



# POSTGRADUATE HANDBOOK

## 2024-25

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create.

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**UNIVERSITY  
OF LONDON**

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# 1. INTRODUCTION

The Academy offers the following postgraduate awards:

- Postgraduate Certificate (PG Cert)
- Master of Arts in Performance or Composition (MA)
- Master of Arts in Musical Theatre (MA)
- Master of Music in Performance or Composition (MMus)
- Professional Diploma (Prof Dip)
- CPD Diploma in Creative Music Leadership
- Advanced Diplomas in Opera and in Performance (Adv Dip)
- Research degrees in Composition and Performance Practice (MPhil/PhD)

This handbook provides academic and operational information about the majority of the taught postgraduate programmes. The Advanced Diplomas have their own handbooks, whilst Research degrees are covered in the Research Degrees Code of Practice. There will also be crucial information in your departmental handbooks, which cover general aspects of study at the Academy. There is a separate handbook to cover Examination Procedures.

All handbooks are available on the Student Information Hub (SharePoint).

<https://royalacademyofmusic.sharepoint.com/sites/SIH>

Information is also available from a range of staff who are detailed in the handbooks.

## 2. WHERE DO I FIND INFORMATION ABOUT MY STUDIES?

### POSTGRADUATE PROGRAMME HANDBOOK

- Postgraduate programmes team and tutorial system
- Key programme deadlines, including written work submission
- Blackboard (submission of work, registering for electives, class information)
- Student Information Hub on SharePoint (all handbooks, application forms, Academy regulations)
- Study requirements and credit frameworks
- Principal Study overview (Final Examinations and Professional Skills)
- Artist Development (AD)
- Portfolio
- MMus project
- Guidance on submissions
- Feedback

### DEPARTMENTAL HANDBOOK

- Principal Study Department staff and contacts
- Principal Study teaching expectations (including teaching off-site)
- Key department dates
- Department-specific expectations (attendance, concerts, masterclasses, etc.)
- Departmental classes
- Departmental facilities
- Principal Study examination requirements
- Professional Skills
- Extensions and Deferrals procedure (used to be Special Circumstances)
- Leave of absence

### EXAMINATION PROCEDURES

#### Examination-Procedures-2024-25

- General information for students and examiners
- Constitution of Recital Panels (under 'Practical Examinations', p. 3)
- Accompaniment provision
- Equipment for exams
- Marking Criteria (for individual courses/modules)
- Professional Skills Assessment Criteria (p. 25)

## 3. THE POSTGRADUATE PROGRAMMES TEAM

### Head of Postgraduate Programmes

Neil is responsible for all of the postgraduate programmes.

### Professor Neil Heyde

[n.heyde@ram.ac.uk](mailto:n.heyde@ram.ac.uk)  
Room G81, ext 452

### Senior Postgraduate Tutor & Associate Head of Research

David has an overview of postgraduate taught degree programmes and is Tutor for historical performance, brass and composition students. He also helps to co-ordinate research activities at the Academy.

### Professor David Gorton

[d.gorton@ram.ac.uk](mailto:d.gorton@ram.ac.uk)  
Room 178, ext 481

### Senior Postgraduate Tutor

Sarah has an overview of research degree programmes and advanced diplomas. She is Tutor for harp, jazz, conducting, advanced diploma students in opera and performance, and research degree students. She also helps liaise between Musical Theatre and the wider Postgraduate community.

### Dr Sarah Callis

[s.callis@ram.ac.uk](mailto:s.callis@ram.ac.uk)  
Room 178, ext 347

### Postgraduate Tutor & Associate Professor

Roderick has an overview of the professional diploma programme, and is Tutor for guitar, organ, choral conducting, and professional diploma students.

### Prof Roderick Chadwick

[r.chadwick@ram.ac.uk](mailto:r.chadwick@ram.ac.uk)  
Room 278, ext 458

### Postgraduate Tutor & Piano Professor

Mei-Ting is Tutor for piano and accordion students and a piano professor.

### Dr Mei-Ting Sun

[msun@ram.ac.uk](mailto:msun@ram.ac.uk)  
Room 278, ext 358

### Postgraduate Tutor & Lecturer in Postgraduate Studies

Briony is Tutor for vocal studies and ensemble piano students. She also provides specialist support for ensemble piano students.

### Dr Briony Cox-Williams

[b.williams@ram.ac.uk](mailto:b.williams@ram.ac.uk)  
Room 278, ext 441

### Postgraduate Tutor & Senior Lecturer in Chamber Music and Artist Development

Anna is Tutor for woodwind and percussion students, lecturer in Artist Development and Senior Lecturer in Chamber Music.

### Anna Wolstenholme

[awolstenholme@ram.ac.uk](mailto:awolstenholme@ram.ac.uk)  
Room 278, ext 358

### Postgraduate Tutor & Associate Professor of Music

Emily is Tutor for string students (violin-violoncello-double bass). She teaches a PG elective and many elements of the UG programme.

### Prof Emily Kilpatrick

[EKilpatrick@ram.ac.uk](mailto:EKilpatrick@ram.ac.uk)  
Room LG84, ext tbc

### Postgraduate Tutor & Musical Theatre Programme Head

Tiana is Tutor for Musical Theatre students and the Musical Theatre Programme Head.

### Tiana Harper

[THarper@ram.ac.uk](mailto:THarper@ram.ac.uk)  
Room 144, ext 314

## Postgraduate Programmes and Research Administrator

Tom provides administrative support for the postgraduate and research degree programmes, and manages some of the public research events.

## Dr Tom Reid

[TReid@ram.ac.uk](mailto:TReid@ram.ac.uk)

Room 511, ext 316

## KEEPING IN TOUCH

The Tutors and Heads of Department liaise to make sure the information you receive is clear and consistent, but if you have any queries please do ask one of us.

The Academy is an extremely lively and active community and it is vital that you keep in touch. Please check your **@ram.ac.uk email account** and **ASIMUT schedule** (online timetabling and room booking system) every day. Your account is accessible on-site on any Academy computer, or through any web browser. It's also possible to sync emails on your device through the Academy's exchange server.

It is vital that you let the Registry and Departmental Administrators know of any changes to your address or phone number. Academy staff will use the Academy email system to communicate information and updates to students as necessary. Your personal email address will only be used in an emergency.

**Please regularly update your contact details via Quercus.**

<https://eu-quercus.elluciancloud.com/app/ram/f?p=1202:LOGIN:.....>

## THE TUTORIAL SYSTEM

All students are assigned a Tutor, who acts as a central point of contact. The Tutors are all members of academic, artist development and/or performance staff who teach and supervise work across the Academy in a variety of contexts. Their role is to ensure a joined-up student experience, and they can provide support in both the educational and administrative dimensions of your course. Often a tutorial conversation will cover both these areas.

Working with the heads of departments, they help you to connect the different parts of your learning. Often this is managed through supervision of the Portfolio work, but also extends to other kinds of tutorial conversations about your course. You may wish to discuss with your Tutor issues such as elective choices, future plans, external work, or repertoire choices.

Uniquely positioned at the centre of your institutional network, the Tutors act as institutional signposts, providing wide-ranging advice on how to resolve issues or access internal and external specialist support services if needed. They can help you to make connections, facilitate communication and develop solutions to problems. They can advise you if you need to arrange an Extension or Deferral, or change the length of your course, and you might also talk to them about your workload, assessments, how to seek additional learning or English language support, managing external engagements, and other similar matters. If you're not sure who to approach for help with an issue, contact your Tutor and they will point you in the right direction.

You will meet your Programme Tutor at induction meetings at the start of the year. They can be contacted by email and will normally respond within **3 working days**.

**PLEASE NOTE - The minimum notice period for reference requests is 10 working days.**

Tutor / Contact	Students
David Gorton <a href="mailto:d.gorton@ram.ac.uk">d.gorton@ram.ac.uk</a>	Historical Performance, Brass, Composition
Sarah Callis <a href="mailto:s.callis@ram.ac.uk">s.callis@ram.ac.uk</a>	MPhil/PhD, Advanced Diploma (Opera and Perf), Jazz, Harp, Conducting
Roderick Chadwick <a href="mailto:r.chadwick@ram.ac.uk">r.chadwick@ram.ac.uk</a>	Professional Diploma, Guitar, Organ, Choral Conducting
Briony Cox-Williams <a href="mailto:b.williams@ram.ac.uk">b.williams@ram.ac.uk</a>	Vocal Studies, Ensemble Piano
Anna Wolstenholme <a href="mailto:awolstenholme@ram.ac.uk">awolstenholme@ram.ac.uk</a>	Woodwind, Percussion
Mei-Ting Sun <a href="mailto:msun@ram.ac.uk">msun@ram.ac.uk</a>	Piano, Accordion
Emily Kilpatrick <a href="mailto:ekilpatrick@ram.ac.uk">ekilpatrick@ram.ac.uk</a>	Strings (Violin, Viola, Cello, Double Bass)
Tiana Harper <a href="mailto:THarper@ram.ac.uk">THarper@ram.ac.uk</a>	Musical Theatre



## 4. KEY PROGRAMME DATES

Autumn	Monday 2 - Friday 6 September 2024	Enrolment week
	September / October	First Portfolio supervision meetings
	Friday 27 September, 15.00	Sign-up / application deadline for <b>Electives</b> Deadline for <b>Second Study application form</b>
	Monday 7 October – Friday 11 October	Intensive Projects Week (no academic teaching)
Spring	Monday 10 February – Friday 14 February 2025	Intensive Projects Week (no academic teaching)
	March – April (dates tbc)	<b>Final Examination Part One</b> (a concerto exam or chamber music exam for most departments)
Summer	Thursday 1 May, 15:00	<b>Portfolio deadline</b>
	Thursday 15 May, 15:00	Deadline for Professional Skills performances to have taken place Professional Skills Self-Declaration form deadline
	May - June (dates tbc)	<b>Final Examination Part Two</b> (Final Recitals)
2025-26	Friday 26 September 2025, 15:00	<b>MMus Project deadline</b>

## 5. STUDY REQUIREMENTS AND ASSESSMENT

### MA PROGRAMME STRUCTURE

#### **PORTFOLIO (PROGRAMME HANDBOOK)** **40 CREDITS – 25% OF MA AWARD**

Individual. Provides a complete picture of your work during your studies, your development as an artist, and your artistic vision and career plans

4

#### **ARTIST DEVELOPMENT (PROGRAMME HANDBOOK)** **ASSESSED IN THE PORTFOLIO**

Cross-departmental – personal. Focuses on developing career skills, artistic identity and creativity. There is a points-based system covering internal sessions/classes and external work.

3

#### **PROFESSIONAL SKILLS (DEPARTMENT HANDBOOK)** **60 CREDITS, FORMATIVELY ASSESSED**

Departmental – developing craft. Includes technical testing, masterclasses, departmental classes (song classes, etc.) collaborative and self-generated work.

2

#### **PRINCIPAL STUDY (DEPARTMENT HANDBOOK)** **80 CREDITS – 75% OF MA AWARD**

Individual. One-to-one lessons and your individual practice and development. Final examinations vary according to department.

