

PROGRAMME SUMMARY

2.1. GENERAL INFORMATION

| CUKAS Codes | Award | Programme Title | Duration (months) | Mode of study |
|------------------------------|---|---|-------------------|---------------|
| 801F 805F 820F 823F | Master of Music in Performance / Composition (Exit award: PG Diploma) | Master of Music in: Performance 2 Year Performance 1 Year Composition 2 Year Composition 1 Year | 12 or 24 | Full Time |

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| Programme Level | FHEQ Level 7, FQ-EHEA Second Cycle |
| Awarding Institution | RNCM |
| Teaching Institution | RNCM |
| Programme Accreditation | RNCM |
| Relevant QAA benchmark(s) | <p><i>QAA Music Benchmark Statement; Master's Degree Characteristics Documentation (2010):</i> http://www.qaa.ac.uk/Publications/InformationandGuidance/Documents/MastersDegreeCharacteristics.pdf</p> <p>QAA Quality Code, including Part A, Chapter A1. <i>And as these documents inform the Framework for Higher Education Qualifications (FHEQ) descriptor for qualifications at FHEQ Level 7.</i></p> <p><i>Other resources include: publications of the Association of European Conservatoires (AEC), RNCM Learning and Teaching Strategy, RNCM Academic Regulations; HEA Postgraduate Taught Experience Survey, 2013</i></p> |
| Date of Writing | May 2014 |

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| Course Leader | Dr Fabrice Fitch, Head of Graduate School |
| Minimum / Maximum Periods of Registration | 12 months (minimum); 36 months (maximum) |
| Programme Start Date | September 2014 |

2.2 AIMS OF THE PROGRAMME

The programme aims to:

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| 1 | Provide students with advanced musical training to a professional level in performance, composition, or conducting. |
| 2 | Equip students with a breadth and depth of musical experience and a comprehensive understanding of the techniques applicable to their chosen discipline to enable them to enter the profession as mature, reflective, confident and creative practitioners. |
| 3 | Provide a maximally flexible scheme of options incorporating enquiry-based learning appropriate to the needs and career aspirations of the individual, which complement studies in performance/composition. |
| 4 | Provide the framework to enable students to master complex and specialized research-based work to support the main performance/composition activity, employing advanced skills to conduct significant research and critical enquiry within the broad area of Music Performance and/or Composition Research. |

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| 5 | Offer access, at an advanced level, to the RNCM's programme of corporate performance activities, including Chamber Music, and opportunities to work with professional partners (The Platform) as relevant and appropriate to the student's needs, in order to foster independent learning and to continue to advance their professional development and employability. |
| 6 | Equip students with the broadest possible range of transferable skills necessary for employment, including the exercise of initiative, personal responsibility, appropriate communication skills in a range of formats and fora, complex decision-making, fostered through learning both independently and in collaborative contexts, thus establishing a basis for continuing professional development. |

2.3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME

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| A | Knowledge and Understanding - <i>on successful completion of the programme students will be able to:</i> |
| A1 | Demonstrate advanced knowledge and understanding of the requirements of the Performance/Composition discipline to a level of musical and research-led insight, interpretative critical maturity, creative application and technical assurance commensurate with the ability to enter the profession in the chosen discipline. |
| A2 | Demonstrate comprehensive knowledge and understanding of a chronological and stylistic cross-section of the repertory in the Performance/Composition discipline and to apply it both in musical praxis and reflection on that praxis. |
| A3 | Demonstrate systematic knowledge and understanding of the position of musical styles, techniques and knowledge in a broader historical, cultural and vocational context. |
| A4 | Demonstrate advanced knowledge and critical awareness of the relationship between theoretical study, research, and musical practice. |
| A5 | Demonstrate an ability to deal with complex issues systematically and creatively and to communicate these effectively through performance/composition and presentational skills involving practice- and text-based musical study. |
| A6 | Demonstrate self-direction and originality in tackling and solving problems, combining music practice with contextualizing knowledge and a professional level of corporate musical responsibility. |



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| Learning and Teaching Processes (to allow students to achieve intended learning outcomes) |
| One-to-one Instrumental, Conducting, or Compositional Tuition (A1, A2, A6) |
| Masterclasses (A1, A2, A3, A5, A6) |
| Solo and Small Ensemble Performance Opportunities (A1, A2, A6) |
| Full-Cohort Lectures (A3, A4, A6) |
| Specialist Classes and Workshops (A1, A2, A3, A4) |
| Seminars (A3, A4, A5) |
| Essay-Writing (A3, A4, A5) |

