
EUROPEAN CHAMBER MUSIC MASTERS

Programme Title: European Chamber Music Masters

Awarding Institution: Royal Northern College of Music

Course Leader: Prof. David Horne, Head of Graduate School

| | | |
|--------------|--|-------------|
| INDEX | 1. Introductory Course Information | p.1 |
| | 2. Admissions and Entry Requirements | p.3 |
| | 3. Course Overview and Modules | p.3 |
| | 4. Teaching and Learning Methods | p.5 |
| | 5. Assessment and Feedback | p.8 |
| | APPENDIX 1: European Chamber Music Masters Consortium Agreement | p.12 |

1. INTRODUCTORY COURSE INFORMATION

| Award On successful completion of the course, students will receive: | Duration | Mode of study |
|---|-----------------|----------------------|
| European Chamber Music Masters (ECMAster) | 24 months | Full-time |

No part-time study is permitted.

Teaching Institution: RNCM and European Partners

Period of Registration: **Minimum:** 2 Year **Maximum:** 3 Years

Academic Year: September to September

Degree Classification

A **Distinction** is awarded when the Principal Study mark achieved is 70 or above, and the average mark for all other modules is 60 or above. In line with current Erasmus+ agreements credits awarded at partner institutions are necessary for the degree, but do not contribute to the classification.

The Principal Study mark is awarded jointly to the ensemble. All other module marks are awarded individually.

OTHER POTENTIAL AWARDS: Programme levels and qualifications

The collaborative nature of the programme, and the requirement to engage with two international institutions in addition to the RNCM, does not permit any exit awards.

| | | |
|----------------------------|-----------------------------|------------------------|
| Date of Writing: | February 2019 | |
| Programme Approval: | From: September 2019 | To: August 2024 |

Programme Aims

The programme aims to:

| | |
|---|--|
| 1 | Provide students with expert, customised and flexible musical training to a professional level as chamber musicians working and studying in an international environment |
| 2 | Equip students with a comprehensive international musical experience and requisite understanding of the techniques and most recent innovations applicable to their chosen discipline to enable them to enter the profession as mature, reflective, confident, entrepreneurial and creative practitioners. |
| 3 | Provide a flexible scheme of complementary modules, including at European partner institutions, incorporating enquiry-based critical learning and self-directed initiatives appropriate to the needs and career aspirations of multi-faceted professional musicians, including research study. |
| 4 | Provide the framework to enable students to master complex and specialised research-based work to inform Principal Study activity, employing the advanced skills for conducting substantive and innovative practice-led research within the chamber music discipline. |
| 5 | Offer access, at a highly specialised level, to the RNCM's programme of public performance activities and opportunities, working with professional partners corresponding to the student's needs, in order to foster independent learning and to continue to advance their professional development. |
| 6 | Equip students with the broadest possible range of transferable skills necessary for employment, including knowledge of the music profession, self-promotion, exercising initiative, personal responsibility, creative risk-taking, complex decision-making and appropriate communications in a range of formats and forums, including IT. |

| | |
|----------|--|
| A | Knowledge and Understanding - <i>on successful completion of the programme students will be able to:</i> |
| A1 | Demonstrate practical skills as chamber musicians to a professional level of musical and research-led insight, interpretative critical maturity, technical assurance and creative risk-taking commensurate with the ability to enter the profession. |
| A2 | Demonstrate comprehensive knowledge and understanding of a stylistic cross-section of the relevant repertoires in chamber music and engage with it critically and dynamically, including in a range of international contexts |
| A3 | Demonstrate systematic knowledge and understanding of musical styles, techniques, and principles in the appropriate historical, international, research and vocational contexts. |
| A4 | Demonstrate highly specialised knowledge and critical awareness of the relationship between musical practice, theoretical study, and research, leading to new insights. |
| A5 | Demonstrate an ability to deal with complex issues systematically and creatively, communicating these effectively through practical and presentational skills to a range of participants and audiences. |
| A6 | Demonstrate the capacity for continued self-direction, innovation, entrepreneurship and originality in resolving problems, combining music practice with contextual knowledge and a professional level of outward facing musical responsibility. |

| | |
|----------|--|
| B | Specialised Subject Skills - <i>on successful completion of the programme students will be able to:</i> |
| B1 | Perform chamber music to a professional level of musical insight, critical maturity, individuality and technical assurance consistent with the ability to enter the profession in the chosen discipline. |
| B2 | Demonstrate an exemplary capacity for sophisticated interpretation, initiative, creativity and individuality. |

