

Undergraduate Programme Specification: BMus (Hons)

1 GENERAL INFORMATION

1.1	Awarding Institution	The University of London
1.2	Teaching Institution	The Royal Academy of Music
1.3	Final Award	BMus (Lond.: RAM) with Honours
	Exit awards:	Cert.HE; Dip.HE; BMus (Lon.: RAM)
1.4	Programme Title	Bachelor of Music with Honours (London: RAM)
1.5	Duration	4 years
1.6	Mode of Study	Full-time
1.7	QAA Subject Benchmark	Music
1.8	Dates of Production / Revision	Nov 2008, Nov 2009, August 2015, Sept 2020
1.8	Entry to the programme	Permitted after audition into B1, B2, or B3, not into B4

2 AIMS OF THE PROGRAMME

The programme delivers an integrated Honours-level education that centers on your development of high technical and musical standards in performance or composition, at the heart of which is your ability to listen creatively. The programme aims to develop your:

- 2.1 professional and intellectual skills in order to optimise your creative musical potential
- 2.2 ability to engage with musical processes and materials through performance, composition, analysis and criticism
- 2.3 knowledge base the skills that enable you to explore critically a wide range of repertoires in cultural and historical contexts
- 2.4 ability to synthesise musical theory and practice
- 2.5 ability to make informed and discriminating creative decisions and to communicate those decisions cogently to others
- 2.6 sustainable skillset in order that you are prepared for the challenges of a musical career, including the demands of public leadership in professional contexts.

3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME

On successful completion of the programme, you will be able to demonstrate the following outcomes, which correspond to the QAA subject benchmark for Music:

3A Knowledge and Understanding of:

A1	technical and musical skills in your Principal Study commensurate with entry to the music profession and / or postgraduate study
A2	performance traditions, styles and interpretative strategies appropriate to different repertoires
A3	traditions of, historical contexts for, and current developments in your Principal

	Study discipline and related musical practices
A4	the relationship between historical, theoretical and critical study and musical practice
A5	the principles of musical pedagogy and outreach (as appropriate, depending on completion of the relevant electives).

3B Subject-Specific Skills: an ability to:

B1	project a distinctive musical personality
B2	perform or compose with technical and interpretative surety to a standard commensurate with entry to the music profession or postgraduate study (as appropriate)
B3	exhibit an informed and discriminating awareness of the conventions and symbolic meanings associated with a variety of musical repertoires, instruments, voices and genres
B4	reflect on the processes of music-making
B5	make critical judgements of the merits of musical performances and works and make a reasoned choice between various interpretative readings
B6	design and deliver a professionally convincing recital programme or to create a compelling portfolio of compositions
B7	employ musical terminology, both orally and in writing, in order to explain and convey technical and critical musical information
B8	(if you are a performer) perform effectively as part of a musical ensemble
B9	(if you are a composer) collaborate effectively with solo performers and musical ensembles

3C Transferable Skills: an ability to:

C1	engage in productive critical self-evaluation and self-assessment
C2	respond positively to the criticism of others
C3	marshal evidence in order to devise and sustain a cogent and coherent argument
C4	communicate, both orally and in writing, with confidence and insight
C5	manage time and prioritize tasks by working to strict deadlines
C6	take responsibility for your own personal / professional development and self-promotion
C7	use appropriate technology creatively and effectively

During the course of the programme, you work towards the learning outcomes listed above. Your progress towards these outcomes is gradual and may be met in stages corresponding to the QAA FHEQ as follows:

Level 4

Ensure fundamental technical security with the basic materials of music, both instrumentally and in the classroom, encompassing performing, practical musicianship, theoretical and historical knowledge. Introduce the interconnectedness of these core areas. Address areas of deficiency in previous training.

Level 5

Work is on a more substantial scale, demonstrating extended argument and a systematic engagement with external knowledge – performances, historical and contemporary sources. This knowledge can be assimilated, integrated and communicated in a convincing manner. The connections between all areas of the programme are reinforced through a developing awareness of both historically appropriate and historically contingent aspects of performance and musical study.