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| Assessment (of intended learning outcomes) |
| Recital / Composition Portfolio (A1, A2, A3, A5, A6) |
| Recital / Composition Portfolio (A1, A2, A3, A5, A6) |
| Small Ensemble Performance (A1, A2, A5, A6) Practical Examination (A1, A2, A5, A6) |
| Major Project, Dissertation, and Other Written Project Work (A3, A4, A5, A6) Viva Voce Examinations (A3, A4, A5) |
| Major Project, Dissertation, and Other Written Project Work (A3, A4, A5, A6) Seminar and Lecture Recital (A3, A4, A5, A6) Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) Small Ensemble Performance (A1, A2, A5, A6) Practical Examination (A1, A2, A5, A6) |
| Seminar and Lecture Recital (A3, A4, A5, A6) |
| Major Project, Dissertation, and Other Written Project Work (A3, A4, A5, A6) |

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| Practical Exercises (A1, A2, A5) | Practical Examination (A1, A2, A5, A6) |
| Independent Learning (A1, A2, A3, A4, A5, A6) | All Assessments (A1, A2, A3, A4, A5, A6) |
| One-to-One Supervision (A4, A5, A6) | Major Project, Dissertation, and Other Written Project Work (A3, A4, A5, A6) Viva Voce Examinations (A3, A4, A5) |
| One-to-One Mentoring (A3, A4, A5, A6) | Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) |
| Computer-Assisted Learning (A3, A4, A5) | Major Project, Dissertation, and Other Written Project Work (A3, A4, A5, A6) Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) |
| Fieldwork Projects (A3, A4, A5) | Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) |
| Colloquia (A3, A4, A5) | Major Project, Dissertation, and Other Written Project Work (A3, A4, A5, A6) Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) |
| Peer-Learning (A5, A6) | Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) |
| External professional placement (A1, A6) | → Self-Evaluation Reports and Portfolios (A3, A4, A5, A6) |

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| B | Specialised Subject Skills - <i>on successful completion of the programme students will be able to:</i> |
| B1 | Perform or compose to a high level of musical insight, interpretative/critical maturity, individuality and technical assurance commensurate with the ability to enter the profession in the chosen discipline. |
| B2 | Demonstrate a highly developed level of personal interpretation and creative instinct. |
| B3 | Demonstrate a sophisticated ability to recognize and identify elements of musical language and expression, and to reproduce and reflect on these in performance, notation and verbal presentation or the written word. |
| B4 | Disseminate their knowledge of and insights into their musical practice and repertoires to a variety of audiences at a sophisticated level through both written and verbal means |



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| Learning and Teaching Processes (to allow students to achieve intended learning outcomes) |
| One-to-one Instrumental, Conducting, or Compositional Tuition (B1, B2, B3, B4) |
| Masterclasses (B1, B2) |
| Solo and Small Ensemble Performance Opportunities (B1, B2, B3, B4) |
| Specialist Classes and Workshops (B1, B2, B3, B4) |
| Practical Exercises (B1, B3) |
| Independent Learning (B1, B2, B3, B4) |
| External professional placement (B1, B2, B4) |

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| Assessment (of intended learning outcomes) |
| Recital / Composition Portfolio (B1, B2, B3, B4) |
| Recital / Composition Portfolio (B1, B2, B3, B4) |
| Small Ensemble Performance (B1, B2, B3, B4) Practical Examination (B1, B2, B3, B4) |
| Seminar and Lecture Recital (B1, B2, B3, B4) Small Ensemble Performance (B1, B2, B3, B4) Practical Examination (B1, B2, B3, B4) |
| Practical Examination (B1, B3) |
| All Assessments (B1, B2, B3, B4) |
| → Self-Evaluation Reports and Portfolios (B1, B2, B4) |