| | |
|----|--|
| B3 | Demonstrate mastery in recognising and identifying elements of musical language and expression, and in reproducing and reflecting 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 appropriate media, utilising relevant technology. |
| B5 | Demonstrate innovation, entrepreneurship and flexibility in deploying a range of relevant techniques and research methods applicable to their professional activities. |

| | |
|----------|--|
| C | Generic, Intellectual and Graduate Skills – <i>on successful completion of the programme students will be able to:</i> |
| C1 | Assimilate and synthesise current research and practice in an international context, deploying it theoretically and/or applying it within the relevant discipline. |
| C2 | Command a range of relevant research and dissemination tools, employing appropriate media and technologies. |
| C3 | Plan, research and realise individual projects at an advanced level, harnessing independent learning skills for personal career development. |
| C4 | Negotiate unpredictable situations and assume responsibility for making complex decisions within a range of forums, either individually or as part of a team. |
| C5 | Demonstrate initiative, independence and creativity in devising career opportunities and the ability to promote them successfully through relevant media and technologies. |

2. CRITERIA FOR ADMISSION AND ENTRY

All ECMA entrants must pass an RNCM audition and hold a good honours degree or equivalent (normally in Music: FHEQ Level 6). Candidates must be able to satisfy the College that they have already achieved an advanced standard in their main discipline area and have the potential to develop further towards a professional level of attainment.

For applicants whose first language is not English, an IELTS score of 5.5 (with at least 5.0 in each of component) is normally required, exceptions being at the discretion of HGS.

The programme is intended to be highly selective and competitive with one chamber music group being admitted in any year to each institution.

Due to the collaborative nature of this Programme, it is not possible for ECMAster students to transfer on to other College programmes.

Accreditation of Prior Learning (APL) may not be applied to the ECMAster.

Language of Study

All learning, teaching, and assessment in the Graduate School is conducted in English. While external partners may offer some modules in other languages it is expected, as with current Erasmus+ partnerships that RNCM students will have the option to undertake their learning, teaching and assessment in English.

3. COURSE OVERVIEW

The ECMAster is a collaborative programme with several European partners:

Fondazione Scuola di Musica di Fiesole Onlus (SMF)

Norges musikkhøgskole, Oslo (NMH)

Universität für Musik und darstellende Kunst Wien (mdw)

Conservatoire national supérieur de musique et de danse de Paris (CNSMDP)

Koninklijk Conservatorium, Den Haag (KC)

Lietuvos muzikos ir teatro akademija, Vilnius (LMTA)

The ECMA is focused around the students' Principal Study as members of an established chamber music group, which forms the major component in each year of study. As a programme involving two separate exchanges, those modules completed at the College contribute towards the degree classification while credits completed at partner institutions contribute towards the necessary degree credits. Complementary modules build relevant vocational skills, including a core research module. The flexibility of these options affords students choice over the nature of their teaching and learning, and where assessments on College modules occur during students' exchange semesters they will receive tutorial and other support through the College VLE and, where appropriate, tutorial support via online live communication.

The programme lasts two years and is divided into 4 Semesters.* ECTS all at FHEQ Level 7.

| | | |
|---|-----------------------|-----------------|
| ECMAster timetable | RNCM equivalent | |
| Semester 1 - 30 ECTS | Year 1, Term 1 | |
| Semester 2 (RNCM students exchange out, partner institutions exchange in) - 30 ECTS | Year 1, Terms 2 and 3 | RNCM equivalent |
| Semester 3 (RNCM students exchange out) - 30 ECTS | Year 2, Term 1 | |
| Semester 4 - 30 ECTS | Year 2, Terms 2 and 3 | |

**Semesters rather than terms or years of programme will be employed for the remainder of the document. ECTS will also be used, with 1 ECTS = 2 UK Credits.*

The programme consists of 120 ECTS

Principal Study (15 ECTS) in Semester 2

ECMA RNCM students will spend Semesters 2 and 3 at partner institutions as follows:

2. Fiesole, Oslo or Vienna

3. The Hague, Paris or Vilnius

ECMA students from partner institutions will exchange in to Semester 2.

In principle the regulations of Erasmus+ will govern the students' exchanges at partner institutions. While they vary in terms of credit structures on modules, students must receive the equivalent of 30 ECTS in each Semester, therefore ensuring a unified learning outcome between partners.