Level 6

To develop as an individual artist, building on knowledge gained from the core curriculum in more specialized ways. Performance and composition are fully and fluently integrated with other forms of musical understanding and this provides a capacity to make and evaluate critical, interpretative and analytical decisions. Development occurs in relation to an increasing awareness of the nature and demands of the music profession and with the ability to work in a self-directed manner.

4 DELIVERY AND ASSESSMENT OF THE PROGRAMME

4.1 Learning, Teaching and Assessment Map

Learning and Teaching Processes help you to achieve the intended learning outcomes.

Learning and Teaching Process	Intended Learning Outcomes
Individual Principal Study Lessons	A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, B7; C2, C4, C5
Performance Classes	A1, A2, A3, A4; B1, B2, B3, B4, B5, B7, B8; C2, C4
Masterclasses	A1, A2, A3, A4; B1, B2, B3, B4, B5, B7, B8; C2, C4
Directed Ensemble Coaching e.g. orchestra	A1, A2, A3; B2, B3, B8; C1, C2, C4, C5, C6
Ensemble Coaching	A2, A3; B1, B2, B3, B4, B5, B6, B7, B8; C1, C2, C4, C5, C6
Lectures	A2, A3, A4, A5; B3, B4, B5, B7; C3, C4, C6, C7
Seminars	A2, A3, A4, A5; B3, B4, B5, B7; C3, C4, C6, C7

Assessment methods are designed to allow you to demonstrate that you have fully achieved the intended learning outcomes.

Assessment method	Intended Learning Outcomes
Recital / Portfolio	A1, A2, A3, A4, A5; B1, B2, B3, B4, B6; C1, C2, C4, C5, C6, C7
Concert Assessment	A1, A2, A3, A4; B1, B2, B3, B4, B8; C1, C2, C4, C5, C6, C7
Practical Test	A2, A3, A4, A5; B3, B5; C1, C2, C4
Written Assignment	A2, A3, A4, A5; B3, B4, B5, B7; C1, C3, C4, C5, C6, C7
Written Test	A2, A3, A4, A5; B3, B4, B5, B7; C1, C3, C4, C5, C6, C7
Coursework / Professorial Report	All
Viva voce Test	A2, A3, A4, A5; B1, B3, B4, B5, B7; C1, C2, C3, C4, C5, C6

4.2 Learning and Teaching Processes

The BMus (Hons) programme uses a range of teaching methods to ensure that your learning processes are stimulating, challenging, diverse and complementary.

Individual lessons. Regular one-to-one work with your Principal Study teacher underpins the programme's core aims; it is central to specialist conservatoire training. It fosters the dissemination of discipline-specific professional / artistic practices, and enables you to develop key professional skills that relate directly to your individual abilities and artistry: musical technique, interpretation skills, repertoire building, programme / portfolio building; audition techniques, etc. The reflexive nature of the relationship between you and your teacher is critical to your development of a reflective, critical and informed attitude to performance.

Performance classes provide a bridge between individual tuition, masterclasses, and concert performances. They allow you to present work-in-progress and receive informal feedback from departmental staff and from their peers. They are designed to enable you to gain insights into technical and interpretative issues, and to develop your critical faculties in relation to your own creative processes and performances, and those of others.

Masterclasses provide you with opportunities to present work to a leading visiting artist, normally in an open setting (in front of other students and members of the public). Like performance classes, masterclasses complement individual tuition by widening the range of interpretative judgments with which you engage. They expose you to the highest international professional standards and provide additional high-profile performance opportunities.