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| C | Generic, Intellectual and Graduate Skills – <i>on successful completion of the programme students will be able to:</i> |
| C1 | Synthesize theory and practice for identification, analysis and solution of complex interpretative and creative problems. |
| C2 | Demonstrate informed and discriminating attitudes to a wide range of music in terms of creation, performance, and reception. |
| C3 | Interrogate and assimilate current research and advanced scholarship, applying it critically to the relevant discipline. |
| C4 | Command a range of relevant research and presentational tools, including IT. |
| C5 | Plan, research and undertake individual projects at an advanced level, harnessing independent learning skills for personal career development. |
| C6 | Negotiate unpredictable situations and make complex decisions as necessary, either individually or as part of a team. |



| Learning and Teaching Processes (to allow students to achieve intended learning outcomes) |
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| Full-Cohort Lectures (C1, C2, C3, C4) |
| Specialist Classes and Workshops (C1, C2, C3, C4) |
| Seminars (C2, C3, C4, C5) |
| Essay-Writing (C4, C5, C6) |
| Independent Learning (C1, C2, C3, C4, C5, C6) |
| One-to-One Supervision (C4, C5) |
| Computer-Assisted Learning (C3, C5) |
| Colloquia (C1, C2, C3, C4) |
| Peer-Learning (C4) |

| Assessment (of intended learning outcomes) |
|---|
| Major Project, Dissertation, and Other Written Project Work (C1, C3, C4, C5, C6) Viva Voce Examinations (C2, C3, C4) |
| Major Project, Dissertation, and Other Written Project Work (C1, C3, C4, C5, C6) Seminar and Lecture Recital (C2, C3, C4) Self-Evaluation Reports and Portfolios (C2, C4) |
| Seminar and Lecture Recital (C2, C3, C4) |
| Major Project, Dissertation, and Other Written Project Work (C1, C3, C4, C5, C6) |
| All Assessments (C1, C2, C3, C4, C5, C6) |
| Major Project, Dissertation, and Other Written Project Work (C1, C3, C4, C5, C6) Viva Voce Examinations (C2, C3, C4) |
| Major Project, Dissertation, and Other Written Project Work (C1, C3, C4, C5, C6) |
| Major Project, Dissertation, and Other Written Project Work (C1, C3, C4, C5, C6) Self-Evaluation Reports and Portfolios (C2, C4) |
| Self-Evaluation Reports and Portfolios (C2, C4) |

2.4 CRITERIA FOR ADMISSION

Admission is by competitive audition. In addition, a good undergraduate degree is normally a pre-requisite (though this need not necessarily be in music). For applicants whose first language is not English, an IELTS score of 6.0 (with at least 5.5 in each of component, as required by the UKBA) is normally required, exceptions being at the discretion of HGS. Certain Options will require a written IELTS of 6.5 or 7.0.

2.5 STRUCTURE OF THE PROGRAMME

a) Areas of study within the programme

The programme is focused around performance or composition, which forms the major component in each year of study. In the first year, 60 credits of level 6 performance/composition activity are complemented by access to a tutor/mentor who will support research into performance repertoire and aid in the preparation of supporting materials (e.g. programme notes). Two optional modules will complete the first year diet of 120 credits.

In the second year, 60 credits of performance/composition form the core study, complemented by the 30-credit 'Repertoire Research' module through which students undertake and present research into their chosen performance or compositional activity. This supporting study is delivered according to a model of seminars and one-to-one tutorials. Additionally, a further option (supporting practical study) must be chosen from a list.

The recital model will be enhanced to include flexible learning and assessment approaches as appropriate, to be agreed between the tutor, student and Head of Graduate School (or Assistant) and/or Vice-Principal (Performance).

The MMus is also available as a 1-year award with the same credit structure as above.