There will be the requirement for all ECMAster students in all institutions to meet periodically for intensive training sessions. These will not be credit-bearing.

MODULE MAP

Modules undertaken at the RNCM

Core modules:

Semester 1- Small Ensemble Performance 15 ECTS

Semester 4- Principal Study (Chamber Music) 15 ECTS

Research Module Choice 15 ECTS

Choice of research modules:

ECMAster students must choose one of the 15 ECTS Research modules below:

Minor Dissertation

Research Lecture Recital

Repertoire Project

Optional Modules in Semester 1

Practical and vocational 15 ECTS modules are offered to ECMAster students from the list below:

Arrangement

Composition Elective

Freelance Musician

Musicianship for Instrumentalists

Professional Audition

Professional Placement

Where modules are assessed in Semester 2, while students are on exchange, online tutorial guidance and feedback will be offered to support students in their independent learning and completion of coursework.

Optional Modules in Semester 2

Incoming exchange students will be offered the following 15 ECTS modules:

Arrangement

Composition Elective

Contemporary Song Writing

Freelance Musician (starts in Semester 1)

Musicianship for Instrumentalists (starts in Semester 1)

Professional Audition

Where a module begins in Semester 1, while students are at their home institution, any teaching materials, including lectures, will be made available to students to ensure that they are familiarised with the learning and teaching up until the start of Semester 2. Where appropriate, further tutorial guidance will be given.

Modules undertaken at partner institutions

These will vary by institution, consisting of a mix of practical and vocational modules. While some individual modules may be fewer than the RNCM's 15 ECTS system, they will be able to add up to 15 ECTS per Semester.

| | |
|-----------------------|--|
| Work-Placement | The optional Professional Placement module involves various self-directed work-placement opportunities. |
| Timetables | Normally available one week before term begins, although enrolment figures may lead to alterations being made during the first week of term. Students are expected to schedule their own one-to-one tuition with designated tutors and will receive information on tutor and supervision allocation. |

4. TEACHING AND LEARNING METHODS

The Graduate School is guided by a central aim of the College's Strategic Plan to offer programmes that are defined by their "quality, breadth and contemporary relevance." The Strategic Plan's aspiration that "performance and research will be fully integrated with all aspects of students' learning" is underpinned by practically oriented learning and teaching informed by research throughout the programme. This aim is further supported by the broadest range of expert tutorial staff active in the fields of performance, composition and research.

The College's position as a vibrant performing arts centre in the North West permeates all areas of the Graduate School programmes and promotes the first aim of the College's Learning and Teaching Strategy through developing "the highest quality performance-based learning experience". The teaching and learning in Principal Study and other practical modules encourage student engagement with the widest possible range of the College's performance programme as part of their degree.

Students are advised at all stages of their study to plan for future careers in the music profession and to seek out relevant opportunities and collaborations, fulfilling the second aim of the Learning and Teaching Strategy to "inspire in students an entrepreneurial and professional ethos". Modules including Professional Placement and Freelance Musician allow students to build and reflect on these activities substantively as part of their degree, while other modules in areas such as Arrangement, Composition, Conducting, and Professional Audition strengthen complementary practical skills relevant to the profession.

The Graduate School promotes a diverse, innovative, and student-centred approach to learning, with the learning and teaching methods used in the delivery of the programmes designed to reflect the diversity of student experience and to meet their individual learning needs. Responding positively to the Office for Students' most recent guidance on improving access and participation, the Graduate School meets the needs of students with non-traditional qualifications and/or from overseas by providing a not-for-credit module which supports and updates students' theoretical knowledge of music. Prof. Jean Ammar, Senior Tutor (Language Support) offers seminar-based and individual support throughout the academic year across the full range of modules and a pre-session course offers incoming students an opportunity to develop the necessary language skills for successful postgraduate study. Dr Cheryll Duncan, Senior Tutor (Learning Support) assists students through the design of bespoke learning plans where appropriate, gives individual guidance and further advises the Graduate School on any necessary accommodation for disabled students ensuring that all reasonable adjustments be made in accordance with the 2010 Equality Act. The Graduate School programmes are designed wherever possible to offer flexible routes in learning and teaching, including assessment. The flexible modes of delivery in various modules promotes student choice and control over their scheduled commitments.

The Principal Study module reflects the College's Learning and Teaching Strategy aspirations through promoting student-teacher partnership and collaboration from the outset through bespoke learning routes and artistic decision-making.