1

## MA (2 YEARS)<sup>1</sup>

### Year One

Progression requirements (pass)	Attendance requirements
End-of-year Principal Study examination Year-one departmental Professional Skills End-of-year Portfolio	Principal Study lessons / classes / ensembles etc. as determined by your department  Portfolio supervisions (both group and 1-to-1 sessions)
<i>None of these components contribute to your final degree result; however, a Professional Skills Profile mark will be recorded on your transcript</i>	Artist Development Requirements (section 7)

### Year Two

Award requirements (pass)	Weighting %	Attendance requirements
Final Examination Part One	25 <sup>2</sup>	Principal Study lessons / classes / ensembles etc. as determined by your department  Portfolio supervisions (group and 1-to-1 sessions)
Final Examination Part Two	50	
Portfolio	25	
<i>Year-two Professional Skills (this component does not contribute to your degree result, but a profile mark will be recorded on your transcript)</i>		Artist Development Requirements (section 7)

## MA (1 YEAR)

Award requirements (pass)	Weighting %	Attendance requirements
Final Examination Part One	25	Principal Study lessons / classes / ensembles etc. as determined by your department  Portfolio supervisions (group and 1-to-1 sessions)
Final Examination Part Two <sup>2</sup>	50	
Portfolio	25	
<i>Departmental Professional Skills (this component does not contribute to your degree result, but a profile mark will be recorded on your transcript)</i>		Artist Development Requirements (section 7)

<sup>1</sup> PG Cert students follow the MA programme without Portfolio

<sup>2</sup> For composers, Part One and Part Two are combined in the composition portfolio. For Musical Theatre students the Part One and Part Two are weighted equally.

# MMUS PROGRAMME STRUCTURE

## PORTFOLIO (PROGRAMME HANDBOOK) 40 CREDITS – 20% OF MMUS AWARD

**Individual.** Provides a complete picture of your work during your studies, your development as an artist, and your artistic vision and career plans.

5

## ARTIST DEVELOPMENT (PROGRAMME HANDBOOK) ASSESSED IN THE PORTFOLIO

**Cross-departmental – personal.** Focuses on developing career skills, artistic identity and creativity. There is a points-based system covering internal sessions/classes and external work.

4

## MMUS PROJECT (PROGRAMME HANDBOOK) 40 CREDITS – 30% OF MMUS AWARD

**Cross-departmental classes and individual supervision.** Delivery of a creative and/or research project, with commentary and context.

3

## PROFESSIONAL SKILLS (DEPARTMENT HANDBOOK) 60 CREDITS, FORMATIVELY ASSESSED

**Departmental – developing craft.** Includes technical testing, masterclasses, departmental classes (song classes, etc.) collaborative and self-generated work.

2

## PRINCIPAL STUDY (DEPARTMENT HANDBOOK) 80 CREDITS – 50% OF MMUS AWARD

**Individual.** One-to-one lessons, and your individual practice and development. Final examinations vary according to department.

1

## MMUS (2 YEARS)

## Year One

<b>Progression requirements (pass)</b>	<b>Attendance requirements</b>
End-of year Principal Study Examination Year-one departmental Professional Skills End-of year Portfolio	Principal Study lessons / classes / ensembles etc. as determined by your department  Portfolio supervisions (group and 1-to-1 sessions)
<i>None of these components contribute to your final degree result; however, a Professional Skills Profile mark will be recorded on your transcript</i>	Artist Development Requirements  Either Contemporary Music Workshop (composers) or Creative Programming & Research (performers)

## Year Two

<b>Award requirements (pass)</b>	<b>Weighting %</b>	<b>Attendance requirements</b>
Final Examination Part One <sup>3</sup>	16 <sup>2</sup> / <sub>3</sub>	Principal Study lessons / classes / ensembles etc. as determined by your department
Final Examination Part Two	33 <sup>1</sup> / <sub>3</sub>	
Portfolio	20	Artist Development Requirements  Project Preparation Seminars  Portfolio supervisions (group and 1-to-1 sessions)
Project Work submission	30	
<i>Year-two departmental Professional Skills (this does not contribute to your degree result, but a profile mark will be recorded on your transcript)</i>		

## MMUS (1 YEAR)

<b>Award requirements (pass)</b>	<b>Weighting %</b>	<b>Attendance requirements</b>
Final Examination Part One <sup>4</sup>	16 <sup>2</sup> / <sub>3</sub>	Principal Study lessons / classes / ensembles etc. as determined by your department
Final Examination Part Two	33 <sup>1</sup> / <sub>3</sub>	
Portfolio	20	Artist Development Requirements  Either Contemporary Music Workshop (composers) or Creative Programming & Research (performers)  Project Preparation Seminars  Portfolio supervisions (group and 1-to-1 sessions)
Project Work submission	30	
<i>Departmental Professional Skills (this does not contribute to your degree result, but a profile mark will be recorded on your transcript)</i>		

<sup>3</sup> For composers, Part One and Part Two are combined in the composition portfolio.

<sup>4</sup> For composers, Part One and Part Two are combined in the composition portfolio.

## 6. PRINCIPAL STUDY (PG CERT, MA, MMUS)

Your Principal Study is the primary focus of your work at the Academy. The requirements differ from department to department so the information below concerns only the overall structure of the component.

<b>MA</b>	Principal Study accounts for 75% of the degree
<b>MMus</b>	Principal Study accounts for 50% of the degree
<b>PG Cert</b> and <b>Prof. Dip</b>	Principal Study accounts for 100% of the degree

Principal Study is divided into two parts, assessed in different ways (apart from the exceptions listed below):

### FINAL EXAMINATIONS

1. Part One (a concerto exam or chamber music exam in most departments)  $\frac{1}{3}$  of Principal Study Mark
2. Part Two (usually a Final Recital)  $\frac{2}{3}$  of Principal Study Mark.

*There are two exceptions:*

1. For Musical Theatre, the final Principal Study mark is divided equally between the two components.
2. For Composition, there is no Part One and the final composition portfolio mark counts for the entire Principal Study Mark.

### PROFESSIONAL SKILLS

Professional Skills is at the core of your Academy experience. It is formatively assessed (this means that it does not directly contribute to your degree result, which is determined by final assessments only). However, you must pass it in order to complete the degree. Your transcript will record a single Professional Skills Profile mark.

There are five key areas, which each department handles differently according to professional preparation requirements. Full details of what is expected of you can be found in your **departmental handbook**. Relevant Assessment Criteria can be found in the **Examination Procedures Handbook** (p. 25).



## 7. ARTIST DEVELOPMENT

Artist Development is an integral part of your studies at the Academy. It refers to the ways in which you develop yourself as an artist, both creatively and practically, enabling you to identify and hone the skills that will support you throughout your career.

Your department (Strings, Vocal etc.) is responsible for the Professional Skills component of this kind of development, focusing specifically on your craft. Artist Development (AD) complements this, exploring the broader context of life and work as a professional musician. It is run centrally, across departments, except in Musical Theatre where it is integrated into the core timetable (although all AD sessions remain available to Musical Theatre students if timetabling allows). The Artist Development content is constantly updated so that your training is tailored to meet the professional realities you will face as graduates. It combines sessions in building the practical skills you need to sustain a career – self-employed tax, working with promoters, funding applications - with sessions that engage with your individual artistic identity, such as creative collaboration and project creation. There is a particular focus on developing the kinds of technical skills now so necessary for life as a professional artist, with a video option in the Creative Ownership requirement built into the Portfolio. The details for this can be found in [Section 10](#).

During your studies, you can request additional individual guidance and career development sessions, which are run regularly by the Artist Development team - Anna Wolstenholme, Jessica Walker and Cevanne Horrocks-Hopayian.

### SESSIONS AND ELECTIVES EXPLAINED

A combination of Artist Development **sessions** and **elective classes** are available to all postgraduate students on the PGCert, MA and MMus. They run primarily during the Autumn and Spring terms, led by performers, composers and researchers both at the Academy and by external invited experts. At the start of the year, your Tutor will explain the sign-up procedure for them, as well as how the assessment process for Artist Development works.

The one-off Artist Development **sessions** are ongoing throughout the year, often focusing on specialised areas of music and genre. We also run practical workshops and short courses across the year, with invited artists and groups. An email containing details about these opportunities and how to sign up for them will be sent out at the beginning of each term.

**Electives** allow you to follow a particular area of interest over a longer period, either in ongoing weekly classes, or in shorter intensive formats. Here, you can choose from a wide variety of topics, ranging from creative learning and socially engaged music practice, to contemporary music workshops for performers, and engaging with your musical heritage. Some departments also run required classes, which contribute to the assessment of your degree in the same way as electives.

### KEY DATES

#### Introduction to Artist Development

Date/time/venue tbc

#### Intensive workshops

November 2024 and February 2025 (dates shared at the start of each term)

## 8. POINTS REQUIREMENTS

(Not required for Musical Theatre students)

You will need to document how you have met the points requirement in the Logbook and Points Declaration component of your Portfolio, stating which AD sessions and electives you attended during the year and indicating briefly what you have taken away from the experience. You should also include any written work completed as part of an elective or required class. The Logbook and Points Declaration template can be downloaded [here](#).

Academy-based Artist Development sessions, electives and *some* required classes (see **Section 9**) accrue **Portfolio points** – you will need to collect a set number of these over each year. You can also collect points for certain types of external activities. Please talk to your Portfolio supervisor for advice on what you can claim. **Please note, work submitted for (departmental) Professional Skills may not be included in the Points Declaration.**

### Points required:

MA	Year 1 (or 1-year)	20 points required (of which 12 must be internal)
	Year 2	10 points required (of which 5 must be internal)
MMus	Year 1 (or 1-year)	26 points required (of which 18 must be internal)
	Year 2	10 points required (of which 5 must be internal)

### Weightings:

Internal	Points
Attending an Artist Development session	1
Attending a masterclass/class in a different department	
Attending a research/Museum event	
'Elective' concert or project (e.g. HP project for non-HP students)	2
Second Study lessons (not HP)	6
Shorter elective (usually 6-10 sessions)	8
Specific departmental Required classes (see Section 9)	
Extended-length elective (usually 12-20 sessions)	14
MMus required classes ( <a href="#">Contemporary Music Workshop</a> (full course) or <a href="#">Creative Programming and Research</a> )	16

External (indicative list – other activities may be submitted subject to the approval of your supervisor)	Points
Audition for professional position or project/scheme	2
Participation in notable competition	
Professional-level or self-generated public performance (not including a performance submitted for a departmental Professional Skills requirement)	



Running a substantial teaching practice (either on your own or with an organisation)	4
Composition project with external ensemble/organisation	

## 9. ELECTIVES AND REQUIRED CLASSES

### REGISTRATION

Signing up takes place on **Blackboard** (go to **Courses – PG Electives 24-25**) and will be available from **Monday 9 September at 17:30**.

The deadline for signing up for most electives is **Friday 27 September, 15:00**.

Some electives have a limited number of places and/or a selection process. Many of these will also have an **earlier application deadline**. Please see the catalogue below and the Blackboard sign-up page for full details.

### REQUIRED CLASSES

Students in the following departments can choose from the electives catalogue below, but are also **automatically assigned to a class** (see table below) that carries portfolio points. These courses are an integral part of your Academy programme. **Regular departmental classes that you are required to attend do not carry Portfolio points (performance classes, for example). The only 'required classes' you can claim are those listed below.**

<b>Choral Conducting</b>	Choral Pedagogy or Gregorian Chant (run by the department)	8 points
<b>Composition</b>	Contemporary Music Workshop	16 points
<b>Jazz</b>	Self-generated Project (run by the department)	8 points
<b>Organ</b>	Organology (run by the department)	8 points
<b>Ensemble Piano</b>	Song Class as allocated by the department for at least one semester per year.	8 points
<b>Voice</b>	Song Class – singers choose one of their departmental Song Classes or Opera Scenes to document as a required class.	8 points

**MMus students in their first year** take one of the following required classes, in addition to any department-specific classes and/or electives:

<b>MMus Performers</b>	Creative Programming and Research	16 points
<b>MMus Composers</b>	Contemporary Music Workshop	16 points

MMus Performers may opt to take Contemporary Music Workshop in consultation with their Tutor.