b) Programme levels and qualifications

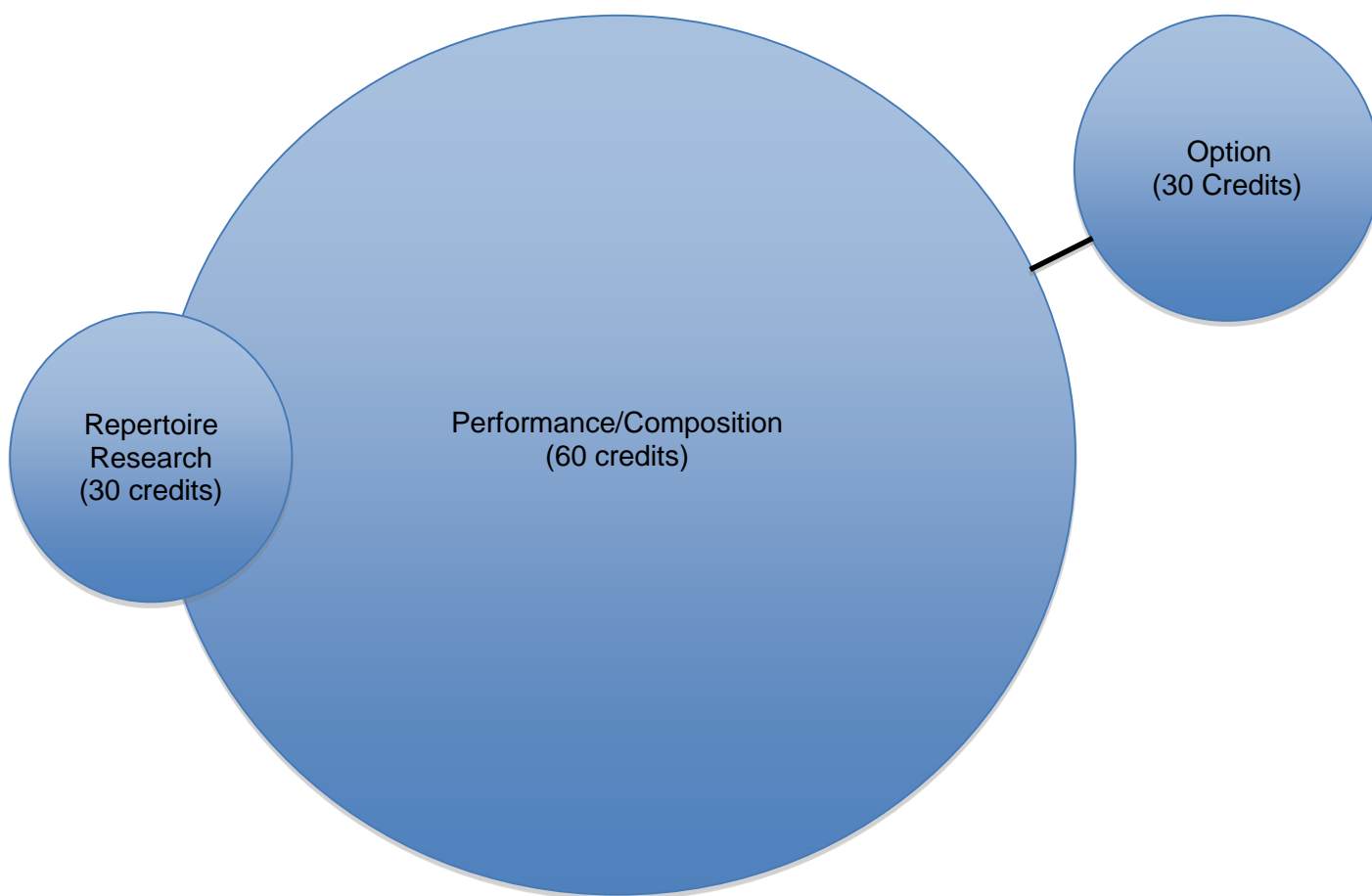
| Level/ Year of study | FHEQ Level | Typical HE Qualification |
|--------------------------|---------------|--|
| Level 7 (Year 1 or 2) | FHEQ 7 | Postgraduate Diploma (Exit award) (120 Credits) |
| Level 7 (Year 1 or 2) | FHEQ 7 | Master's qualification (180 Credits) |