The range of optional modules in the ECMAster promotes the complementary practical training necessary to embark on professional careers as Chamber Music performers.

The following learning and teaching methods are used:

- **Principal Study Tuition** remains the epitome of practical training in music. The student negotiates with the specialist tutor(s) the content and style of the Principal Study learning and assessments. The lesson provides a forum for students to enhance key technical and

expressive skills as well as make informed choices regarding repertoire, format of recital presentations, and preparing for the professional application of their musical training. In the ECMAster group teaching is a critical component of the Principal Study provision, alongside one-to-one tuition.

- **Specialist Classes and Workshops** include team-teaching directed towards particular areas of the Principal Study and focuses upon specialised practical areas.
- **Masterclasses** with visiting national and international tutors offer alternative expert insights and perspectives on issues related to Principal Study.
- **Solo and Small Ensemble Performance Opportunities** consolidate core skills and techniques in support of the various solo and ensemble performance assessments of the programme.
- **Full-Cohort Lectures** ensure a parity of learning in knowledge and techniques considered essential to particular course modules.
- **Seminars** or other forms of group discussion involve individual or group presentations to develop oral presentation and communication skills, providing opportunities for students to work collaboratively.
- **Essay-Writing** involves developing specific research techniques, acquiring knowledge and presenting ideas and arguments in written form, from short reports on performance events to major research dissertations.
- **Practical Exercises** promote the development of creative, analytical, and aural skills, such as those needed for audition assessments.
- **Independent Learning** forms the majority of the study within the programme, including preparation for and reflection on Principal Study lessons, directed reading, listening, portfolio and written work, and as practice for developing creative skills.
- **One-to-One Supervision** on research-related projects is delivered by an active researcher with expertise in the broad subject area.
- **One-to-One Interaction through Mentoring** with particular reference to professional placements and work-based learning supports the development of self-direction, intellectual independence, and creative skills through analysis, self-reflection, and individual projects.
- **Computer-Assisted Learning** involves electronic communication and online forums, tutorial supervision, online submission of work, access to research and audio-visual library resources, via the VLE (RNCM Moodle) and other forms of ICT.
- **Fieldwork Projects** enable students to study a musical culture in situ by such methods as attending, observing and participating in events and by interviewing performers, patrons or listeners.
- **Colloquia** are delivered by visiting speakers, offering insights into musical life in the profession and at other institutions, and alternative perspectives on diverse issues of scholarship, research, and performance practice.
- **Peer-Learning** arises from students' interaction with their colleagues, critically discussing their colleagues' work, practice, and ideas, whether in Principal Study or related areas.
- A variety of **extracurricular activities**, notably engagement with concerts organised by the College, enable students to participate fully in the life of the institution and its sense of musical community, benefitting from the experience of observing music-making by a wide range of practitioners.
- Interaction with the College's **Performance and Programming** Team similarly offers students an insight into a key area of musical activity, drawing on the College's position as a fully-functioning Arts Centre.

CONTACT HOURS

You are taught primarily through a combination of group and one-to-one tuition, seminars and lectures. Principal Study tuition is at the core of the student experience, typically offering 30-40 hours during the academic year, with a mix of solo tuition and as part of your chamber group. The contact time for other modules is around 20 hours for seminars and lectures and 3 hours for individual supervision. In addition, a large number of activities are offered throughout the year which do not directly contribute towards credits, such as orchestral rehearsals and concerts, class-specific classes, masterclasses and seminars, opera rehearsals and productions and other internal and external performance events.

INDEPENDENT LEARNING

It is envisaged that a student will be involved in teaching or study for up to 20 hours for each ECTS credit awarded. When not attending lessons, tutorials, lectures, seminars or other timetabled sessions you will be expected to continue learning independently through self-study. Typically, this will involve practicing in your chamber group, your solo instrument, studying music through listening and/or reading scores, working on individual and group projects, reading books and journal articles in addition to undertaking research in the library, preparing coursework assignments and presentations, and preparing for examinations. Your independent learning is supported by a range of excellent facilities, including the library, practice rooms and state-of-the art performance venues. Part of your College commitments may also include rehearsals, performances and internal and external work placements.

OVERALL WORKLOAD

While your actual contact hours depend on the optional modules you select, and those offered by partner institutions, the following information indicates how much time you will normally need to allocate to different activities while at the RNCM.