Ensemble and Directed Ensemble coaching is the means by which small or large groups of performers receive tuition in preparation for concert performances. Rehearsals and performances in large ensembles are designed to develop: (1) an ability to work co-operatively; (2) a sense of professional discipline and rigour; (3) the particular technical and musical skills of large ensemble performance; (4) knowledge of the repertoire. You participate in chamber music work as part of your programme. Small ensemble work is mostly student-directed, with periodic coaching by staff. If you are a performer then this mode of study is designed to develop: (1) close working relationships essential for high-level chamber music-making; (2) the ability to work autonomously; (3) the ability to solve interpretative and technical issues to the end of developing coherent performances; (4) knowledge of repertoire. If you are a composer then this mode of study is designed to develop: (1) close working relationships that are essential for high-level music-making; (2) the ability to work autonomously; (3) the ability to realize creative ideas in live performance with accuracy and efficiency; (4) knowledge of instruments / voices.

Lectures (large group) provide a forum for the dissemination of ideas, information and skills to the end of establishing a sound and sustainable knowledge base. They serve as models for organizing materials into a coherent argument.

Seminars (small group) are designed to encourage the sharing of ideas and the development of structured arguments and debating skills. They encourage you to develop your critical faculties and presentational skills through presentation and defence of your views, together with the opportunity to critique the views of peers and Professors. Seminars are used for modules that require a mix of Professor-led delivery, student-led debate, and interactive supervision.

Academic tutorials (often one-to-one) provide opportunities for staff to develop, monitor, and critique your individual projects, and to provide you with specialist input where applicable.

4.3 Assessment

- 4.3.1 Two precepts underpin the assessment strategy: (1) its function is to enable you to demonstrate that you have achieved the programme's intended learning outcomes at an appropriate level; (2) it promotes and supports your learning, providing feedback on standards achieved and how improvements could be made.
- 4.3.2 All modules have appropriate descriptive marking guidelines whose function is to ensure comparability of standards across all levels and activities in the programme, demonstrate these standards to external bodies, and promote transparency within the Academy.
- 4.3.3 The varied assessment methods used in the programme are designed to provide the most appropriate means of evaluating your achievements, promote different types of learning experience, and avoid excessive formal testing. The following list of assessment methods is indicative, not comprehensive or binding:

Recital. The end-of-year recital is the focal point of the programme for performers and is the primary assessment method for your Principal Study module. The recital given at the end of the programme enables you to demonstrate your achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and interpretative skills, communication and presentational skills, and programme design skills. As such, it is the 'acid test' of your summative achievement as a creative musician during the programme.

Portfolio. The end-of-year portfolio submission is the focal point of the programme for composers and is the primary assessment of your Principal Study module. The portfolio submitted at the end of the programme enables you to demonstrate your achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and creative skills, communication and presentational skills, and with the ability to work with performers and appropriate technologies. As such, it is the 'acid test' of your summative achievement as creative musicians during the programme.

Practical Test. Skills developed in modules like Aural Skills and Conducting Skills are tested in ways that enable you to demonstrate your achievements practically.

Written Test. Assessment by written test is an efficient and effective means of assessing your ability to develop a sufficient knowledge base and marshal information cogently in the context of a closed-book, timed environment.

Written assignment. Written assignments enable you to demonstrate your understanding of module content and methods, competence in research methods, the ability to marshal information to construct cogent rational arguments, communication skills, and self-management skills. You are given several weeks to complete assignments, enabling you to produce work that has been researched and presented with an attention to detail.

5 PROGRAMME STRUCTURE

You study on the BMus programme over four academic years. You study at four Levels: Level 4, Level 5, Level 6 (B3), and Level 6 (B4). Credit is given at all levels. Your marks awarded in Levels 5, Level 6 (B3) and Level 6 (B4) are weighted in the ratio 1:2:3. Classification of your award will be based on marks accumulated at Level 5 (B2) and Level 6 (B3 and B4) only. In some cases you may be exempted from modules in which you are deemed to satisfy requirements through a formal AP(E)L process. Each Level of your programme comprises 120 credits. 480 credits are required in order for you to be awarded the degree with honours.

