

**PROGRAMME SPECIFICATION
MASTER OF MUSIC IN COMPOSITION, CONDUCTING,
PERFORMANCE OR POPULAR MUSIC**

UCAS Code: Solo Performance 801F/805F
Composition 820F/823F

Awarding Institution: Royal Northern College of Music

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

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1. INTRODUCTORY COURSE INFORMATION

Award On successful completion of the course, students will receive:	Duration	Mode of study
<p>Master of Music in:</p> <p>Composition Conducting Performance Popular Music</p> <p>The optional completion of 90 specified credits will allow the additional named award of one of the below Specialisms:</p> <p>Artistic Research Music Education Music Psychology Musicology Practice and Research in Science and Music (PRiSM) Vocal Pedagogy</p> <p><i>As an example, a Performance student completing 90 credits of study in Music Education will receive:</i></p> <p>E.g. Master of Music in Performance and Music Education</p> <p><u>Degree classification:</u></p> <p>Without Specialisation:</p>	12 or 24 months	Full-time

<p>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.</p> <p>Otherwise, a Pass classification is awarded.</p> <p>With Specialisation:</p> <p>A Distinction is awarded when the average mark for at least 90 credits of research modules is 70 or above (with at least 60 credits at 70 or above), and for all other modules, including Principal Study, is 60 or above.</p> <p>The classification of Distinction in the degree will not specifically mention whether it was awarded in Principal Study and/or the Specialisation</p> <p><i>As an example, a Composition student receiving a Principal Study Distinction but between 60-69 as an average in a Music Education Specialisation will receive:</i></p> <p>Master of Music in Composition and Music Education with a Distinction Classification</p>		
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No part-time study is permitted.

Teaching Institution: RNCM

Period of Registration: **Minimum:** 1 Year **Maximum:** 3 Years

Academic Year: September to September

OTHER POTENTIAL AWARDS: Programme levels and qualifications

Level/ Year of study	FHEQ* Level	Credits and Qualification For early departure or non-completion of studies.
Year 1 or 2	7	<p>Postgraduate Diploma: requires Principal Study at 60 credits and 60-90 credits from any other modules - no Specialism or Degree Classification can be included in the award</p> <p>Postgraduate Certificate: requires 60-90 credits from any modules which may or may not include Principal Study - no Specialism or Degree Classification can be included in the award</p>

* FHEQ: Framework for Higher Education Qualifications

Date of Writing:	February 2019, PRiSM/ Vocal Pedagogy September 2020
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 in the chosen Principal Study with the option to pursue research and practical Specialisms.
2	Equip students with a comprehensive 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, incorporating research-methods training, 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 necessary for conducting substantive and innovative practice-led research within their disciplines.
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 ICT.

A	Knowledge and Understanding - <i>on successful completion of the programme students will be able to:</i>
A1	Demonstrate practical skills in their Principal Study 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 their Principal Study and engage with it critically and dynamically.
A3	Demonstrate systematic knowledge and understanding of musical styles, techniques, and principles in the appropriate historical, cultural, 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 and, where appropriate, the ability to create proposals for research-degree study.
A5	Demonstrate proficiency in dealing 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, compose or conduct 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 – on successful completion of the programme students will be able to:
C1	Assimilate and synthesise current research and practice, 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	Demonstrate initiative, independence and creativity in pursuing career opportunities and the ability to promote them successfully
C5	Negotiate unpredictable situations and assume responsibility for making complex decisions within a range of forums, either individually or as part of a team.

2. CRITERIA FOR ADMISSION AND ENTRY

(UCAS codes to be confirmed)

All MMus 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 6.0 (with at least 5.5 in each of component, as required by the UKVI) is normally required, exceptions being at the discretion of HGS. Certain modules will require a written IELTS of 6.5 or 7.0. A 1,000-word sample of writing on music (which may be an excerpt of a larger piece of work), using references, is also required from students whose undergraduate degree was not undertaken at the College.

Occasionally, it may be appropriate for students to transfer onto another programme. In order to assess the student's ability to complete the proposed new programme satisfactorily, formal applications to transfer must be made via the form available from the Registry Office.

All applications for transfer should be submitted to the Head of Graduate School for consideration no later than 30 November of the academic year in which the transfer is to take effect.