## ELECTIVES CATALOGUE (LISTED ALPHABETICALLY)

**Analysis and Aesthetics (Alex Hills)**

Mondays, 16.30-18.00, G48

**First class on Monday 30 September 2024**

8-14 points (depending on number of sessions attended and whether written work is completed)

This elective will explore both technical aspects of music analysis and wider aesthetic and musicological topics, with a particular focus on bringing these areas together.

The elective will run in 5 shorter sub-units (each 3 or 4 weeks long), in order to cover the widest possible range of topics and repertoire, and to allow students to focus on areas of particular relevance. These topics will be decided in discussion with participants at the beginning of the module, but in previous years have included: a review of the theory of tonal musical form; analysis and performance practice in the C18th; extended tonality in the early C20th; music analysis and questions of identity; and the connection between music theory and the composer today. For those who wish to produce work, this can either take essay form or be given as a presentation.

**Approaching Recording – An Overview (Daniel-Ben Pienaar and Peter Sheppard Skærved)**

1 point per session

Selected Thursdays in Spring term, 10.30-12.00, Room 352.

**13, 20, 27 February; 6 March 2025**

Led by two critically acclaimed self-producing recording artists, four sessions exploring the challenges and opportunities for today's musician. How do we prepare to record? How should we work in the studio? How do we prepare for editing, before, during and after the recording session? How do we work with an editing programme? What does a recording-led repertoire look like? How do professional procedures relate to 'home' recording, which has become key in recent times? There will be opportunities for one-to-one follow-up discussions during and after the time frame of the classes.

**Attentive Listening (Roderick Chadwick)**

Thursdays, 09.30-11.00, Board Room (117)

**PG students may attend the classes on 12, 19 & 26 September or join on 3 October 2024.**

14 points if taken in full

1 point per session

An elective designed to hone listening skills across a wide variety of styles and genres. For 90 minutes each week an eclectic selection of music is studied, with class discussions focussing upon analytical issues or matters of interpretation, and investigating the individuality of a person's 'hearings'. Changing attitudes to listening across history are also studied.

The main aim of the elective is broadening participants' stylistic and sonic awareness. From an artist development perspective, it can be seen as preparation for anything from a career in criticism to leading group music-making activities. Above all, it is a place for refining the musician's primary organ.

**Concert Workshop (Roderick Chadwick)**

Wednesdays 17.00-18.30, Concert Room

**First class on Wednesday 16 October 2024**

14 points (full course)

1 point per session

At the heart of this elective has always been the question 'how do we communicate most effectively in concert scenarios?' One answer is: through experience. Concert Workshop helps build this, in an inter-departmental forum which focusses on stagecraft and interpretation.

Term 1 features a mixture of informal workshops, presentations and discussions about how concert-giving has evolved, right up to 2022. Term 2 has time set aside for assessed performances, with a chance to try new collaborations and/or repertoire, or to dry run an upcoming event. We will also be looking for opportunities to reflect repertoire and themes in Academy projects this year.

Running throughout the elective, a second question: how does the music you play influence the way you present it? Is Brahms a formal affair, and Reich a chance to chill out?

**Contemporary Music Workshop (David Gorton)**

Mondays, 14.00-15.30, Room 107

**First class on Monday 30 September 2024**

One term only: 8 points

Full elective: 14 points

Full elective with Summer term presentation (MMus only): 16 points

Contemporary Music Workshop is an elective open to all postgraduate performance students. It is also the required class for MMus composition students.

The classes bring together composers and performers in a collaborative environment in which musical ideas can be exchanged and developed, and the processes of collaboration explored. The classes include practical workshops where students develop their ideas, and seminars in which case studies in collaborative practice are examined.

Each student participates in collaborative projects with at least one other student, developing musical materials that can take any form. Students participate in formal group presentations that include details of the collaborative processes and performances of the completed musical materials.

In addition, those taking this as an MMus specialist class will give a formal individual presentation at the start of the summer term that draws on materials and ideas from at least one of the collaborative projects. This presentation can use recordings from the projects, or, where possible, may include live performance. The work is assessed holistically, taking into account the following: the level of creativity, initiative, and/or technical delivery brought to the projects; the level of critical awareness of the creative processes at work in the projects.

**The sign-up deadline for this class is 12.00 on Wednesday 25 September 2024.**

## Creative Programming and Research

16 points

**(Neil Heyde, Briony Cox-Williams & Daniel-Ben Pienaar)**

Tuesdays, 9.30-11.00, Room 107. MMus students ONLY.

**First class - 10 September 2024.**

This course critically examines different aspects of concert practice, exploring strategies for responding to sources (including editions and recordings) and wider issues around programming, including audiences, venues and concert functions. The principal aim is to help you to develop a discipline-specific and individual approach to project development, by exploring subject areas that have traditionally been part of musicology from a performance-centric perspective. Through the consideration of issues such as the role of the concert-giver, as well as by looking at historical and contemporary models of concert practice, we will encourage you to explore ways of engaging with both established and new audiences. Many of the sessions will be led by the teachers; however, there will also be several which are based on whole-class discussion.

You will need to prepare for some sessions with specific reading and short writing assignments. At the beginning of the summer term students deliver a 'Gallery Event' of approximately 25 minutes' duration, providing creative context for a performance.

## Diversity in Concert Programming (Briony Cox-Williams)

8 points

Dates below, 11.30-13.00- Patrons Room

**Autumn term only - 14-15-16 October; 11-12-13 November 2024**

This elective explores a mix of historical and current factors that underpin programming decisions across a range of music-making experiences. Using texts from scholarly sources as well as popular writings, aspects such as repertoire, venue, audience and performers will be considered, along with the relationships between these. We will look at a range of programming strategies, and ask questions about who drives them, and what their purpose is. By looking at these past and present models of programming, you will gain a deeper understanding of some of the cultural, social, economic and aesthetic factors at work, culminating in your own presentation to the class based on a programme of your own making, and the rationale behind it.

## Enhanced Performance Techniques – Full course led by Sophie Langdon, with Emma Williams and Helen Manente

14 points

This course of mind and body work comprises 16 weeks of 1.5-hour classes

Fridays 14.00-15.30 in room 352 – class A

Fridays 15.30-17.00 in room 352 – class B

**12 places in each class – sign up is for the whole course, September to end of March.**

**Sign-up deadline: 12.00, Thursday 19 September**

First classes - Friday 20 September.

Open to PG students of all disciplines, this elective aims to enable performers to deliver with greater freedom and confidence, through enhanced preparation techniques and methods to help harness adrenaline. You will learn many different mind and body techniques, which you can take away and experiment with yourself. This course has been devised and developed by Sophie Langdon, now delivered for 12 years at RAM. Sophie is now joined by Emma Williams and Helen Manente – both of whom are professional flautists and fully qualified Yoga teachers and practitioners.

Understanding Performance Anxiety and Stage Fright

Building performance confidence

Learning many ways to manage stress

Learning methods of injury prevention

Opportunities to perform in class workshops

Help with daily life stress

Prepare for life as a professional – learn musicians' Self Care

Improve memory confidence through Visualisation Techniques

MEDITATION \*\*\* YOGA \*\*\* VISUALISATION \*\*\* GREMLIN BUSTING \*\*\* SELF CARE

**Be ready to present a short 5-minute unaccompanied piece (or extract) in the first informal performance class. Also, you must bring full scores to the Visualisation classes.** Most participants report a significant increase in their capacity to cope with everyday stresses and find EPT a good support for both Academy life, and their future careers.

**EPT Yoga**

7 points per term

Fridays 10.45-11.45 in room 352

15 places – 8 weekly classes in Autumn and Spring terms

Sign up for one term at a time.

**EPT Yoga and Self Care**

7 points per term

Fridays 11.45-13.00 in room 352

15 places – 8 weekly classes in Autumn and Spring terms

Sign up for one term at a time

**EPT Meditation**

7 points per term

Fridays 13.00-14.00 in room 352

10 places – 8 weekly classes in Autumn and Spring terms

Sign up for one term at a time

**Sign-up deadline for the Autumn term classes: 12.00, Thursday 19 September**

First class - Friday 20 September.

**Sign-up deadline for the Spring term classes: 15.00, Friday 15 November****Exploring the Field of Artistic Research (Sarah Callis)**

8 Points

Selected Tuesdays in Spring term, 14.00-15.30 – Board Room (117)

**7, 21 January; 4, 18 February; 4, 18 March 2025.**

This elective will look at the field of artistic research, exploring some of its current approaches and considering the variety of trends that have emerged as it has evolved over recent years. It will engage with a range of the outcomes that have appeared – usually a combination of writing and performance/composition – as well as explore how artistic research in music sits in relation to other creative disciplines. The type of relationship that is forged between 'artistry' and 'scholarship' varies across different approaches and there is currently no real agreement about how to define artistic research as a field of study: the natural friction that exists between the demands of artistic creation and traditional scholarly enquiry have, perhaps unsurprisingly, led to tensions between the ideologies and priorities of different groups. Exploring these different trends can raise useful and interesting questions about the nature of artistry, craft and research.

The elective is aimed at those who are considering applying for a research degree of some kind or who are interested in exploring some of the ways in which artists are developing a research profile. Some may simply be interested in what is currently a burgeoning research trend in music and how it is being presented. The elective will also be advertised to those who are currently enrolled on the MPhil/PhD programme.

## Great Pianists of the 20<sup>th</sup> Century: Comparative Listening (Daniel-Ben Pienaar)

Full elective: 14 points  
1 point per class

Dates below, 15.00-16.30, Room 107.

**15, 16, 17; 22, 23, 24 October 2024.**

**28, 29, 30 January; 4, 5, 6 February 2025.**

A programme of discussions curated and taught by Daniel-Ben Pienaar, with some invited speakers.

These sessions will, after a provocative overview of the legacy of 20th-century 'greats', use comparative listening to explore the aesthetic, emotional and technical variety that the pianist now can use as reference points in their listening. A key element of the discussions will be what a contemporary pianist's relationship to these materials might be.

## Historical Performance - Instrumental Elective

### (Margaret Faultless and individual professors)

Lessons by arrangement

3 points: 4 hours of one-to-one lessons in the Autumn Term, plus self-reflection

3 points: 4 hours of one-to-one lessons in the Spring Term, plus self-reflection and recording (video)

2 points: Participation in a HP performance project

1 point: Attendance of a 3-hour HP departmental class

**The ADVANCED Elective is open to students who have taken the HP Elective in MA1 or MMus1 and who have fulfilled the assessment in Year 1.**

Students must participate in an HP project or attend a departmental class to complete the elective.

You will be given a written report and feedback mark for the recording.

**Application** - There are a limited number of places on these electives and a separate application form must be completed (online).

You will be required to submit a five-minute video of repertoire written between 1600 – 1750 (on a period or modern instrument). If you took the elective last year, you do not have to submit a video.

Applications open on 1 June 2024, apply here: <https://forms.office.com/e/cYwcf0uvKJ>

All returning students are encouraged to apply before 28 June 2024

Applications close at **15.00** on **20 September 2024**

This elective will give you the opportunity to explore historically informed performance on period instruments. The course is also open to continuo players (keyboard).



The tuition will consist of eight hours of one-to-one lessons (or group lessons) with a specialist professor from the HP department.