Principal Study: 2x15 ECTS modules, each with 15 contact hours, and a total of 300 learning hours. Taken in Semesters 1 and 4.

Most other 15 ECTS modules typically involve 10-20 hours of contact time with a total of 300 learning hours over the module's duration.

| Programme | Annual learning hours | Annual contact hours |
|-----------|-----------------------|----------------------|
| ECMAster | 1200 | 50-90 |

5. ASSESSMENT AND FEEDBACK

Percentage of the course assessed by coursework:

Summative Assessment

Summative Assessment is undertaken through live examinations and submitted coursework. The balance of assessment through either mode depends on the optional modules you choose.

Principal Study is normally assessed through examination.

The following modules are assessed primarily through coursework, though may have examination components (such as a viva voce).

Arrangement
Composition Elective
Freelance Musician
Minor Dissertation
Musicianship for Instrumentalists
Repertoire Project

The following modules are assessed primarily through coursework, though may have coursework components (such as an annotated bibliography).

Accompanying
Research Lecture Recital
Professional Audition

In all cases assessments are undertaken or submitted at the end of the module. Examinations and coursework submissions normally occur once in a module.

The Graduate School Assessment Strategy informs all postgraduate taught programmes and is underpinned by the following concepts:

- The purpose of assessment is to enable students to demonstrate that they have achieved the intended learning outcomes of the programme at the appropriate standard set for the award.
- Assessment must promote and support learning and therefore occurs in both formative and summative contexts.
- Assessment in the Graduate School should seek to promote independence and innovation among students, preparing them for the demands of the profession.
- Assessment is intended to provide an indication of the level of learning for students, staff, external scrutinisers, Higher Education authorities, professional bodies and other external organisations.

The assessment strategy is designed to emphasise assessment for learning. A student is expected to play a significant role in the determination of their own assessment (for example, determining the type of performance/composition assessment to be undertaken), and therefore it is essential that tutors and students are aware of the criteria by which marks are differentiated, the learning outcomes that these assessments measure and the potential for achieving the highest marks by creative enterprise, initiative and commitment to the chosen course of study.

Summative assessment is designed to meet the needs of students' real-world professional skills: in each case the student should perceive the relevance of the assessment activity to their career aspirations. Despite the flexibility at the core of the programme, the equity of assessment is assured by a rigorous process involving Principal Study panels (three examiners 'blind marking' and arriving at a mark agreed by all, one to be a specialist external), moderators (module co-ordinators), External Examiners (who observe the marking process and sample work across the programme of study) and appropriate observance of the College's Assessment Regulations.

The Graduate School will adopt a variety of different methods of assessment consistent with and appropriate to its variety of modes of learning and teaching. The purpose of using a range of methods is to:

- Provide the most appropriate and direct means of measuring the extent to which students achieve the intended learning outcomes of the programme and its constituent modules
- Allow students to demonstrate their strengths, considering the varied nature of their prior learning experiences and their individual learning needs
- Promote, support and develop different learning experiences and ensure that all students have fair access to the College's PGT programmes
- Encourage student involvement
- Encourage recognition of a range of cultural and musical values
- Avoid excessive / inappropriate formal examinations

In addition, the programme assessment strategy aims to:

- Encourage the development of fair, innovative and rigorous approaches to assessing student work, considering the need for innovation to be underpinned by the concepts listed above
- Ensure consistency and parity of assessment standards through marking, moderation and standardisation procedures, as well as the involvement of specialist external assessors and external examiners
- Engage in regular reviews of assessment procedures through the mechanism of the Annual Review of Programmes of Study (ARPoS)
- Archive documentation of work for future reference, including training, standardisation and calibration, thereby ensuring diachronic as well as synchronic parity and consistency. The development of a dedicated system of electronic storage is currently underway
- Provide regular staff training for those involved in the assessment of the programme
- Allow for student views on assessment to be articulated and considered by the Programme Team
- Offer appropriate training for students in any non-standard modes of assessment

- Employ assessment for diagnostic purposes, e.g. at the audition stage, in order to ensure that the programme accommodates the needs of students with a diversity of needs and backgrounds

The programmes' assessment methods have been designed so that they will relate explicitly to the modules' intended learning outcomes, levels, and learning and teaching methods. They aim to be inclusive, acknowledging those who are returning to formal study after a break and those who may have challenges in the area of study skills by providing creative alternative methods of presenting work wherever possible (see Modes of Assessment below).