The policies for Accreditation of Prior Learning (APL) and Disclosure and Barring Services (DBS) may be found in the Student Information Handbook. All the credits awarded through APL must be endorsed by the Board of Examiners.

Language of Study

All learning, teaching, and assessment in the Graduate School is conducted in English.

3. COURSE OVERVIEW

The MMus is focused around Principal Study (composition, conducting, performance or popular music), which forms the major component in each year of study. Students have the additional opportunity to pursue studies in a related Specialism preparing them for vocational work or research degree-level study, specifically Artistic [Practice-based] Research, Musicology, Music Education, Music Psychology, Practice and Research in Science and Music, and Vocal Pedagogy.

Modules are each worth 30 credits, with the exception of the 60-credit Principal Study and Major Dissertation modules. In the second year, 60 credits of Principal Study are complemented by 60 further credits from other modules to complete the degree. Fulfilling the QAA Statement Characteristics for Master's Degrees that they "involve training in research methods", MMus students are required to take a research module from a choice of options. A mentor from outside the student's Principal Study school gives support and general advice on their module selections and further information is provided during induction sessions.

The MMus is also available as a 1-year award with a similar credit structure as above. Students taking the 2-year programme will take 60 credits of assessment in the first year and 120 credits (including 60 credits of Principal Study assessment) in the second, while receiving 600 learning hours in Principal Study (and 40 hours contact time) in the first year. Students opting for the 1-year programme undertake all 180 credits of assessment within that time. Students opting for either the 1- or 2-year programme take into consideration the time they would wish to devote to practical training in their Principal Study and other factors such as cost.

Conductors may only take the 2-year route due to the particular demands of the Conducting programme and structure of the learning opportunities.

Students opting to study a related Specialism are required to complete 90 credits of study in relevant modules as detailed in the Module Map below. Students who wish to select a Specialism normally do so at the commencement of their studies at College, although the timetabling of modules allows flexibility for students to make changes in the first term of study. Students undertaking modules as part of a Specialism are *not* required to undertake an additional research module.

MODULE MAP

Core modules:

The 60-credit Principal Study module is compulsory, taken in either Composition, Conducting, Performance or Popular Music.

Choice of research modules:

MMus students must choose at least one of the Research modules below:

Dalcroze in Research Context (30)

Dissertation (minor/major) (30/60)

Research Methods: Artistic Research, Musicology, Music Education, Music Psychology, and Practice & Research in Science and Music (PRISM) (30)

Research Lecture Recital (30)

Repertoire Project (30)

If taking only one research module, this would normally be taken in the 2nd year of the 2-year MMus. A Major Dissertation is normally taken over both years of the 2-year MMus with credits awarded in the second year, so that in years 1 and 2 only one other 30-credit module will be selected.

Students who have undertaken level-7 research methods training previously can exceptionally be exempted from the requirement to take a research module, if evidence (e.g. a thesis) is provided. This would be at the discretion of the Course Leader. This does not follow the formal APL procedure so the student would choose another module.

Related Research or Practical Specialism

A Specialism requires a minimum of 90 credits in specified modules, as detailed below.

Artistic Research

Research Methods: Artistic Research (30)

Minor Dissertation (30) (Major Dissertation is permissible in lieu of 30 credits from optional modules)

Research Lecture Recital (30)

Music Education

Research Methods: Music Education (30)

Minor Dissertation (30) (Major Dissertation is permissible in lieu of 30 credits from optional modules)

Practical Pedagogy (30)

Music Psychology

Research Methods: Music Psychology (30)

Major Dissertation (60)

Musicology

Research Methods: Musicology (30)

Major Dissertation (60)

Practice and Research in Science and Music

Research Methods: Practice and Research in Science and Music (30)

Minor Dissertation (30) or Major Dissertation (60) is permissible in lieu of (or in addition to) Research Lecture Recital

Research Lecture Recital (30)

Vocal Pedagogy

Practical Pedagogy (30)

Research Lecture Recital (30)

Minor Dissertation (30) or Major Dissertation (60)

Optional Modules

Practical and vocational 30-credit modules are offered to MMus students from the list below:

Accompaniment

Arrangement

Aural Analysis and Critique

Composition Elective

Conducting Elective

Contemporary Songwriting

Dalcroze Eurhythmics and Dynamic Rehearsal

Electronic Experimental Ensemble

Freelance Musician

Musicianship for Instrumentalists

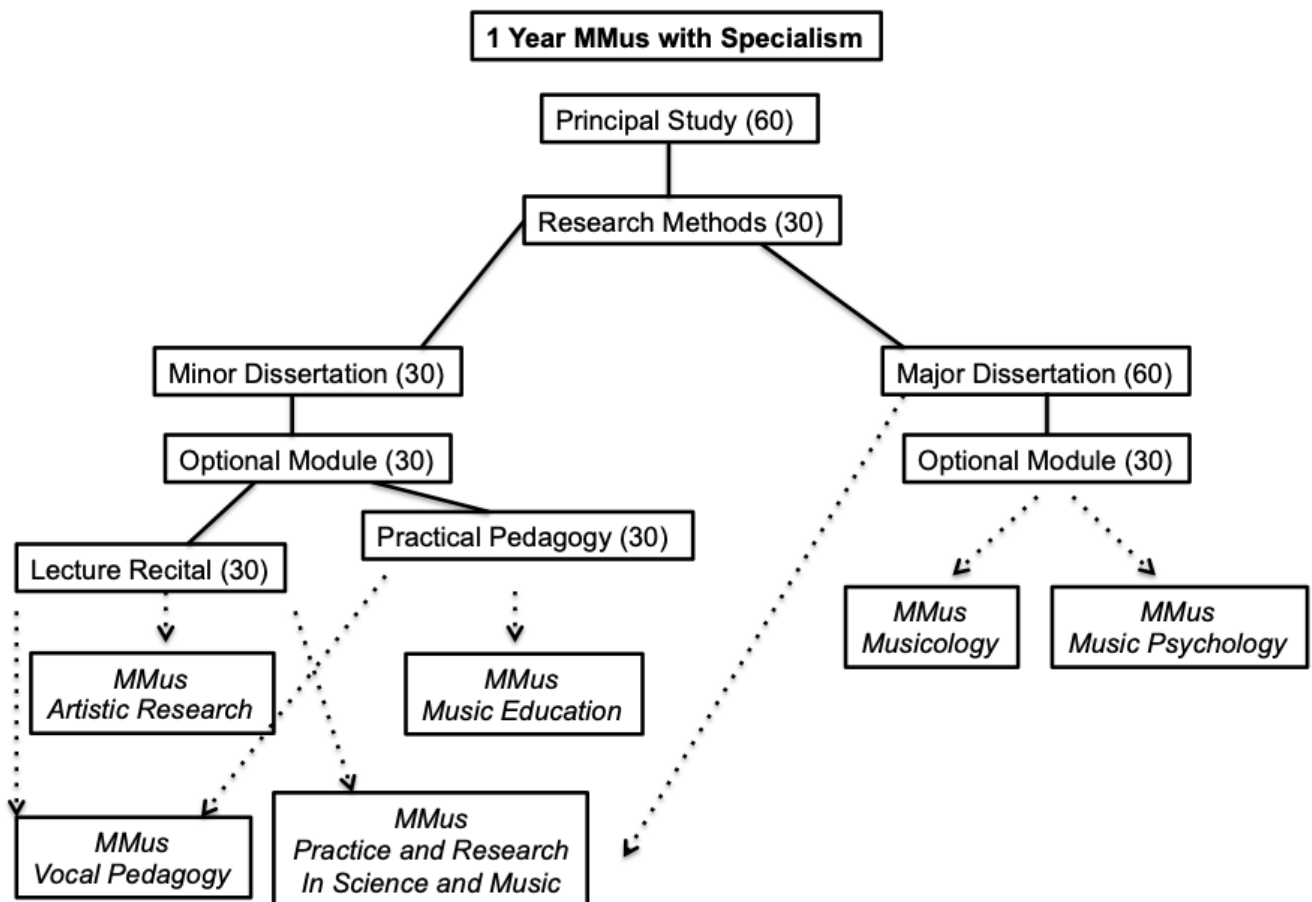
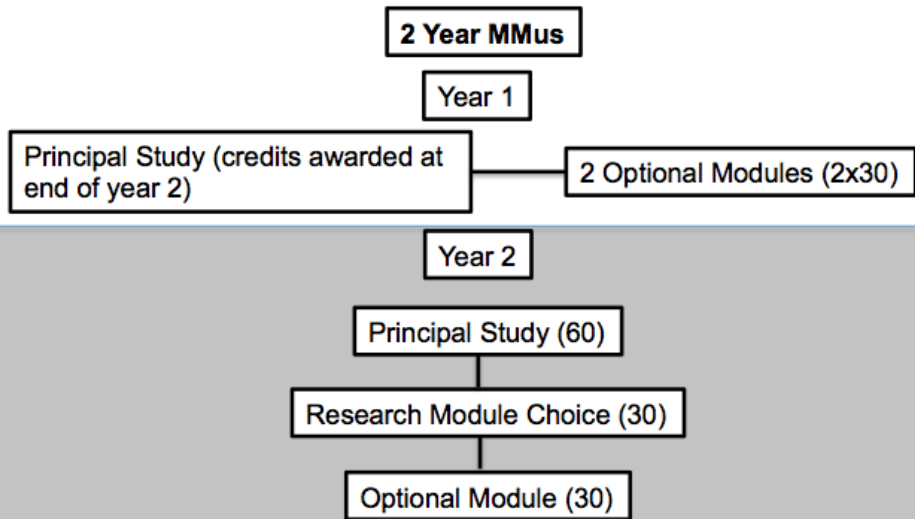
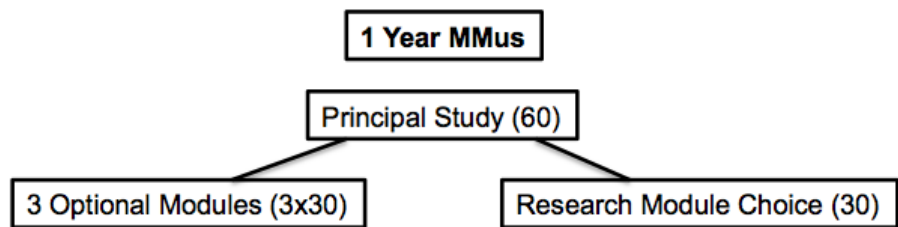
Musicianship for Vocalists: Consort Singing