*You are expected to have at least half of these lessons in the Autumn term.*

The lessons will enable you to make informed choices about stylistic playing and to develop a strong technique on your chosen instrument. You are encouraged to attend class-based activity in the Historical Performance Department ([via the HP administrator – historical@ram.ac.uk](mailto:historical@ram.ac.uk)) and to create chamber ensembles with other performers (instrumentalists and singers). Some students will be invited to play in high-profile Academy ensemble projects on period instruments.

#### ASSESSMENT

- A self-reflection at the end of the Autumn term and by the end of the first week of Summer term. This will include dates of lessons, repertoire studied, a commentary on the learning experience and details of HP classes/projects/other relevant activity attended.
- A 15-minute recorded performance with an ensemble (e.g. cello and harpsichord)  
Videos to be submitted by unlisted YouTube link to [m.faultless@ram.ac.uk](mailto:m.faultless@ram.ac.uk) by the end of the first week of the Summer term.

#### **Bibliography**

##### Primary Sources:

Bach, C. P. E., *Versuch über die wahre Art das Clavier zu spielen* (Eulenberg Books, 1974, trans. Mitchell, 1949, first published Berlin, 1753)

Geminiani, Francesco, *The Art of Playing the Violin* (Oxford, 1751)

Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing* (1756)

Quantz, Johann, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752) [On Playing the Flute trans. Reilly (Faber & Faber 1966)]

Tartini, Giuseppe, Letter to Maddalena Lombardini [trans. Burney 1779]

##### Secondary Sources:

Tarling, Judy, *Baroque String Playing for Ingenious Learners* (Corda, 2000)

Butt, John, *Playing with History* (Cambridge, 2002)

Boyden, David, *The History of Violin Playing from its Origins to 1761*

Duffin, Ross, *How Equal Temperament Ruined Harmony (& why you should care)* (Norton, 2008)

Harnoncourt, Nikolaus, *Baroque Music Today: Music as Speech* (Amadeus Press, 1982)

Bang Mather, Betty, *The Interpretation of French Music from 1675-1775 for Woodwind & other Performers*

Zimmermann, Manfredo, *The Ornamentation of Baroque Music* (Ettlingen, Music-ornaments, 2019, trans. Peppel)



## Historical Performance Vocal Elective (Nick Mulroy, Margaret Faultless and others)

Lessons by arrangement

3 points: Autumn Term classes, plus self-reflection

3 points: Spring Term classes, plus self-reflection and recording

2 points: Participation in a HP performance project

1 point: Attendance of a 3-hour HP departmental class

**The ADVANCED Elective is open to students who have taken the HP Elective in MA1 or MMus1 and who have fulfilled the assessment in Year 1.**

Students must participate in an HP project or attend a departmental class to complete the elective.

You will be given a written report and feedback mark for the recording.

**Application** - There are a limited number of places on these electives and a separate application form must be completed (online).

You will be required to submit a five-minute video of repertoire written between 1600 – 1750.

If you took the elective last year, you do not have to submit a video.

Applications open on 1 June 2024, apply here: <https://forms.office.com/e/cYwcf0uvKJ>

All returning students are encouraged to apply before 28 June 2024

Applications close at **15.00** on **20 September 2024**

### Elective Summary

You will sing theatre and church music by Monteverdi, Purcell, Handel, and Bach (or similar repertoire by other composers), learning to approach this music with an understanding of the musical language through rhetorical declamation, tactus, drama, and ornamentation. You will consider ideas around delivery of text, and how this is enhanced and transformed by harmony, character, and embodiment. These are ideas which, while applicable to music of this period, will also encourage you to engage more positively and proactively with music of any era. You will focus on singing as a collaborative musical skill, and ensemble skills will be developed by rehearsing and preparing with instrumentalists, both for classes and the final assessment. Support for your individual repertoire and ensemble work will be available throughout the course.

Our intention is that you come with your material fully prepared, and that you are ready to engage in, and actively lead, the direction and tone of the class. Effective and thorough individual preparation is one of the most fundamental skills of professional musical life.

You are required to attend some class-based activity in the Historical Performance Department ([please contact the HP administrator - historical@ram.ac.uk](mailto:historical@ram.ac.uk)), and you may be invited to participate in HP projects.

## ASSESSMENT

- A self-reflection at the end of the Autumn term and by the end of the first week of Summer term. This will include dates of lessons, repertoire studied, a commentary on the learning experience and details of HP classes/projects/other relevant activity attended.
- A 15-minute recorded performance with an ensemble (e.g. cello and harpsichord)  
Videos to be submitted by unlisted YouTube link to [m.faultless@ram.ac.uk](mailto:m.faultless@ram.ac.uk) by the end of the first week of the Summer term.

## **Bibliography**

### Primary Sources:

Bach, C. P. E., *Versuch über die wahre Art das Clavier zu spielen* (Eulenberg Books, 1974, trans. Mitchell, 1949, first published Berlin, 1753)

Geminiani, Francesco, *The Art of Playing the Violin* (Oxford, 1751)

Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing* (1756)

Quantz, Johann, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752) [On Playing the Flute trans. Reilly (Faber & Faber 1966)]

Tartini, Giuseppe, Letter to Maddalena Lombardini [trans. Burney 1779]

### Secondary Sources:

Tarling, Judy, *Baroque String Playing for Ingenious Learners* (Corda, 2000)

Butt, John, *Playing with History* (Cambridge, 2002)

Boyden, David, *The History of Violin Playing from its Origins to 1761*

Duffin, Ross, *How Equal Temperament Ruined Harmony (& why you should care)* (Norton, 2008)

Harnoncourt, Nikolaus, *Baroque Music Today: Music as Speech* (Amadeus Press, 1982)

Bang Mather, Betty, *The Interpretation of French Music from 1675-1775 for Woodwind & other Performers*

Zimmermann, Manfredo *The Ornamentation of Baroque Music* (Ettlingen, Music-ornaments, 2019, trans. Peppel)

## The Interpreter's Workshop (Daniel-Ben Pienaar and Neil Heyde)

One term: 8 points

Full elective: 14 points

Dates below, 13.15-14.45, Room 107.

**15, 16, 17; 22, 23, 24 October 2024.**

**28, 29, 30 January; 4, 5, 6 February 2025.**

This course is divided into two parts. Students are free to sign up for either part or both parts.

Do you think of yourself as an 'interpreter' or a 'creator'? (Dare we think of ourselves as 'creators'?) When you practise a work do you consider what other performers have done as much as you try to discover the 'composer's intentions'?

Close listening to recordings (historical and contemporary) can reveal a surprising range of possibilities for the performer that are not captured – or even suggested – in musical scores. In this class we establish a framework for asking useful questions about these possibilities and gaining technical/expressive resources in the process.

**Term 1:** Neil Heyde and Daniel-Ben Pienaar will lead a series of seminars to expound these ideas and illustrate them through detailed critical appraisal of a selection of recordings.

**Term 2** consists of workshops where students play, and where a selection of recordings of works played are used, not as direct comparisons, but as models from which aspects of craft can be gleaned.

## Keyboard Skills (Advanced) (Nicholas Walker)

14 points

Wednesdays, 12.45-14.15, 508 (Yamaha Digital Piano Suite)

Full course details in BMus handbook, p. 63. Enquiries to Tom Reid/Nicholas Walker.

## Keyboard Skills (Creative) (Nicholas Walker)

14 points

Wednesdays, 11.15-12.45, 508 (Yamaha Digital Piano Suite)

Full course details in BMus handbook, p. 65. Enquiries to Tom Reid/Nicholas Walker.

## A History of Keyboard Music (Nicholas Walker)

14 points

Wednesdays, 16.30-18.00, Room 352

Full course details in BMus handbook, p. 62. Enquiries to Tom Reid/Nicholas Walker.

## Open Academy Elective (Julian West, Jackie Walduck)

Selected Mondays, 10.00-11.30

**30 Sept – Forsyth Room; 14 Oct – Forsyth Room**

**21 Oct – Concert Room; 25 Nov – Forsyth Room.**

**13 Jan – Forsyth Room; 20 Jan – ABRH**

**27 Jan – ABRH; 17 March – Forsyth Room.**

All students can attend one-off talks given by Open Academy partner organisations and artists. Information about these talks will be communicated to all students.

- Eight 90-minute classroom-based sessions across the Autumn and Spring terms – 8 points
- 2 points for each half-day (up to 3 hours) participation on a project
- 3 points for a full-day project
- 1 point for attending a one-off talk

Open Academy is the Academy's Community and Participation initiative, working with around 6000 people beyond our enrolled students and staff each year.

The importance of participatory and community music programmes in areas including education, health, wellbeing, and inclusion continues to grow in both the UK and internationally. This elective examines the knowledge, skills and approaches needed to work well in this field through a series of workshops, seminars, and discussions. These are complemented by opportunities for students to participate in creative projects with mainstream schools and SEND settings, disabled people, those receiving treatment in hospitals, residents and staff of care homes, and people attending day centres. All projects are led and supported by skilled professional musicians, and enable students to apply knowledge, gain hands-on experience and build confidence. Reflection upon and evaluation of these practical experiences forms a key part of the elective, mirroring best practice in the profession.

## Performing Experimental Music (Alex Hills)

4 points (classes)

Selected Thursdays in Spring/Summer terms, 09.15-12.15

4 points (concert)

**3-class taster (Spring term): 23 January, 20 February, 20 March in 107**

Full course & concert (Summer Term): Dates tbc

This elective provides an introduction to performing music in C20th and 21st experimental music traditions.

It will operate in two versions: one a 3 class 'taster', offered during the Spring Term, in playing experimental music and some of the issues involved. The other will be for students who already have some experience in this repertoire (that can include taking the earlier classes) and will be to join in the preparation for a concert given jointly with a similar undergraduate elective. The concert will be developed during an 18-hour intensive rehearsal period at the beginning of the Summer Term.

Works studied will include pieces for open instrumentations, in open forms, using unconventional playing techniques, requiring 'theatrical' performance and text scores. The social aspects of the experimental music tradition, and its relationship to other musical genres and art forms will also be considered, especially in relation to London's rapidly growing

'alternative classical' performance scene. Classes involve both playing core works and a discussion of aesthetic, cultural and performance issues raised by that work.

### Performing French Music (Roy Howat, with Neil Heyde and Emily Kilpatrick)

14 points if taken in full  
1 point per class

Selected Wednesdays, 11.00-13.00, Rooms 107 and 352.

First class – **2 October 2024**. Runs throughout Autumn term, Spring term and during the first two weeks of the Summer term.

This elective is offered to instrumentalists, singers and conducting students, covering song, solo and chamber repertoire and orchestral works (for everyone's mutual interest). Composers central to the seminars are Debussy, Fauré, Franck, Chabrier, Duparc and Ravel; others (Chausson, Poulenc or Messiaen, for example) can be brought in as apt.

The music will be studied from several points of view: analytical awareness and comprehension; editorial awareness (manuscript or source issues and critical editions); and understanding the composers' performing preferences, via their notation and writings, plus witness accounts and recordings by their colleagues. The aim is to foster and encourage idiomatic fluency and confidence in performance, based on understanding the composers' idiom, notation and wishes.

Each genre – song, instrumental or orchestral – informs the others, so a core aspect of the elective is gaining a sense of how vocal and instrumental idioms interact, or how much the composers' orchestral instincts inform (say) their piano writing, and vice versa. An idea of kinds of material to be explored and the possible approaches can be gleaned from Roy's book *The Art of French piano music: Debussy, Ravel, Fauré, Chabrier* (London: Yale UP, 2009) and his various critical editions of music by Debussy, Fauré and Chabrier.