c) Programme structure, content, credit framework and learning hours

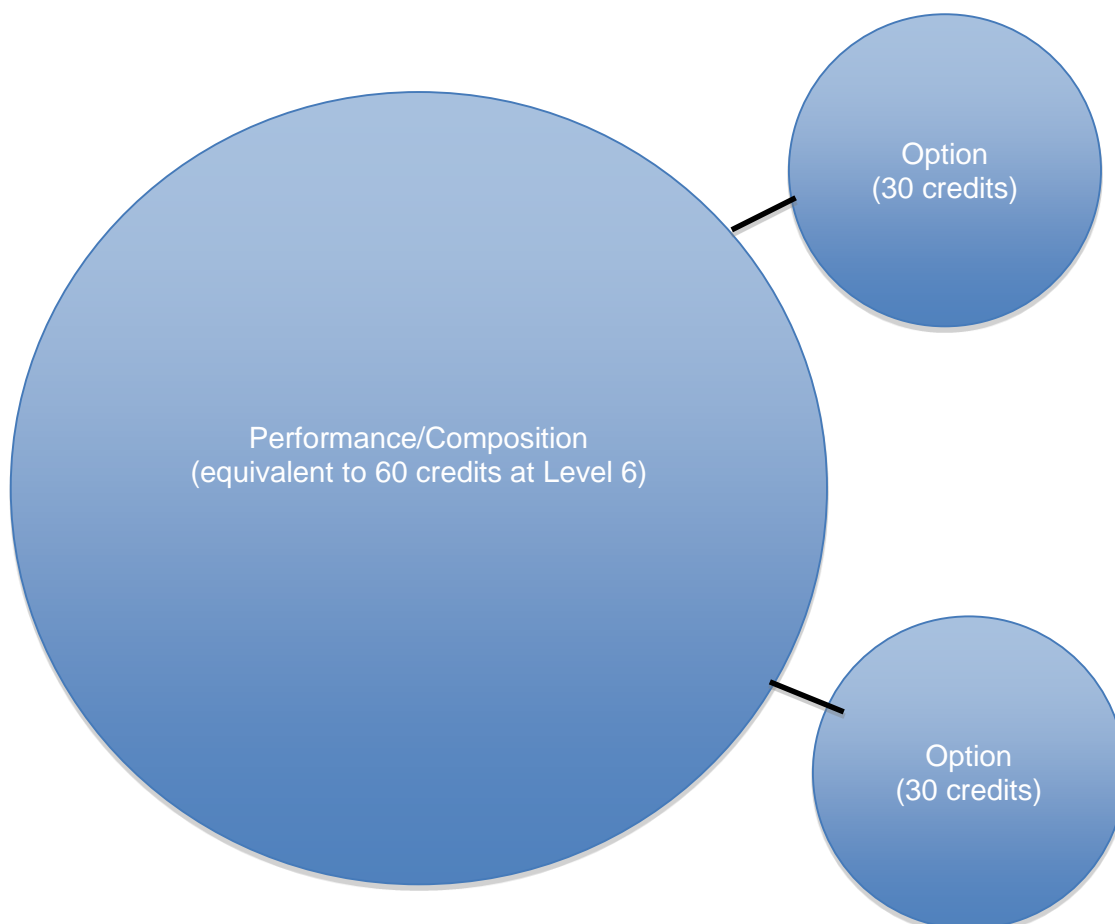
| | Credits/ Total Hours | Contact Hours (approx.) | Total Study Hours per week (over 30 weeks) |
|---|----------------------------|-------------------------------|--|
| <i>Performance or Composition</i> | | | |
| Performance or Composition (mid-course) <i>equivalent to 60 credits at Level 6</i> | 60 (notional) / 600 | 40 | 20 |
| Performance or Composition (year 2) | 60 (30 ECTS) / 600 | 40 | 20 |
| <i>Repertoire Research</i> | | | |
| Repertoire Research (year 2 of two-year MMus, 1-year MMus) | 30 (15ECTS) / 300 | 20 | 10 |
| <i>Options</i> | | | |
| Option 1 (year 1 of two-year MMus, 1-year MMus) | 30 (15ECTS) / 300 | 20 | 10 |
| Option 2 (year 1 of two-year MMus, 1-year MMus) | 30 (15ECTS) / 300 | 20 | 10 |
| Option 3 (year 2 of two-year MMus, 1-year MMus) | 30 (15ECTS) / 300 | 20 | 10 |
| TOTAL | 180 (90 ECTS) /2400 | 180 | 80 |