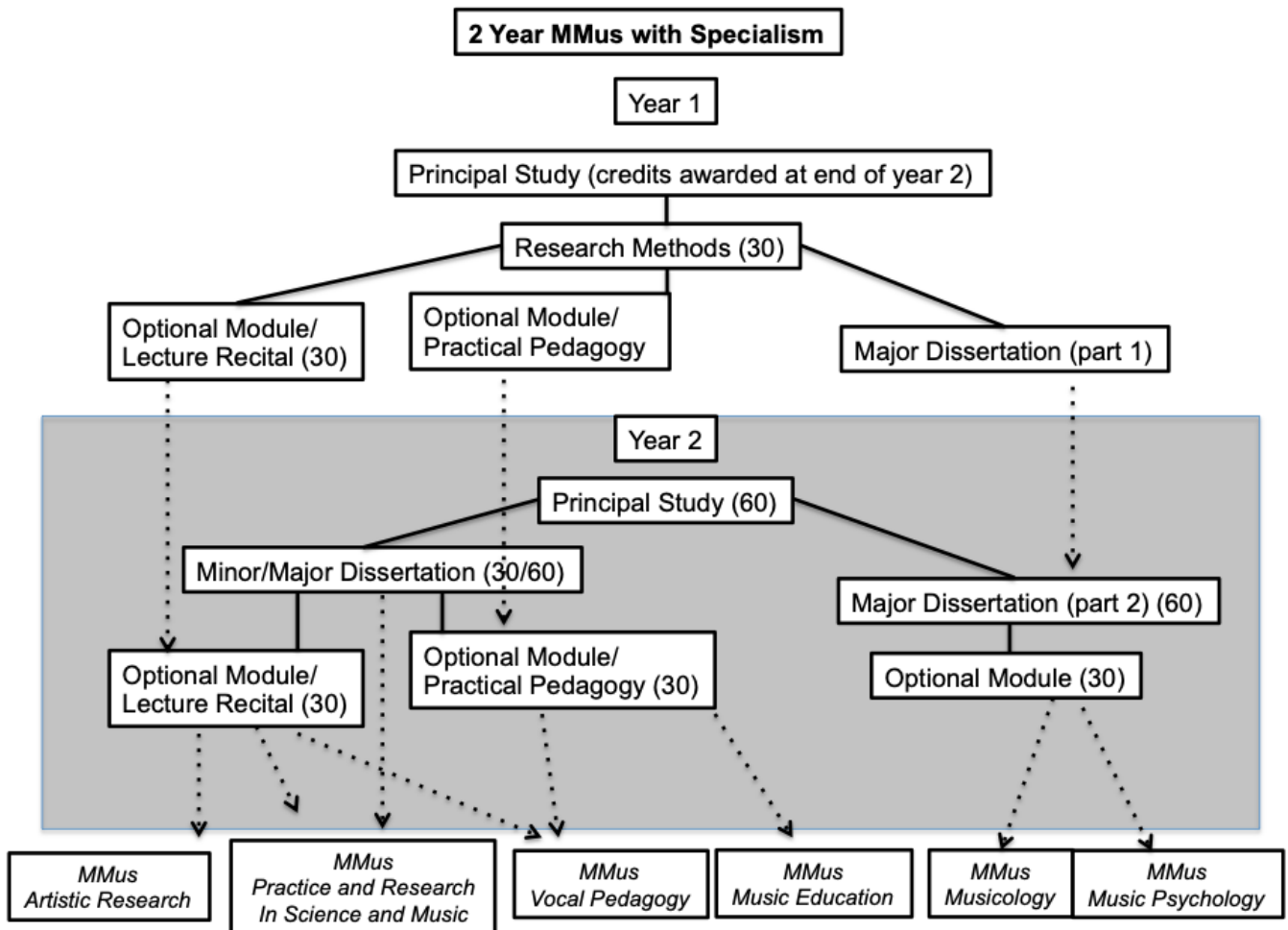
Practical Pedagogy

Professional Audition

Professional Placement

Small Ensemble Performance





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 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 Accompaniment,

Arrangement, Composition, Conducting, Contemporary Song-writing, Dalcroze Eurhythmics and Musicianship 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 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 are 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 variety of modes of delivery reflects the practically based pedagogical principles and values of the Graduate School's learning and teaching strategy, informed by experiential, reflective and communicative approaches to learning and teaching. The commitment to inclusive learning and teaching, where diversity of experience is valued and utilised, is acknowledged in the creation of opportunities for peer collaboration and support for learning permeating the delivery of the curriculum. Peer collaboration and problem solving are embedded in both the delivery and formative assessment processes of various Principal Study modules, while several modules make use of participant-led activity, independent study, reflective practice, and the compilation of evidence-based portfolios.

The range of optional modules in the MMus encourages students to take ownership of their own course of study, from a more practical orientation to Specialisms directed toward higher research degrees.

The following learning and teaching methods are used:

- **One-to-one 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. Lessons provide a forum for students to enhance key technical and expressive skills as well as make informed choices regarding repertoire and format for recital presentations and preparing for the professional application of their musical training.
- **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** develops 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.

- **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 through a combination of one-to-one tuition, seminars and lectures. Principal study one-to-one tuition is at the core of the student experience, typically offering 30-40 hours during the academic year. The contact time for other modules is generally 20 hours for seminars and lectures and 3 hours for individual supervision. In addition, a large range 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 you will be involved in teaching or study for up to 10 hours for each 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 for your Principal Study, 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, the following information gives an indication of how much time you will need to allocate to different activities in each year of the course.

Principal Study (60 credits): 30-40 contact hours with a total of 600 learning hours in each year

Most other 30 credit modules typically involve 10-20 hours of contact time with a total of 300 learning hours over the module's duration. Dissertations (30/60 credits) involve 4-8 hours of contact time with 300/600 learning hours over the module's duration.

Programme	Annual learning hours	Annual contact hours
1-year MMus	1800	70-120
2-year MMus	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, Conducting, Performance and Popular Music is normally assessed through examination, and Composition is assessed through coursework (final portfolio) with a viva voce.

