylistic and technical development from Year 1, research and repertoire in Year 2 should include exploration of different regional, national or period styles/repertoires fundamental to the Principal Study and a demonstration how they articulate with or inform your own personal stylistic approach. This may include, but is not limited to, engaging with two or more such styles/repertoires chosen from amongst a list as projects. This work is to be demonstrated in Recital Auditions 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.

BMus Year 3 emphasis:

Student-centred, incorporating collaboration with other singers or instrumentalists, accompaniment and improvisation, 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, The theme is of your own choosing, but should make explicit your depth of learning with regard to 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.

BMus 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, 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).

MMus 1/MA emphasis:

The Principal Study is focused primarily on your individual development as a musician. The role of the lessons will be to help and guide in developing a firm but

flexible and open-minded repertoire of technical, musical and performance skills, stemming from and interpreting anew Scottish (or related) traditional music through your unique idiomatic voice.

There are two principal areas on which you can focus depending on your goals and discipline: solo performance or ensemble performance. In practice many students choose to explore a mixture of the two as this often reflects the profession. You will decide in negotiation with your Principal Study tutor and the Head of Traditional Music (or Head of Piping Studies) to concentrate on one or both of these areas, with the freedom to develop your knowledge and skills through live performance, studio recorded performance and/or the composition of new traditional-idiom works.

MMus 2 emphasis:

The principal areas within Stage 1 on which you focused depending on your goals and discipline – solo performance, collaborative performance or a mixture of the two – continue in Stage 2, with the addition of the requirement to undertake a substantial, self-defined specialist area of practice-based research in the form of an Independent Project. This project culminates in live performance supported by written critical commentary, demonstrating clear synthesis of different kinds of knowledge in-and-through practice.

You will decide in negotiation with your Principal Study tutor and the Head of Traditional Music the theme of your Independent Project and will receive supervision as it progresses. Your work at this stage should be crafted mindfully to allow you to:

- foster advanced technical and expressive mastery in your chosen specialist area within Scottish (or related) traditional music;
- develop a mature and individual musical personality and take opportunities to project it in-and-through practice;
- expand a knowledge base that supports understanding and facilitates the solving of complex musical problems in Scottish traditional music; and
- consolidate the skills to sustain fulfilling, lifelong interpretation of Scottish (or related) traditional music, leading to informed performance at a professional level and potentially leading to further higher degrees and research.

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.

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.