### Piano Transcription (Mei-Ting Sun)

3 points

Selected Thursdays, 10.00-12.00, Rooms 151 & 412

First 3 weeks offered as an elective. Dates tbc

A survey of piano transcription techniques and history in three sessions, from Bach's arrangements to modern-day attempts, with specific focus on the different styles and differences between arrangements, transcriptions, and paraphrases.

This class is part of the Professional Skills provision in the Piano Department (and so places may be limited to non-Piano students) but may be of particular interest to composers.

**This elective is not available to piano soloists.**

Ensemble pianists will have the choice of taking this course either as an elective (and therefore only 3 lectures), or through their department as a Professional Skills class (which will involve completing an actual transcription).

**Practical Conducting (Dominic Grier)**

14 points

Selected Fridays, 16.30-18.00, Room 151

(final session is 3 hours in a performance venue)

**18, 25 October 2024; 8, 15, 29 November; 10, 24 January 2025; 21 February; 7, 14 March.**8 places only. Auditions on **Friday 27 September 2024**, 16.30-18.00 in 151

This elective aims to develop conducting skills that may be required in a number of professional contexts (e.g. directing from an instrument, conducting your own compositions, leading sectionals, chamber coaching, or ensembles in education). The focus will therefore be refinement of basic conducting technique, alongside the development of effective methods of rehearsing and score preparation.

Performance practice and orchestral psychology may also be explored, alongside evaluative discussion of orchestral concerts or rehearsals attended. A small core repertoire will be studied, and students may additionally bring repertoire of their own choice. Individual tuition takes place within the context of group classes, mostly with pianists, but occasionally with a small ensemble. Practical work during classes will be recorded and reviewed. During the final class, which is extended to a three-hour session, students will present a mini-performance of an agreed work with a small ensemble.

**A maximum of 8 students will be accepted**, and those taking conducting as a second study will not be eligible. Students should already be familiar with basic baton technique.

**Applications:** Interested students should fill in the [Microsoft form](#) (including a short statement about their interest/motivation/experience) by **12.00 on Wednesday 25 September 2024**.

Including a link to video footage is useful but not essential.

**Following this, auditions will take place on Friday 27 September.**

**Principles of Chamber Music (Anna Wolstenholme)** 1 point per seminar

Selected Fridays, 14.00-16.00, DJRH and ABRH

Dates tbc

The Chamber Music lectures are designed to enhance all aspects of practical chamber music with a series of lectures across the Autumn and Spring terms.

These 90 min lectures will be delivered by a combination of internal and external specialists. Full details to be announced on Blackboard in advance of each session.

The aim is to provide a comprehensive learning platform for chamber music outside coaching and performance activity. This elective will be relevant to any student who considers chamber music and its associated skills to be an integral part of their musical activity.

**Project Development Coaching (Daniel-Ben Pienaar)**

1 point per session

Wednesday afternoons by appointment, Room 346

Daniel-Ben Pienaar and Peter Shepard Skaerved lead these ad hoc one-to-one sessions, either arranged directly with Daniel-Ben and Peter, or by referral from teachers or tutors.

In these coaching/tutorial hours DBP and PSS share their experience and practical skills in a range of areas that include project-building, programming, recording, knowledge of historical recordings, the HIP debates, collaboration with composers, and contextual historical inquiry with a view to creating new work today.

**Russian and Ukrainian Music (Nicholas Walker)**

14 points if taken in full

Wednesdays, 15.00-16.30, Room 352.

1 point per session

**Module Summary**

In this module students are invited to explore Russian and Ukrainian Music in a wide range of aspects, and in particular how a knowledge of the origins and cultural context can shape a performer's interpretation.

Lectures will move on to cover how the evolution of Russian and Ukrainian music was shaped by its geographical, historical, religious, political, artistic and literary context. Throughout the year students will be invited to contribute to the discussion at all stages and to play some of the music.

The course will cover folk music, religious music, vocal music, opera, the symphonic repertoire and of course keyboard music. Important composers whose works are seldom played will feature, as well as works of the standard repertoire. Some comparison of modern performances with historic ones will also form part of the course. Topics studied also include the place of bells in Russian music, the Galant and the Classical in Russia (two of the most important composers were Ukrainian), the Mighty Handful, operas that preceded Boris Godunov, as well as lectures devoted to the eve of the Revolution, music of the Soviet Union, in addition to a little about film and popular music.

**Assessment**

Task	Weighting
Lecture Recital	60
Write-up c. 1000 words of the lecture recital in the form of a programme note	40

**Assessment date: Wednesday 23 April 2025.** Individual times will be notified by the module leader.

**Submission deadline** (for write-up of lecture recital): **Monday 21 April 2025 – 15.00**

**Intended learning outcomes**

A2, A3, A4, B1, B2, B3, B5, B7, C3, C4.



## Bibliography

- Bulgakov, M. A., *The Master and Margarita*, trans. Larissa Volokhonsky and Richard Pevear (London, Penguin, 2007).
- Chekhov, A. P., *Five Plays: Ivanov, The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard*, trans. Ronald Hingley (Oxford, World's Classics, 2008).
- Dostoyevsky, F. M., *The Brothers Karamazov*, trans. David McDuff (London, Penguin, 2003)
- Figes, O., *Natasha's Dance* (London, Allen Lane, 2002).
- Pushkin, A. S., *Yevgeny Onegin*, trans. G. M. Ledger (Oxford, Oxquarry books, 2001).
- Turgenev, I. S., *Sketches from a Hunter's Album*, trans. Richard Freeborn (London, Penguin, 1990).
- Walsh, S. *Mussorgsky and His Circle* (London, Faber & Faber, 2013).
- Frolova-Walker, M. *Russian music and nationalism from Glinka to Stalin* (New Haven, Yale University Press, 2007)

## Self-recording and Self-editing: A Practical Workshop for Audio Recording (Daniel-Ben Pienaar)

12 points

Selected Thursdays, 10.00-11.30, Room 352.

**31 October; 7 and 14 November; 16 and 23 January.**

8 places only. Applications will close on **27 September 2024**.

This elective will educate students in the skills needed to self-record and edit audio to a high level. The roles of producers and editors within current commercial set-ups will be discussed, but this workshop aims to encourage students to investigate the benefits of taking charge of these aspects themselves and assume full responsibility for the artistic outcomes.

The following areas are covered:

Term 1:

1. What is a recording?
2. Listening to yourself *before* recording

Term 2:

1. Recorded sound
2. How to use/organise studio time
3. Simple principles and techniques of editing and mixing

Taught seminars will be followed by a two-hour studio session for each student—recording up to ten minutes of music—with gentle guidance. This will use the unattended setup in an appropriate Academy venue and will be followed up with feedback and advice on the editing process and sound mastering.

At the end of the process the students will present a short, self-edited wav file of the recorded music.

Please apply by completing this [short questionnaire](#) by **12.00 on Friday 27 September 2024**.



**Soundbox (Peter Sheppard Skærved)**

1 point per session

Selected Thursdays in Spring term, 12.30-14.00, Museum Strings Gallery

**13, 20, 27 February, 6 March 2025**

Soundbox explores the relationships between music and its related creative fields. There's a concentration on materials, ranging from manuscripts and instruments, through to modern and historic artifacts. The series takes place in the Academy Museum, and in a typical year, will include guest composers, writers, makers, artists and craftspeople. Violinist Peter Sheppard Skærved has a unique profile of collaboration with galleries and museums including the British Museum, Tate Galleries, National Portrait Gallery and the Metropolitan Museum New York. He is presently developing a large-scale intervention working with the holdings of the National Gallery Washington DC.

**Transcription and Arrangement (David Gorton)**

8 points

Supervision by arrangement

The Transcription & Arrangement elective provides a series of one-to-one lessons across the year (up to 5 hours) in support of an own-choice transcription and arrangement project. The elective will be of particular use for students wishing to arrange existing music for their own chamber ensembles, such as string quartets or wind and brass ensembles. Assessment will be through submission of a single arrangement or group of arrangements of a scope agreed with the elective leader.

The elective is limited to a small number of students and the selection process will consider the artist development needs of applicants. It is expected that students wishing to take this elective will have a working knowledge of Sibelius or similar music notation software.

**Registration deadline:** Those interested must submit a brief statement of artist development needs to Tom Reid by **15:00, Friday 27 September 2024**

## 10. PORTFOLIO

Co-ordinator: Neil Heyde

(Musical Theatre students should refer to their Departmental Handbook for Portfolio requirements)

### INTRODUCTION

The Portfolio is a tool for you to manage and communicate your development as an artist and your career planning. It will provide insight into all of the work you have undertaken during your studies – including external activities – and we will use it to assess the full range of your achievements so that these are reflected in your final result.

At the core will be a collection of materials compiled during your studies, including a list of the activities and events in which you have been involved and a range of professional documents. We provide guidelines below, but the details of what you should include, and what you choose to write about, will need to be discussed in detail with your supervisor. It is critical that the Portfolio is tailored to your *specific and individual* requirements. As a whole, the Portfolio should communicate your individual artistic profile and reflect on your ongoing development as a musician.

As a postgraduate student we expect that you will take significant responsibility for the direction of your studies – in consultation with your Principal Study teacher, Head of Study and Portfolio Supervisor. Your Department sets specific Principal Study and Professional Skills requirements that must be completed in order for you to graduate (covered in the Departmental Handbooks). The Portfolio provides a more open framework in which we encourage you to concentrate on the work that is most important to your *individual* development and to track your independent learning (an essential component of a Masters-level degree).

### SUPERVISION AND TUTORIALS

You will be scheduled up to four meetings with your supervisor (normally your Tutor) in a combination of groups and one-to-one sessions. You should use these to ask for advice about how to make the Portfolio work best for you, and to receive feedback on work in progress. You can also request additional time with your supervisor if you need it.

In the departments below, supervision is provided by a member of staff who is not your Tutor.

<b>Jazz</b>	Chris Montague
<b>Upper Strings (Violin &amp; Viola)</b>	Peter Sheppard Skærved and Nazrin Rashidova
<b>Lower Strings (Cello &amp; Double bass)</b>	Neil Heyde

## WHAT DO I HAVE TO SUBMIT?

You need to submit something for each of the four categories below (three for End-of-year portfolios). It is important that you find a way to make the submission work for your individual profile - if you need to do something a little differently, please discuss your plans with your supervisor.

Guidance for submission to Blackboard will be provided. Submission FAQs are found [here](#).

### 1. Logbook and Points Declaration Template (single document)

Complete the template provided on the [Student Information Hub](#) to document all of your professionally-relevant activities during your study period and to demonstrate how you have met the points requirement (see [Section 8](#) for details).

(Year Two students must include the previous year's logbook and points declaration at the end of the current document, so that assessors can see a picture of your entire study period.)

### 2. Reflective Writing

Write a commentary that describes how your artistic life has developed during your time as a postgraduate student.

Using the Logbook and Points Declaration as source material, outline the key artistic and practical developments that have emerged, commenting specifically on the ways in which you have taken active steps in shaping the direction(s) of your work. (For example: How have you chosen repertoire? How have you evolved strategies for time and/or practice management? How have you developed technical strategies?)

You might find it helpful to set out your short, medium and longer-term plans and goals, particularly if this will be the last step in your formal education. Or you could write about the ways you have been balancing your artistic development with practical considerations, such as earning income or preparing for professional life.

This is also an opportunity for you to explore the relationship between your work and wider experiences. You might write about your artistic philosophy as it relates to your current and planned work, or the relationship between your performing or composing and other fields. Discuss plans for this with your supervisor.