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

Dalcroze in Context
 Dissertation (minor/major)
 Research Methods: Artistic Research, Musicology, Music Education, Music Psychology
 Repertoire Project
 Arrangement
 Composition Elective
 Contemporary Songwriting
 Freelance Musician
 Musicianship for Instrumentalists
 Practical Pedagogy
 Professional Placement

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

Research Lecture Recital
 Accompanying
 Aural Analysis and Critique
 Conducting Elective
 Dalcroze Eurhythmics and Dynamic Rehearsal
 Electronic Experimental Ensemble
 Musicianship for Vocalists: Consort Singing
 Professional Audition
 Small Ensemble Performance

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 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. You are expected to play a significant role in the determination of your 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 your 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 you 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 you 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 intended learning outcomes, levels, and learning and teaching methods in the modules. 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 13 of this 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 you to demonstrate a range of skills and to capitalise on your strengths.

The principal methods of assessment in the Graduate School are as follows:

(a) **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.

(b) **Composition Portfolio:** The portfolio submission is the practical focal point of programmes for composers. The School of Composition sets out its syllabus requirements in Section 8, involving detailed guidance on the contents of the portfolio. The assessment of the portfolio includes a viva voce examination (see (i) below). A shorter portfolio, without a viva voce examination, is submitted for the optional Composition Elective for students whose Principal Study is not in Composition. Guidance on the submission is given in the Module outline.

The 'Composition Portfolio' and (if appropriate) 'Viva Voce' marking guidelines are applicable.

(c) **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.

(d) **Small Ensemble Performance:** Assessment of an individual's achievement within the context of a chamber recital (including performance in a jazz ensemble), competition, or other forum (for example under the rubric of Small Ensemble Option).

The 'Ensemble Recital and Performance Assessment' marking guidelines are applicable.

(e) **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.

(f) **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 the 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 (Dissertations, Repertoire Project).

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

(g) **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 (MMus).

The 'Self-Evaluation and Evidence-Based Portfolio' marking guidelines are applicable.

(h) **Viva Voce Examinations** are undertaken by students in a number of modules and offer students the opportunity to respond critically to questions from examiners. Conduct of Viva Voce Examinations are set out in the Handbook.

The 'Viva Voce' marking guidelines are applicable.

Formative Assessments

Formative assessment and feedback underpin the Principal Study 1-2-1 model, with students receiving feedback from their tutors on a weekly basis.

Throughout the programme opportunities for formative feedback arise in the practically orientated 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, seeking to integrate a student's practical proficiency with their aptitude and motivation for research-informed music-making.

Towards the end of the first year of the two-year programme, or at the beginning of term 2 of one-year award, you are assessed through a formative mid-course performance (or equivalent: e.g., conducting skills) or composition assessment (viva voce) of 10-20 minutes duration (or equivalent) (0% weighting).

Formative mid-course assessments are marked by a panel of two internal staff members; no Specialist External Assessor is involved. There is no requirement to pass the formative mid-course assessment, which is instead intended to offer you an opportunity to take stock of progress and to receive formative feedback, either in verbal or written form. The learning process may thus be tailored to your individual needs as appropriate. Where concerns are raised on progress, this is discussed initially with the Principal Study tutor(s) by the Head of School and/or Deputy, and subsequently in tutorials with the tutor(s) and student. The tutors are expected to report back on progress to the Head of School, normally within two months of the initial report. In exceptional cases a further formative assessment may be arranged. The Head of the Graduate School is kept informed throughout the process.

Progression:

The core Principal Study (60 credits) and Research Module Elective (30-60 credits) are the only core modules in the programme.

Students on the 1-year MMus must pass all modules to achieve 180 credits.

Students on the 2-year MMus must pass all modules (60 credits) in the first year.

It is possible to progress to the 2nd year provided 30 credits have been passed. This will only permit the student to achieve a PGDip exit award without classification or Research Specialism. Exit awards are detailed in the Introductory Course Information above.

Students who fail to pass any modules in the 1st year of a 2-year MMus will not normally be allowed to progress to the 2nd year of study, and the studentship will be terminated.

The pass mark in all modules is 50%. The Board of Examiners will permit one opportunity for re-sitting any module to be capped at 50%.

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 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. 60-credit Principal Study assessments are marked by a panel of three. In such cases, a live panel initially submit blind marks and subsequently enter discussion to reach a final agreed mark.

Final recitals and portfolios involve a specialist external assessor in the marking process. All marking is scrutinised by an External Examiner who samples work and monitors the examination process while visiting College.