Each Course module relates to a series of generic descriptive marking guidelines, which are summarised below. The use of marking guidelines is intended to ensure comparability of standards internally within the RNCM, to demonstrate these standards externally, and to promote transparency to the student body. Full Marking Guidelines can be found in Section 6.4 of this Postgraduate Student Handbook.

Modes of Assessment

Assessment tasks map onto the learning outcomes of modules and the programme(s) and cover a range of assessment types appropriate to FHEQ level 7, enabling students to demonstrate a variety of skills and to capitalise on their strengths.

The principal methods of assessment in the ECMAster are as follows:

- **Recital:** The final recital is the practical focal point of the programme for conductors and performers. The College's Schools have specific syllabus requirements within these modules which may differ from each other in certain details; this is unavoidable when dealing with such specialised sub-disciplines, although the Course Leader monitors the requirements to ensure parity between different schools.

The 'Recital or Performance Assessment' marking criteria are applicable.

No repertoire which has been performed in any College assessment as part of your postgraduate course may be repeated. The only exceptions to this are if a student has performed one piece from a set, or a movement from a multiple-movement work, and subsequently wishes to offer the complete set / work (this must be discussed with, and approved by, the Head of School); or if either the module aims, learning outcomes, or modes of assessment are significantly different from those pertaining to the module in which the repeated material was first presented. Modules such as Research Lecture Recital may involve performance in the examination, but the performance itself is not assessed, allowing for an overlap with repertoire presented in a final recital.

- **Dissertation, and Other Written Project Work:** including literature review. These elements of programmes assess students' ability to engage at a high intellectual level with relevant musicological thinking on a chosen topic and demonstrate their ability to use research training creatively to assimilate published scholarship and present independent conclusions based on a rigorous, analytical and critical approach to relevant discourses. Detailed Guidelines are distributed to all students commencing Dissertations, and made available on Moodle, where detailed guidance on the preparation and layout of dissertations is provided in the Handbook. Written reports are also required in the assessment of certain experiential options within the programmes.

The 'Dissertation and Written Project Work' marking guidelines are applicable.

- **Practical Examination:** Assessment of a range of other performance or project-based activities in the Options strand of the programmes.
The 'Ensemble Recital and Performance Assessment', 'Musicianship' and 'Practical Assessment: Audition' marking guidelines are applicable, as appropriate.

- **Research Lecture Recital:** Assessment of a student's ability to develop presentational skills, communicate ideas to their peers, engage in discussion, argue rationally, and give verbal

expression to concepts related to their chosen subject matter. This also constitutes an important forum for training in research methods and scholarly information retrieval, in preparation for the submission of dissertations and other academic project work (Projects, Repertoire Research, and Research Lecture Recital).

The 'Research Lecture Recital', and Viva Voce' marking guidelines are applicable.

- **Self-Evaluation Reports and Portfolios**, including critical commentaries on practice-based work, evidence-based portfolios informed by tutors' reports, and reports on seminar presentations and/or performances or pedagogical practice. The 'Self-Evaluation and Evidence-Based Portfolio' marking guidelines are applicable.
- **Viva Voce Examinations** apply to students taking the Research Lecture Recital module. The 'Research Lecture Recital', and 'Viva Voce' marking guidelines are applicable.

Formative Assessments

Formative assessment and feedback underpin the Principal Study model, with students receiving feedback from their tutors on a weekly basis.

Throughout the programme opportunities for formative feedback arise in the practically oriented modules, and through individual supervision in the research modules. The mentor system further enables formative feedback to be given to students in support of their learning across the programme, thereby integrating a student's practical proficiency with their aptitude and motivation for research-informed music-making.

Progression:

The core Principal Study in Chamber Music (15 ECTS) and Research Module Elective (15 ECTS) are the only core modules in the programme.

Students must pass all modules (60 ECTS) in the first year.

The pass mark in all modules is 50%. The Board of Examiners will permit one opportunity for re-sitting any module (normally when the first mark achieved between 40-49%), to be capped at 50%. Students must pass modules taken at partner institutions according to their respective regulations.

The College takes academic malpractice seriously and the Academic Integrity Committee meets periodically to consider any cases that arise. Penalties can vary with the most serious cases leading to termination of the studentship. The Student Information Handbook outlines the relevant procedures and policies.

Feedback

Feedback on summative assessments is always given in written form and is normally delivered electronically, either through email or via Moodle. Feedback is delivered within three weeks of work being submitted, the exception being final Principal Study assessments where assessments may take place over an extended period of time and where students should not receive marks until the current examination period has been completed.