**It is vital that you support the text with details that are specific to your individual experience. (Anything that could also be written by another student in your department – or by AI – is not *specific* enough to be useful here.)**

*(Guide length: 2000 words.)*

### 3. Professional Documents and Public Engagement

Outline your strategy for communicating with the wider world and provide a portfolio of professional documents and online content that you have used or have prepared because you expect to use them.

List the included items at the beginning of the document, explaining how they are being used, or will be used. (For example: “a CV used for applying for teaching positions”, or “a biography for solo recitals”.) For online content, detail how and why you use different kinds of platforms to communicate, considering future strategies. Include relevant links.

Materials could include the following:

- CVs (résumés): 1 or 2 pages, tailored for specific types of work
  - Biographies (various lengths) for use in programmes, CD booklets, websites etc.
  - Websites: personal website, ensemble website, festival or event website
  - Public social media profile: personal ; ensemble; event
  - Professional profiles: teaching; answering service
  - Streaming sites: video; audio
  - Lists: sample programmes, repertoire lists, or lists of compositions, etc.
  - Applications: for funding; for work; for further study; business plan; project proposal(s) [do not duplicate this material within the Creative Ownership component]
  - Correspondence: with concert promoter; artistic director; producer; venue; school; educational authority; music centre; other partners etc.
  - Promotional materials: photographs; flyers; posters; programmes
  - Audience engagement: programme notes; blog article; transcript of interview; article/essay
  - Strategic planning: mind map; ‘to do’ list; contact ‘network’ document etc.
- Any other type of professional document or piece of web content

*Guide length for text outlining strategy: 250 words.*

*Minimum requirements for professional materials: 5 items or links.*

### 4. Creative Ownership Component (finishing students only)

(For Jazz students, this component is fulfilled by the EPK element of your Self-Generated Project. It is not required for Musical Theatre students.)

This element of the Portfolio should reveal or explore something central to your developing artistic identity. Select the option which connects most usefully/creatively with your work.

**There are four options (CHOOSE ONLY ONE):**

#### **1. Self-generated performance or event**

Design and deliver a performance or event that expresses something about who you are as an artist. We encourage doing this in collaboration, as it will help you to refine your ideas and focus your artistry. (Collaborating also requires you to test your communication during the process)

rather than only in the submission. Your collaborators can be internal or external, and do not need to be musicians.)

You may take advantage of a performance opportunity provided to you internally or externally, but you will need to demonstrate your creative ownership of the process and outcome. There is no length requirement for the performance/event and you are not required to submit an audio recording or video.

You must provide a minimum of 500 words of text (maximum 1000 words) outlining the following:

- details of the event (repertoire, location, personnel, etc.)
- the way(s) in which you took creative ownership of the concept, preparation and delivery (this may be shared with others)
- the way(s) in which the outcome communicated something about your identity as an artist (this should be about you as an individual)

The performance/event must have been delivered during your enrolment for the degree but can take place outside of term time and in either year (for two-year students).

*Please note – we assess your creative ownership in generating and responding to the event, not the event itself.*

## 2. Project Proposal

Write a detailed proposal for a project you want to produce or participate in that expresses something central to your artistic identity. This could be for an actual festival (including Students Create) or advertised opportunity (including, for example, Academy fellowships), or you could design it yourself if nothing relevant is advertised (producing your own CD, for example). It is important that you present the proposal for a *specific* venue, festival, organisation or scenario even if you design it yourself. (You could use past opportunities as models.)

If you present a project aimed at an actual opportunity, *please follow the required format for that submission*. If you design your own proposal, you must provide c.750 words of text covering the following points (or any other appropriate format for what you have designed):

- why you are proposing this project
- details of the components (repertoire, location, personnel, etc.)
- detailed budget
- project management strategy (including timeline)
- statement on the intended *impact* of this project (on you, on audiences, etc.)

You may develop this proposal in collaboration with others, in which case all contributors must be credited.

### 3. Creative Video

Make a film that expresses something about who you are as an artist – whether that is a new way of performing a piece, or a collaboration with someone working in a different area. You do not have to perform in the video – you could choose to direct and/or edit it. We encourage an imaginative response within the following parameters:

- You must provide an accompanying statement with your video which explains the concept (maximum 150 words).
- You should submit your video as an unlisted/private URL (link) as part of your Portfolio submission (e.g. Vimeo, YouTube). Alternatively, you may upload the video file to Blackboard (as an MP4), allowing it to be viewed with the in-built media player.
- You must credit all the roles involved in the creation of the video, either in the film itself or in the accompanying statement. This must be included irrespective of how many people are involved and should show full details of the music used, performers, videography, editing, directing, etc.
- It should be approximately 3 minutes in length (minimum of 2 min and maximum of 5 min).
- It should include at least one distinctive original element.
- We will be looking for a balance between the creative and the technical elements of this task. How you communicate and present your idea is important, however simple the technical approach.

You will find the preparation resources for your creative video on the Artist Development area of Blackboard, in addition to advice on the software and technical aspects of creating videos. Further support and guidance are available from the Artist Development team and your Portfolio supervisor.

### 4. Commentary on a video or audio recording

If you have made an audio or video recording that may not explicitly meet the 'distinctive and original element' requirement of the Creative Video (see above) but which you feel communicates something distinctive about who you are as an artist, you can articulate that in written form here. This could include, for example, a video made for a competition or award, or for your website. *This may be a useful opportunity to focus on detailed aspects of your craft.*

The commentary (minimum 500 words) must address the following points:

- why and how the recording was made
- what you identify as *distinctive* and/or *personal* in the recording, with reference to specific moments, indicated with timestamps. (You may wish to include some annotated score examples to support/illustrate aspects of your observations.)
- discussion of the wider context for the way(s) in which these distinctive/personal aspects have been explored. (This might include reference to other recordings, rehearsals, masterclasses, writings etc.)

Your recording must be available for the assessors and included with the submission. This could be via a link to a public website, or you could submit it as an unlisted/private URL (link) with the commentary (e.g. Vimeo, YouTube). Alternatively, you may upload the file to Blackboard (as an mp3 or mp4), allowing it to be accessed with the in-built media player.

The recording must have been made during your enrolment for the degree.

## ASSESSMENT

The Portfolio is assessed holistically. We will refer to the general written work assessment criteria (see the [Examination Procedures Handbook, p. 24 - Examination-Procedures-2024-25](#)) in relation to the following areas:

- Professional integrity (the extent to which the included items reflect your achievements, aspirations, musical ideals and development needs)
- Clarity of communication and presentation
- Initiative and creativity (as appropriate) in response to professional and artistic development issues
- Quality of perception (when reflecting on your practice and associated issues)
- The range and quality of the activities themselves.

We expect you to demonstrate *why* you have undertaken certain activities, and *how* they have been useful (or why you hope they will become useful) to your professional and artistic development. As your assessors will often not have direct experience of much of your creative work, the presentation of what you have done (and its ongoing relevance) *is an essential part of the work itself*. A critical part of the assessment lies in gauging the development of the relationship between the artistic, professional and personal aspects of your profile. Credit will be given for creative responses to the exercise.

NB) Written work submitted for Departmental assessments is not a compulsory requirement for the Portfolio but we recommend including it if you feel it reveals important aspects of your development.

We acknowledge that students on a one-year programme, or with visas that do not permit paid external work not managed by Academy External Bookings, will have more limited opportunities for external projects: this is directly taken into account when assessing portfolios. The Academy's External Booking Office can help students on Tier 4 visas with external work opportunities. Speak to Lauren Woods or email [externalbookings@ram.ac.uk](mailto:externalbookings@ram.ac.uk).

Students on a two-year programme are required to submit an End-of-year Portfolio at the end of their first year (in May) which covers all of the above sections, **except the Creative Ownership Component**. The End-of-year Portfolio is a progression requirement and is formatively assessed (pass/fail only). Where points recorded on the Points Declaration form fall below the minimum requirement, the missing points will be added to the second-year requirements.

**Second-year students** are expected to build upon and update existing material in ways that closely reflect your development during the final year. *Your final submission should cover both years of study (including both years of the Logbook and Points Declaration); you can draw directly from your End-of-year portfolio or include new materials that respond to both years of*

*study*. The points requirement is less demanding in the second year than the first, but you should follow up any issues raised in the previous year. Any shortfall in recorded points below the minimum requirement will be reflected in the final mark awarded.

**Students on a one-year programme** complete all of the requirements in a single year. When assessing Portfolios completed in this timeframe we make allowance for the intensity of the fixed programme requirements and the relative lack of time for additional work of your own.

## SUBMISSION FAQS

<b>How many files do I need to submit?</b>	One for each section of the Portfolio.
<b>Which file types can I submit?</b>	PDF or Word Document - <b>if the work is submitted in another file format it will not be marked.</b> If you are using Pages/docs or another word-processing program, please save as a PDF.
<b>How do I submit other media (photo, audio, video)?</b>	<p><b>Photo:</b> Insert the photo into Word (or similar).</p> <p><b>Audio/video:</b> Upload to a streaming platform (e.g. YouTube or Soundcloud) and provide an active link (unlisted or private links are appropriate for material you do not want to make publicly available). Alternatively, you may upload the video file to Blackboard (as an MP4), allowing it to be viewed with the in-built media player.</p> <p><b>Please test all links before you submit. If the video is not accessible, the work will not be marked.</b></p>
<b>Which fonts are acceptable?</b>	Only use standard fonts such as Arial or Times New Roman. If you need to use an unusual font, save your document as a PDF/A file (under PDF options).
<b>How do I merge multiple PDF files into one file (e.g. professional documents)?</b>	This website allows you to combine PDFs for free: <a href="https://combinepdf.com/">https://combinepdf.com/</a>
<b>Can I upload large files (&gt;10mb)?</b>	Yes, but please wait after clicking submit, as depending on your internet upload speed, this may take seconds, or even a few minutes.
<b>How do I know if I have submitted successfully?</b>	You will get a confirmation email.

**Please contact the Registry or your Tutor if you have any other queries.**

## INSTRUCTIONS FOR SUBMITTING

Uploading Documents: When you are on the submission page, click 'Browse My Computer' to select your work. You can do this as many times as you like, so you don't have to select all your files in one go. If you select an incorrect file, click the 'Do not attach' button to remove it.



Naming Conventions: When we mark your Portfolio we will need to know what each file is. The recommended format is: your full name, followed by the description of the file. (For example: Henry Purcell LOGBOOK, or Henry Purcell PROFESSIONAL DOCUMENTS.) If you have not already named your files using the recommended format, use the 'Link Title' box, delete the file name and replace it. You need to provide a single file for each of the sections of the Portfolio listed below:

Section 1: **Logbook** (2<sup>nd</sup> years need to submit last year's Logbook as well as a new one for this year) **and Points Declaration Form** (2<sup>nd</sup> years need to submit last year's form as well as a new one for this year).

Section 2: **Reflective Writing**

Section 3: **Professional Documents and Public Engagement**

Section 4: **Creative Ownership component** (finishing students only)

# 11. MMUS PROJECT

Course Team: Neil Heyde, Sarah Callis, David Gorton, Roderick Chadwick,  
Briony Cox-Williams, Daniel-Ben Pienaar, Peter Sheppard Skærved

## INTRODUCTION

The MMus Project requires you to design and develop a research project that responds to a particular aspect of your artistic concerns. The method by which you deliver the research is flexible according to the nature and implications of the questions you ask: for example, you might deliver a live concert, and/or develop a portfolio of recordings, compositions, workshops captured on video, editions or mixed media. In each case this will be accompanied by a written commentary. Alternatively, you may wish to present your research as a piece of stand-alone writing.