If you leave the programme having successfully completed 120 credits at Level 4, then you are eligible for the award of Certificate of Higher Education (CertHE). If you leave the programme having successfully completed 120 credits at Level 4 and 120 credits at Level 5, then you are eligible for the award of Diploma of Higher Education (DipHE). If you leave the programme having successfully completed 120 credits at level 6 (B3) and 60-105 credits at level 6 (B4), then you are eligible for the award of an Ordinary (non-honours) BMus (Lond.: RAM).

The following modules represent the minimum and sole requirements for BMus:

Performers:

HE Level	Units of Study	Credits
4 Progression to HE Level 5 is conditional upon the successful completion of (or exemption from) all Level 4 modules.	Principal Study 1 (Solo Performance)	45
	Professional Development Activity 1	25
	Aural Skills 1	15
	Analytical Skills 1	15
	Contexts for Performance 1	15
	Artist Development 1	5
5 Progression to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all Level 5 modules.	Principal Study 2 (Solo Performance)	45
	Professional Development Activity 2	25
	Aural Skills 2	15
	Analytical Skills 2	15
	Contexts for Performance 2	15
	Artist Development 2	5
6 (B3) Progression to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all Level 6 (B3) modules.	Principal Study 3 (Solo Performance)	45
	Professional Development Activity 3	25
	Professional Development Portfolio 3	10
	Electives	40
6 (B4)	Principal Study 4 (Solo Performance)	60
	Professional Development Activity 4	25
	Professional Development Portfolio 4	15
	Elective(s)	20
Total: 480 BMus (Hons)		

Composers:

HE Level	Units of Study	Credits
4 Progression to HE Level 5 is conditional upon the successful completion of (or exemption from) all Level 4 modules.	Principal Study 1 (Portfolio)	45
	Professional Development Activity	25
	Aural Skills 1	15
	Analytical Skills 1	15
	Contexts for Performance 1	15
	Artist Development 1	5
5 Progression to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all Level 5 modules.	Principal Study 2 (Portfolio)	45
	Professional Development Activity 2	25
	Aural Skills 2	15
	Analytical Skills 2	15
	Repertoire	15
	Artist Development 2	5
6 (B3)	Principal Study 3 (Portfolio)	45

Progression to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all Level 6 (B3) modules.	Professional Development Activity 3	25
	Professional Development Portfolio 3	10
	Electives (inc. Orchestration)	40
6 (B4)	Principal Study 4 (Portfolio)	60
	Professional Development Activity 4	25
	Professional Development Portfolio 4	15
	Elective(s)	20
Total: 480 BMus (Hons)		

6. STUDENT SUPPORT

Your programme study is supported by an extensive network of academic staff, academic support staff, and pastoral / personal support staff. You receive an induction at the start of your programme of study. This includes: diagnostic testing for placement in appropriate tutorial groups; advice on learning support; an induction into library and IT facilities; guidance on health and safety (including audiometric testing); registration; international student meetings; introduction to senior staff with programme responsibilities; head of year meeting.

7. DISTINCTIVE ASPECTS OF THE PROGRAMME

The Academy's focus on excellence in musical performance and creativity is reflected in four distinctive aspects of your BMus programme:

- 7.1 Due to its competitive entry and international reputation, the programme attracts a cosmopolitan, strongly motivated, and talented student body which gives you a realistic sense of the demands required to be at the top of your profession.
- 7.2 Your teaching is delivered by leading professional figures, whether in weekly lessons or in high-profile public masterclasses, so that you are educated within a culture that affords the highest professional standards of artistic interpretation and technical discipline.
- 7.3 The programme is designed to enable you to make the most of educational opportunities afforded by being in Europe's leading city for classical music. This is reflected in the outward looking aspects of Academy musical life (including public concerts and research events), as well as the outreach activities centred on the work of the Open Academy.
- 7.4 The Academy's world-class collections of string and keyboard instruments, music manuscripts, early printed materials, and other musical artefacts, together with the programme of events in the Academy's Museum, provide an unparalleled resource which impacts upon your learning experience at all levels of your programme.