All assessment is either double marked, or single marked with moderation. Final recitals are marked by a panel of three. In such cases, either as a live panel (Principal Study) or via correspondence (Major Dissertations) the panel initially submit blind marks and subsequently enter discussion to reach a final agreed mark.

The RNCM Academic Regulations may be found on the College Website – see References and Further Information in Annex 1.

APPENDIX 1: EUROPEAN CHAMBER MUSIC MASTERS CONSORTIUM AGREEMENT

Consortium Agreement on the European Chamber Music Master

The ECMaster is an advanced two-year programme, which aims to educate students in chamber music ensembles to act as strong, independent and innovative chamber musicians and to meet the high, professional standards that are expected in tomorrow's music scene.

Chamber groups:

The programme is open to established ensembles with a standard instrument combination:

- String quartets
- Piano trios
- String trios
- Piano quartets
- Wind quintets
- Brass quintets
- Saxophone quartets
- Other ensembles with an established original repertoire of sufficient scope, after specific approval by the home institution and the host institutions for semesters 2 and 3. These ensembles must have a minimum of three and a maximum of five musicians.

The programme consists of modules as described below, with each partner institution contributing the relevant course offerings. The general programme description will be the foundation for the institutions' individually developed programme description. The number of ECTS credits in each subject area may differ slightly from institution to institution. Semesters 1 and 4 are flexible for the home institutions to decide, but semesters 2 and 3 will be subject to mutual agreement between home and host institutions with regards to the recognition of the study content.

| Subject area | ECTS | ECTS per semester | | | |
|---|------------|-------------------|-----------|-----------|-----------|
| | | 1. | 2. | 3. | 4. |
| Chamber Music/ Performance | 45-75 | 15-25 | 15-25 | 15-25 | 0-15 |
| Electives / institution specific subjects | 15-45 | 5-15 | 5-15 | 5-15 | |
| Master project | 30 | 0-5 | | | 15-30 |
| Sum | 120 | 30 | 30 | 30 | 30 |

Students will have elective courses and/or institution specific subjects each semester in semesters 1-3. The programme description from each institution will specify if electives or institution specific subjects, or a combination will apply. Each institution is free to decide if the students should choose electives from the course portfolio offered at the institution, or if they want to impose on students specific subjects to be followed. If the latter applies, the Consortium Programme Board must approve these mandatory subjects to ensure that no two institutions offer the same subjects.

Credits are to be awarded to individual students at the end of each semester, in accordance with local rules and requirements concerning assessment.

The students pursue the programme in a given order, spending semester one at their home institution, semesters two and three at two of the partner institutions, and the final semester back at their home institution.

The order of rotation is as follows:

| SEMESTERS | | |
|------------------|---|-------------------------------|
| | 1 | Home institution |
| | 2 | Oslo, Manchester or The Hague |
| | 3 | Vienna, Vilnius or Fiesole |
| | 4 | Home institution |

In principle, the rotation is organised as Erasmus+ exchanges and the courses to be pursued by each ensemble / student during semesters 2 and 3 are regulated and recognised by learning agreements.

According to Erasmus+ regulations, students will have the same rights as local students when they spend semesters at host institutions. All institutions will assist in securing housing for their incoming students.

10. Joint intensive modules (ECMA sessions)

The ensembles are committed to attend a minimum of 6 ECMA sessions within the two years, normally one session in semesters 1 and 4, and two sessions in semesters 2 and 3. All ensembles should visit each partner country, and should therefore make sure they attend a minimum of one ECMA session in each institution they do not visit for a full semester. Each institution must put up funds for travel and accommodation for three ECMA sessions for their home ensembles. Intensive modules are organized by ECMA. Ensembles may also attend ECMA sessions at institutions / venues that are not partners in the joint master programme. Participation in such ECMA sessions, and participation in more than 6 sessions, is subject to approval by ECMA and the hosting organisation / institutions.

11. Contact person

Each ensemble is assigned a contact person at the home institution, normally a member of the permanent staff. The contact person follows the ensemble throughout the programme. Each ensemble is also assigned a contact person at each of the exchange institutions. Contact persons should communicate regularly. The contact person at the home institution is responsible for the coordination of this communication.

12. Quality Assurance

Each institution will perform quality assurance measurements according to their own QA-systems. In addition, there will be a joint evaluation of the whole programme every two years. This evaluation is coordinated by the Programme Board. Each ECMA session is evaluated separately by the ECMA administration.