2-YEAR MMUS

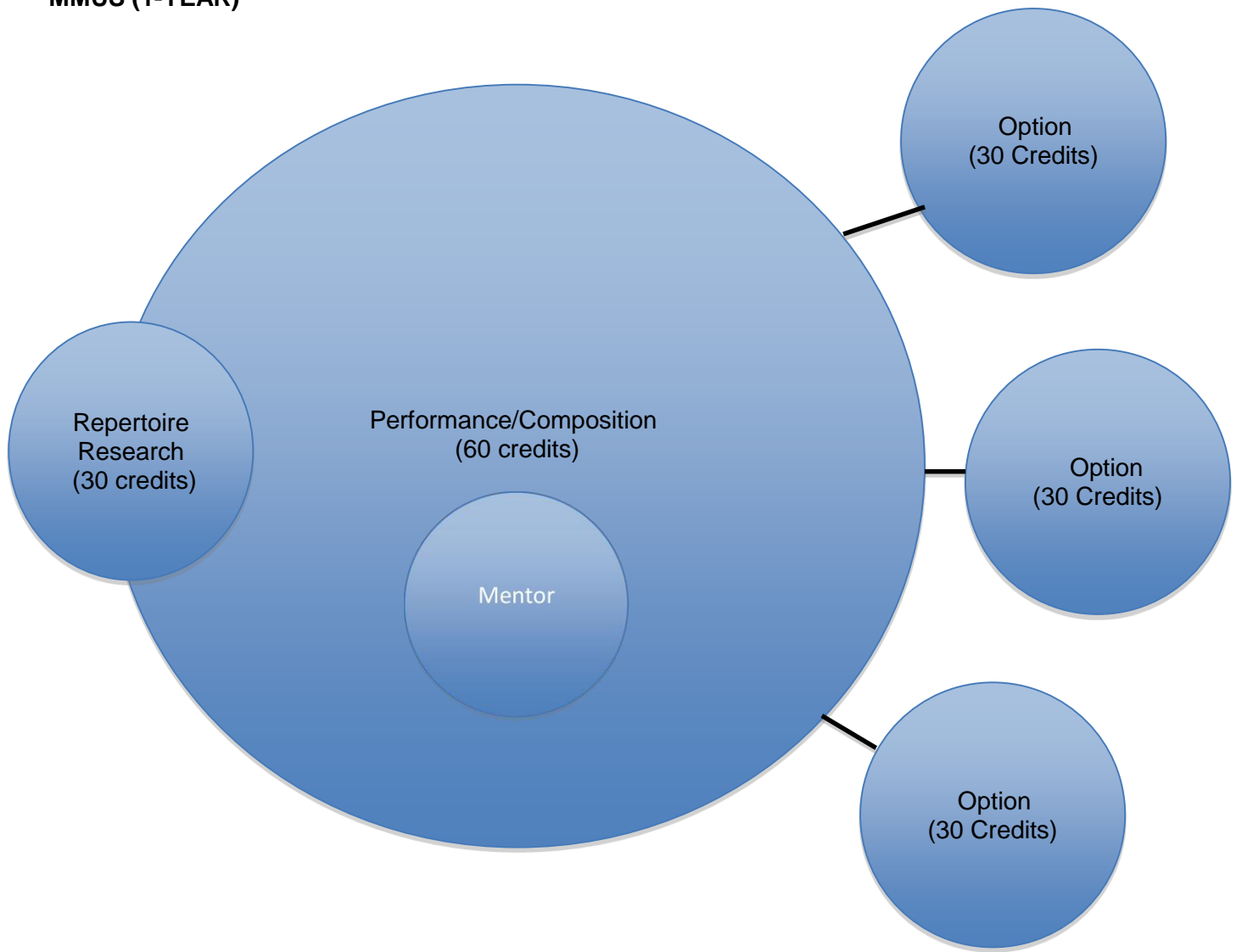
YEAR 2



YEAR 1



MMUS (1-YEAR)



CORE: **Recital / Composition Portfolio** (60 credits at Level 7)
Repertoire Research (30 credits)

OPTIONS: **See Section 6** (all at 30 Credits except for Major Projects)