The mix and balance of concert/portfolio/writing is up to you, although all projects must include 5,000-10,000 words to contextualise and explore the research process, with the option to extend up to 15,000 words where the central research outcome is expressed in writing. Concerts are usually expected to be c.45–90 minutes, and portfolios of equivalent weight, depending on the nature of the materials presented. Finding the right mode of presentation, and the relationship and balance between the different components, is an important part of the research process itself. In finding this balance, you should keep in mind which component of your submission will provide the focal point for your research outcomes. You are also encouraged to be creative with the ‘packaging’ of your materials, choosing the most appropriate media to communicate your work.

Think carefully about the scope of your project and what can realistically be achieved within the timeframe of the programme and your individual resources. You should also aim to balance the size of each element of your submission in order to avoid it becoming too large; for example, a 90 min event/portfolio would normally be coupled with a 5,000-word commentary, whilst a 45 min event/portfolio could include a 10,000-word commentary, or other relevant materials.

## ASSESSMENT CRITERIA

The MMus Project is assessed by two members of staff (allocated to provide appropriate expertise as a pair). Each produces an independent feedback report and mark that may concentrate more closely on some areas of the project than others, according to their role. Following this, assessors will share their reports and marks with each other and, in discussion, agree a final holistic mark. You will see both of the independent reports but not the independent marks, which are used only as a starting point for discussion.

In balancing the postgraduate grade descriptors for performance or composition and those for written work, assessors will take into account the following project-specific criteria:

- The demonstrated integrity of your artistic and practical explorations
- The power with which you communicate through composition/performance and/or writing
- The quality of your insight (artistic, critical and/or conceptual)

- The clarity and authority with which you identify and respond to the context in which you are working
- The inventiveness of your approach to investigation (both contextual and practical)
- The creativity and aptness with which you present your work

## DEVELOPING THE PROJECT

During Year 1, students develop relevant skills for their MMus project by attending **Creative Programming and Research** (performers) or **Contemporary Music Workshop** (composers); details are provided in the list of Elective Classes. Year 2 is focused on the development of your own project, and performers and composers work together in a series of weekly sessions that include research skills seminars, workshops and one-to-one supervisions (see details below). You will be allocated an individual supervisor during the Autumn term, and meetings will be scheduled as part of the regular timetable.

There are two formal progress checkpoints during Year 2:

1. A project summary for the Academy website, to be submitted by **17 January 2025**
2. A presentation at the beginning of the Summer term outlining the aims and constituent elements of the project. This is coupled with a 750-word written project proposal based on the presentation.

Please note that supervisors are available to review a draft of your project over the summer; however, we strongly recommend that you seek detailed advice earlier as your work comes together.

Composers may work with material from their composition portfolio, although it must be clearly framed within a research context. Performers must seek permission to repeat works from other exams, providing a clear rationale for the repetition.

If your project involves collecting research data from other people (e.g. through interviews or questionnaires, or documented workshops) you will need to complete an Ethics Approval Form [Academy Research Ethics Approval Form Word Doc.docx](#)

Please discuss any specific issues your project raises with your supervisor.

## PRESENTING THE PROJECT

### Events

Those presenting concert events are expected to take creative control of all aspects of the concert, including publicity and practical arrangements, time and venue of the event, stage management and stewarding. You will be able to book performance or recording slots at venues within the Academy; these are discussed during the Summer term, with most events/recordings taking place in September.

Two assessors will attend all live events; therefore, sufficient advance notice is essential. For all events, full details of the date, time and place must be submitted by email to Sarah Callis ([s.callis@ram.ac.uk](mailto:s.callis@ram.ac.uk)) as soon as possible, and **no later than three weeks before the performance date.**

## Captured audio/video materials

These should be presented at a standard commensurate with their role in the project:

- If the central research outcomes are captured in recordings/videos these should show an awareness of appropriate professional standards.
- Materials which are more illustrative and intended to inform an understanding of process can be of lower quality as long as the points being illustrated are clearly evident. For workshop footage, please ensure that only relevant extracts are provided; justification for including lengthy video extracts should be clearly articulated.

## Written materials

These should demonstrate:

- Convincing standards of presentation in terms of accuracy, layout and clarity of written style.
- Consistently and clearly presented Bibliography/Discography using the Chicago referencing system (available via the library catalogue).
- Clear acknowledgement of quoted material using the Chicago referencing system.
- Careful adherence to the word limit.

You should include an abstract, placed at the opening of the project, developed from the project proposal you submit in May.

Your project must be submitted electronically to Blackboard by [15.00, Friday 26 September 2025](#). Guidance on submissions (formats, etc) is available on Blackboard.

## COURSE DETAILS

Year 1	Performers	<a href="#">Creative Programming and Research</a>
	Composers	<a href="#">Contemporary Music Workshop</a>
Year 2	<b>Project Preparation Seminars</b>	Fridays 9.00-10.15, Room 107
	<b>Project Preparation Workshops</b>	Fridays 10.30-11.30, Various venues
	<b>One-to-one Supervision</b>	Some Fridays 9.00-10.15 and by individual arrangement

**One-year students** attend both years' courses.

**Project Preparation Seminars:** these sessions offer research skills training covering a range of methods relevant to artistic research, as well as whole-group workshops and one-to-one tutorials. During the summer term, these sessions are used for your project presentations.

**Project Preparation Workshops:** these sessions are designed to help you develop the critical dimensions of your practical work and to allow you to test and explore repertoire relevant to your project. Each week students bring their own choice of practical materials for workshopping, usually something they are developing in their individual performing/composing and which they would like to explore with the group. These sessions always begin with a performance or the presentation of compositional materials, often in their developmental stages, although you can also choose to give a polished performance or present a completed piece.

**One-to-one supervision:** you will be allocated a principal supervisor to help you develop your project, although you can also discuss your work with any member of the MMus team. Some supervisions will take place during the Friday morning seminar slot, but can also be arranged individually at any time.

## 12. CREDIT FRAMEWORKS

Credits are awarded for 'work done' and there is no relation between credits and final assessment percentages. The breakdown of the final award is given in percentages.

MA	Credits Breakdown
180 credits	<b>Principal Study</b> Individual lessons and studies – 80 credits Professional Skills – 60 credits
	<b>Portfolio</b> – 40 credits

MMus	Credits Breakdown
240 credits	<b>Principal Study</b> Individual lessons and studies – 80 credits Professional Skills – 60 credits
	<b>Portfolio</b> – 40 credits
	<b>Project</b> – 60 credits

PG Certificate students follow the MA programme without the Portfolio and therefore receive 140 credits.

The MA is normally a two-year course, but where appropriate it can also be taken in one year (10 months). An assessment of suitability for a one or two-year programme will be made at audition stage according to the applicant's standard on entry, educational needs, and funding position. This can be reviewed during the first term of study.

Students on two-year programmes receive credits in the second year only. The first year is therefore non-credit bearing if a student successfully progresses into year two. If a student does not progress into year two they are awarded credits (which can potentially be transferred to another institution), according to the activities undertaken. For students on the two-year course, progression is dependent on an End-of-Year Performance examination or equivalent (pass/fail), a Professional Skills Profile (pass/fail) and an End-of-Year Portfolio (pass/fail). The final Portfolio will be marked at the end of the course.

## COMPONENT AREAS

<b>Principal Study</b>		
<b>Credit Value</b>	<b>140 credits (80 Individual, 60 Professional Skills)</b>	
<b>Summary Assessment</b>	<b>Final Examination – 75% MA, 50% MMus</b>	
<b>Summative Assessment</b>	<b><i>For Performers:</i></b> Final Examination Part One: $\frac{1}{3}$ of mark Final Examination Part Two (usually a Final Recital): $\frac{2}{3}$ of mark (50/50 for Musical Theatre students)	<b><i>For Composers:</i></b> Composition Portfolio 100% of mark
	<b><i>For both Performers and Composers:</i></b> <b>Professional Skills:</b> <b>Formative Assessment as required and Reported on by Heads of Department</b>	
<b>Teaching Delivery</b>	1:1 lessons Departmental classes and ensembles	

<b>Portfolio</b>	
<b>Credit Value</b>	40 credits
<b>Summative Assessment</b>	25% MA, 20% MMus
<b>Format of Assessment</b>	Assessment of portfolio presentation including commentaries (Holistic Assessment)
<b>Teaching Delivery</b>	Introductory lectures (week 1) Individual Supervision Electives and Artist Development Sessions

<b>Project (MMus only)</b>	
<b>Credit Value</b>	60 credits
<b>Summative Assessment</b>	30%
<b>Format of Assessment</b>	MMus Project submission (may include a live concert element)
<b>Teaching Delivery</b>	Project Development Seminars (including research skills training) Project Development Workshops Individual Supervision

## 13. PROFESSIONAL DIPLOMA

### INTRODUCTION

The Professional Diploma is a one-year programme for students who wish to develop a specific area of specialism such as chamber music, historical performance, compositional specialisms (e.g. specific media) or as preparation for opera studies.

The training consists of Principal Study lessons as the core element and Professional Skills agreed between the student, Head of Department and Tutor at the beginning of the year, selected according to the student's specialism.

### CREDIT STRUCTURE

The Professional Diploma comprises 120 credits, as follows:

- Final Assessment 60 credits
- Professional Skills 60 credits

### ASSESSMENT

The **Final Assessment** is subject to the same criteria as other Level 7 (Masters level) 'Part 2' assessments and may take the same format (see department handbooks for details including timing requirements), or an alternative that has been proposed by the student and approved by the Heads of Department. A feedback mark is awarded, and written feedback provided. It is normally expected that recitals will comply with the relevant departmental timing requirements, but if a sufficiently compelling and appropriate case is made, the Heads of Department may approve programmes that are between 40 and 65 minutes in length (the minimum and maximum for postgraduate recitals, regardless of discipline). *The approval applies only to programming content/strategy, and it is the student's responsibility to ensure that the recital itself falls within these limits.* Standard mark penalties will be applied to recitals that fall outside these limits.

A self-edited recording submission is one possible alternative: guide length, 30 minutes. The submission must be accompanied by text of c. 250 words explaining the primary aim of the recording and the strategies adopted. The recording should be submitted on Blackboard, along with five minutes of video from one of the unattended sessions (see below) as evidence that this is your work and that it has been undertaken during the year. Scores must also be submitted.

Students choosing this format of assessment will normally be expected to take the Self-recording and Self-editing elective, which provides training, two hours of supervised recording time in one of the Academy's venues, and tutorial assistance with editing of the material from that session. Students will be permitted to book a further 6 hours of unattended recording time to complete the submission. The recorded sound quality and editing are not the primary focus of the assessment, but the panel will take these elements into account and students are expected to have a developed understanding of appropriate professional expectations in relation to the submission.

**Professional Skills** comprises all activities undertaken within the Academy other than Principal Study lessons, whether organised by the student's department or as part of the Academy's wider provision. There are no prescribed requirements, unlike for Masters students.

- At the end of the year all relevant activities are to be listed on the Professional Skills Self-Declaration Form - see below for the submission deadline. A feedback mark will then be awarded by the Head of Department and Tutor.
- As well as departmental events and projects, all PG Artist Development sessions and electives are open to Professional Diploma students. See [sections 7 and 9](#) for details.
- It is not essential for assessments to be undertaken (e.g. as part of electives attended or for performances given), although these can contribute positively to the Professional Skills profile.
- External work, especially that which is related to the specialism, can also form part of Professional Skills.