13. Eligibility requirements and admission

a) Eligibility requirements

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in music performance or equivalent qualifications pursuant to requirements at the home institution. Applicants must be a member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. Equal opportunity regulations of each institution apply.

b) Joint admission criteria

In all areas listed below, applicants must demonstrate skills and experience at a level sufficient to commence the programme, individually and as an ensemble.

Applicants must

- 1) have advanced instrumental and musical skills,
- 2) have the relevant skills and experience in chamber music,
- 3) have the ability to reflect upon and make independent artistic choices.

Application procedure

Applications are to be submitted to the institution the ensemble wishes to be considered their home institution.

Entrance auditions should be made by each institution individually and the results must be ready by 15 March. Shortly after this, the Programme Board should meet and agree on the layout for each

ensemble's study plan (who will go where when). It is encouraged that all institutions also use external representatives from one of the cooperating institutions in their entrance auditions. Participation of external representatives through online systems is possible.

It is strongly recommended to do live auditions, but live auditions via online systems may be allowed.

It is possible to apply to several institutions, but it is helpful in the admissions process to be aware of this. Lists of applicants should be shared between the institutions to discover any applicants with multiple applications.

The application must include:

1. A curriculum vitae containing the applicant's relevant artistic activities.
2. A description of the ensemble's activities.
3. Documentation of a bachelor's degree or equivalent (to be completed before the commencement of the master study).
4. A master project proposal according to the requirements of the home institution.

Institutions might require further documentation.

Ensembles apply for host institutions for semesters 2 and 3 when they apply for the programme. The Programme Board will decide mobility offers to all accepted ensembles, which they will receive when they are offered a place in the programme.

d) Audition

The audition includes:

1. A prepared ensemble programme of 60 minutes of at least three contrasting works or movements in different styles relevant for the ensemble type.
2. An interview

Number of admissions

The normal number of admissions to the programme is up to one ensemble per institution per year. Exceptions to this must be approved by the Programme Board.

14. Assessment

Assessment will be conducted according to general and local programme descriptions. The participation of external members from partner institutions in the assessment panel is strongly recommended, as is the use of the joint assessment criteria as developed in the 'ECMA Next Step' project.

15. Programme Board

A programme board consisting of one representative appointed by each institution [the RNCM representative is the Head of Graduate School] will meet at least once a year to decide admissions and other issues on the agenda. By the decision of the programme board, one of the institutions in the Consortium will have the Chair and the administrative coordinating responsibility. This leadership and administrative responsibility should take turns among the institutions who have the infrastructure to manage this. Efforts will be made to bring together the legal representatives of the partner institutions to discuss and be informed about the programme.

16. Finance

Ensembles

- a) Each institution will fund the participation of their home ensemble to ECMA sessions, even when they are spending their semesters abroad as specified in number 10.
- b) Institutions intend to facilitate semesters 2 and 3 as Erasmus+ exchanges and the students shall be prioritised for Erasmus+ grants.

Programme Board

- c) Each institution will cover their own expenses for Programme Board meetings

External jury members

d) Costs of external admission panel members will be shared between the inviting and the sending institution, unless otherwise agreed by the institutions. If possible, it should be combined with Erasmus+ teacher mobility in which Erasmus+ rules and regulations apply.

Fees

e) Students will be liable for the fees that apply for their home institution, also while abroad.

Promotion

f) If decided by the Programme Board, costs of promotion will be shared between institutions

17. Promotion of the programme

Each institution will promote the programme on their individual websites. Partners commit to make all programme descriptions (both local and general) available online for possible applicants to access. The Consortium agrees that all partners should be made visible in all local promotion of the programme. Information about the ECMAster will also be published on the website of ECMA

18. New partners

Potential new partners shall be discussed by the Programme Board and approved by all partners in the Consortium.

19. Duration and Termination

This agreement shall apply from 1 August 2018 to 31 July 2024, with the first admission of students in 2019, commencing their studies in the autumn semester 2019.

During the spring semester of 2022, the Programme Board shall conduct a review of the agreement and give a recommendation to the institutions whether or not to extend the agreement on the same terms and conditions.

Parties to this agreement shall be entitled to terminate their commitment to this Agreement by 1 August every year, with effect from the admission for the coming year. The institution still has a duty to complete its obligations towards students already admitted to the programme.