| Unit | Credits/ Core or Option | Relationship to Overall Programme | Relationship to preceding or successive or co-requisite modules |
|--|--|--|--|
| Performance/ Composition 1 | 60 CORE (equivalent to credits at Level 6) | This module forms the core of the programme, and is studied in year 1 and 2. Performance/Composition 1 is supported by a Mentor as well as the instrumental/ vocal/ composition tutor. | This module prefaces year 2 performance/composition. The student initiates the decision-making process, notably in choosing the form which the final recital assessment should take, and undertakes research into repertoire in preparation for proposing a performance schedule in year 2. |
| Option in applied Performance or Composition x 2 | 30 + 30 | Students will choose two options from a list of applied performance/ composition activity | The Options complement the core performance activity, enhancing the student's skills and adaptability to a range of professional situations. |
| Performance/ Composition 2 | 60 CORE | This module forms the core of the programme, and follows Perf/ Comp 1 in the 2 nd year of the MMus. | The approach to this module builds on work undertaken in the first-year core module, and draws on the student's creative experience acquired in both year 1 performance training and complementary options. A student might, for example, incorporate chamber music into the final performance assessment, having studied this as an Option in Year 1. |
| Repertoire Research | 30 CORE | This module is explicitly conceived in support of the core performance/composition activity, and involves research into the chosen repertoire. The student draws on skills acquired through the core and optional elements of year 1 and year 2 training. The writing-up of contextual research into the chosen repertoire(s) and of programme notes relates explicitly to the skillset the student will need to draw upon in the professional environment, in the form of self-promotion, pre-concert talks, audition/interview techniques, and recital/concert series promotional materials. | The module is attached to the Core performance/composition activity. The student must negotiate the relationship between the study and the practical activity, and their collaboration with their tutor in performance/composition, their Mentor, and others who support the development of the rationale and associated assessment materials. This fosters the skills in independent learning, adaptability and negotiation referenced in the programme learning outcomes and the FHEQ level descriptor for PG study. The relationship between this module and the core performance/composition activity upholds the principle of an integrated/interrelated programme. |
| Option in applied Performance/ Composition x 1 | 30 | This option will be selected to complement the Performance/ Composition activity undertaken in the core element(s) of the programme. | See above. The flexibility inherent in the programme allows the student to customise the diet of Options to focus on individual strengths and career aspirations (for example to pursue small ensemble performance). As an example, the student may expand the work undertaken in the 30-credit Repertoire Research module (above) through the research-led Project Option. |

2.6 STUDENT SUPPORT AND DEVELOPMENT

Student Mentors

Each student on the MMus programme will be assigned an individual mentor for the duration of the studentship, who will normally be external to the student's school of study, and whose role is defined as follows:

- to support the student in making appropriate choices of Options by which the programme is tailored to individuals' needs for professional development, with specific reference to their longer-term career aspirations;
- to advise the student, in tandem with his/her performance/composition tutor, in the appropriate choice of assessment format for the final recital/portfolio;
- to facilitate the students' access to the College's range of support, including identifying appropriate staff;
- to assist the student in reflecting on and preparing for his/her professional career, including directing the student to staff having specialized knowledge in appropriate areas
- to be available to respond to reasonable student queries in a timely and efficient manner.

Regular meetings and/or contact will take place between the student and his/her mentor (normally once a term in the first year, and once at the beginning of the second). Initial contact will normally be made during or induction week. Such arrangements will be agreed between the mentor and the student, with the latter taking responsibility for the final submission of the recital/portfolio proposal, which will be signed off either by the Head of School (in the case of recitals/portfolios according to format (a)) or the Vice-Principal (Performance) (in the case of recitals/portfolios according to format (b) or (c)). Detailed guidance to students on the role of their Mentor will be incorporated into forthcoming versions of the Student Handbook (Part B of this document).

Academic Support and Feedback

In addition to their tutors in performance/composition and their Mentor, students are supported in the studies by those who deliver optional modules in the programme(s).

The Head of the Graduate School (supported by the Assistant Head of the Graduate School) is responsible for all aspects of curriculum development within the RNCM's PGT programmes, as well as developing and co-ordinating the management of the students' learning experience within and across their programmes.

Students receive feedback on all summative work in written form. Students also receive regular verbal feedback in one-to-one lessons and in annual meetings with their Head of School (performance/composition). Examples of appropriate feedback are disseminated through a designated 'Feedback Hub' on Moodle, which also gives examples of excellent student work in a variety of areas, appropriately anonymised.

Students concerned with any issue of teaching or assessment in a given Option are directed, in the first instance, to the course tutor (that is, the individual responsible for delivering the teaching). If the matter is unresolved or requires further clarification, the student should seek the advice of the Course Co-ordinator (who is normally listed under 'Tutor(s) responsible' at the head of the relevant module/Option descriptor in this Handbook). Students who remain in doubt or are dissatisfied as to the outcome following these steps should consult the Head of the Graduate School or his/her Assistant. In the unlikely event that the matter is still not resolved by this stage, students should make an appointment with the Vice-Principal (Academic).

Student queries relating to any administrative aspect of the Postgraduate degree programmes (such as timetabling) are directed in the first instance to the Graduate School Programme Administrator.