## KEY DATES

<b>Week of 9/16 September</b>	Individual meetings between students, their Head of Department and/or Tutor to discuss Professional Skills.
<b>Friday 7 March 2025</b>	Deadline for Final Assessment proposal form* to be submitted to Tom Reid <a href="mailto:TReid@ram.ac.uk">TReid@ram.ac.uk</a>
<b>Thursday 8 May, 15:00</b>	Deadline for submission of the Professional Skills Student Self-Declaration Form*
<b>May /June – Dates tbc</b>	Performance Examinations (if adopting recital format)

\*Do take advantage of the Professional Diploma tutor's advice when completing these forms.

The rationale that you provide on the form will be given to the assessment panel, so it is important that you explain clearly how your programme and format choices reflect your specialism.



## 14. ACADEMIC MALPRACTICE

Students are reminded that academic malpractice is a serious offence and will be dealt with severely, as outlined in the Regulations (Examination Regulations).

All students receive information on the Academy's expectations in terms of referencing, academic convention and scholarly practice during their first year of study. You should consult with your Tutor if you do not understand what is expected of you in terms of these areas as soon as possible and in any case before you are required to take any kind of assessment. Guidelines can also be found in the **Academy Regulations** (found on the **Student Information Hub**) which explain the definitions of academic malpractice and how it should be avoided (see pp. 103-5).

You are reminded that all work submitted as part of the requirements for any examination of the Academy must be expressed in your own words and incorporate your own ideas and judgements. **PLAGIARISM** is the inclusion of statements – thoughts or words usually from another person's work – in your own written work without any indication that the statements are a quotation. It is possible for plagiarism to occur in examination scripts but particular care should be taken in coursework and essays and reports written in your own time. Direct quotations from the published or unpublished work of others must always be identified as such by being placed inside **quotation marks**, and a full **reference** to their source must be provided in the proper form. Failure to provide a source or to put quotation marks around material that is directly copied from somewhere else gives the appearance that the comments are your own. Remember that a series of short quotations from several different sources, if not clearly identified as such, constitutes plagiarism just as much as does a single unacknowledged long quotation from a single source. Similarly, the direct copying of your own original writings qualifies as plagiarism if the fact that the work has been or is to be presented elsewhere is not clearly stated. You should also note that even paraphrasing – summarising another person's ideas or judgements in your own words – can be plagiarism if you do not acknowledge the origin in your text or include the work paraphrased in your bibliography.

**Plagiarism** is a serious examination offence. Failure to observe the requirements indicated above may lead to an allegation of cheating and can result in disciplinary action being taken. Penalties can include awarding zero marks for work in which plagiarism has been detected and non-assessment of other work related to the achievement of your degree.

You should note that academic malpractice is not only limited to plagiarism. It is also academic malpractice to submit the same piece of work for more than one module or the same performance programme for more than one Principal Study component. You should also not enlist the help of other people in the completion of individual essays/assignments as this could be considered as **collusion**. For further details of all the offences which constitute academic malpractice, please consult the **Academy Regulations** or check with your Tutor.

A quick note regarding the use of **Generative Artificial Intelligence (GAI)**. GAI has both capabilities and limitations; its use carries risks related not only to misinformation and disinformation, but also to privacy and security, and legal and ethical issues. Like all sources of material, GAI can contribute to good academic practice, poor academic practice, and academic malpractice. The key factor in the use of GAI materials is how the user can demonstrate **ownership** of the materials they have used (i.e. how they have understood the

materials, made defensible choices in how they have used them, and been transparent about their processes).

Bad practice will be failure to adequately demonstrate ownership of GAI materials. Malpractice will be failure to demonstrate ownership of GAI materials and the **concealment** of the use of GAI materials, which we will regard as **plagiarism**.

Please consult the following Academy documents for more detailed information:

[The Use of Generative Artificial Intelligence and Academic Practice  
AI Policy 2024 v1.0](#)

## 15. INSTITUTIONAL INFORMATION

### FEEDBACK (TO THE ACADEMY)

Student Union members and specific postgraduate student representatives are part of Academy committees. Students are encouraged to use their representatives and let them know of any matters of concern that they wish to be raised at these committees. All Academy students are given the opportunity to complete two online surveys each year: one for programme-specific feedback and another on institution-wide provision.

<b>Why should I fill in the annual PG programme survey?</b>	Your feedback helps us to improve the programme so that it better suits your needs. Your thoughts and opinions help us to see what works and what doesn't, and give us the opportunity to fix things.
<b>How will my feedback be used?</b>	All feedback is anonymous, so you can be really frank! Class leaders, tutors and heads of department are interested to see how the programme is being received, and use the information to plan their teaching.
<b>What's in it for me?</b>	A better programme for everyone! Your comments could also help future students decide which classes to take, for example.

### BEYOND YOUR STUDIES...

Graduation may seem a long way away, but we hope that beyond your studies here you will still feel part of the Academy as a member of our alumni community. To get in touch, email [alumni@ram.ac.uk](mailto:alumni@ram.ac.uk).

For your immediate steps before and after graduation, be sure you connect with the Artist Development team. There are many opportunities available, including one-to-one advice.

For more details contact our Artist Development team: Jessica Walker [jWalker@ram.ac.uk](mailto:jWalker@ram.ac.uk) and Anna Wolstenholme [awolstenholme@ram.ac.uk](mailto:awolstenholme@ram.ac.uk).

### GRADUATION FOR MMUS

If you are registered on the MMus course, providing you have completed and passed all the required course modules, you will be awarded your degree at the November Postgraduate Exam Board. An email will also be sent to your RAM email address, confirming your award. In this email you will be asked to confirm the address that your certificate should be sent to. Your degree certificate is issued by the University of London and will be posted to you at the address you provided approximately 8 weeks after the deadline to confirm your address.

You will be able to receive a transcript of your results after the Exam Board. The transcript will contain your marks for each individual module and the degree awarded. Your transcript is also a universally accepted proof of qualification.

## 16. STUDENT ROUTE VISAS

Students studying at the Academy on a Student Route visa are restricted in their ability to undertake external performance related work, as they are prevented from:

1. Undertaking work as an entertainer
2. Working on a self-employed basis

Students are allowed to take on external performance work (paid or unpaid), as long as it is arranged through the Academy. This is possible if the work can be seen as a professional development opportunity, but you must follow the guidance below, in order to comply with your visa regulations.

If a Student Route visa holder wants to undertake any external performance work (paid or unpaid) or any other work placements, they must follow the following guidance in order to comply with their visa regulations.

### ALL PLACEMENTS AND EXTERNAL PERFORMANCES

1. All visa students wishing to undertake a work placement that is not part of core Academy activity, including any paid or unpaid performance work, must submit a request using the [Student Route Placement Application Form](#).
2. A permitted work placement will be any professionally relevant work (paid or unpaid) that is assessed as part of a credit-bearing module. For most students such activity will be assessed as part of their Professional Development Activity requirements or Professional Skills (PG) (via the Portfolio, Logbook or Viva Voce).
3. Placements taking place after the student's exam board has met (usually in late June) should contribute towards their Professional Development Activity for the following academic year, in the case of continuing students. In the case of graduating students, placements which take place after the student's exam board has met (in which their final degree classification will be ratified) will not be approved.

Note: Core Academy activity is any project that takes place within the Academy and its associated buildings, or any project initiated by Academy administrators that is automatically assessed as part of the student's course, e.g. Performance Department projects, Masterclasses, Royal Academy Opera projects, Open Academy projects.

Student Route visa holders must not work in a self-employed capacity, including as an instrumental teacher. They also must not exceed more than 20 hours' work per week; however, this can be in addition to any time spent on a permitted work placement.

### EXTERNAL PERFORMANCES

1. For any **paid** performance work, organised either directly by the student or via the External Bookings Service, the [Student Route Placement Application Form](#) must be completed. Students should submit their form to the External Bookings Manager - Lauren Woods. For

any **unpaid** performance work students must complete the **Student Route Placement Application Form** and submit it to their Department Administrator.

2. The student will be notified by email/response of the form if this has been approved or declined. You should only accept the placement once an approval email has been received. **Without this students cannot legally undertake the work.**
3. If the placement is paid, the Academy will contact the promoter and invoice them for the student's fee. Following the performance, payment will be made through the Academy's payroll, subject to necessary deductions (please read the conditions laid out at the top of the Student Route Placement Form).

## OUTREACH WORK PLACEMENTS

Outreach work that involves any element of performance will be considered a work placement in order to comply with the student's visa restrictions, unless it already forms a part of an assessed Open Academy pathway module.

For outreach work organised either by the student themselves or through Open Academy, students must complete the **Student Route Placement Application Form** and submit it to the Open Academy Administrator if unpaid or External Bookings Manager – Lauren Woods (Open Academy option), if paid.

The student will be notified by email if their placement has been approved or declined and sent a PDF copy of the form, which they must include in their Portfolio. The student should only accept the placement once an approval email has been received. Without this they cannot legally undertake the placement. If the placement is paid, the Academy will contact the promoter and invoice them for the student's fee. Following the placement, payment will be made through the Academy's payroll, subject to tax and national insurance contributions. It may also be subject to other administrative fee deductions.

For more information please refer to the [Student Route Student Work Placement Policy](#) and speak to staff in the Registry or External Bookings.

**If these processes are not followed, it could place a student's visa status in jeopardy, which, in turn, could have serious consequences for their place at the Academy and their right to remain in the UK. If the Academy has reason to believe a student has broken the terms of their visa, we are obliged by law to report that student to the UK Border Agency.**

## 17. GUIDANCE ON SUBMISSIONS

Portfolios, written elective assessments, and MMus projects are all submitted on Blackboard. Students must consult the relevant page/s on Blackboard for information about file formats, style guides, and any other requirements.

Deadlines are listed in [section 4](#) of this Handbook. It is your responsibility to know which deadline applies to your work, and to submit your work on time. All work submitted after deadlines will be considered late, and subject to the penalties indicated in the [Academy Regulations](#) (see pp. 34-5).

Large files often take a while to upload on Blackboard, so please allow extra time when submitting your work - don't leave it until the last minute! Once the work has been received you will be sent a confirmation email. Any work submitted or received on Blackboard after the 15:00 deadline will be considered late and will be penalised accordingly.

## 18. RESEARCH EVENTS

The Academy's research environment builds on our common store of knowledge and understanding about music by investigating the dynamics of musical creativity from multiple perspectives. A part of this environment is a series of public engagement research events, listed in the [Diary of Events](#) and open to students and members of the public. They are useful in providing ideas and material for MA and MMus student Portfolios, and in providing models of project work for MMus and MPhil/PhD students.

## 19. LRAM

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practical-based introduction to the principles of teaching and is available to all registered students. Further details, including an introductory video and sign-up information are available on the Student Information Hub:

<https://royalacademyofmusic.sharepoint.com/sites/SIH/SitePages/LRAM.aspx>

## 20. COLLECTION AND USE OF STUDENT DATA

The Academy processes student data in accordance with the 2018 General Data Protection Regulation (GDPR). Most student data is processed under the legal basis of the student contract in order that we can deliver our programmes of study and associated activities and to make available certain learning opportunities. The Academy has processes which allow for the controlled sharing of student information with appropriate Academy staff.

For more information please see Section 3 of the Academy's Regulations (p.4) and the Privacy Notice on the Academy's website <https://www.ram.ac.uk/data-protection-and-privacy-notice>. If you have any questions about the way the Academy processes your personal data, please email the Data Protection Officer [dpo@ram.ac.uk](mailto:dpo@ram.ac.uk).