

# BMUS HANDBOOK

## 2025/26

V8

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 WELCOME

Welcome to the Academy!

Family and friends may have asked you why you want to come to the Academy, and your response was probably because you want to become a professional musician. Our renowned programmes offer you a clear route to realising your career aspirations. Learning directly with the world's greatest musicians, our collaborative performance environment nurtures your individual talent to its utmost potential. Every student at the Academy is valued, and we ensure that your time here is challenging, engaging, motivational and inspirational – and, above all, tailored to your own emerging artistic identity and professional career goals.

We hope you have a fantastic and fulfilling time here, as many important musicians have done before you. Work hard, play hard, find time to reflect on your development, and make the most of this wonderful place.



Anthony Gritten

## What this handbook tells you

Alongside this Programme Handbook, the key documents are your Department Handbook and the Academy's Regulations; these are on the [Student Information Hub](#) on the Intranet (SharePoint). This Programme Handbook tells you essential information about your BMus Programme and general information about studying at the Academy. It includes:

- 1 details of Academic Studies and Artist Development modules;
- 2 summary details of your Principal Study modules and your department's Professional Development Activity. Full details can be found in your Departmental Handbook;
- 3 information about registration, assessment (including submission), and student support;
- 4 the formal BMus Programme Specification.

## Your responsibilities as an Academy student

Your Student Charter on Blackboard has details of your rights and responsibilities as an Academy student. Your responsibilities include the following:

- 1 fulfilling every part of the programme to the best of your ability;
- 2 checking your emails regularly during term and responding promptly to staff requests. Check your emails during vacations; the Academy may communicate with you to inform you about anything that affects your return in the new term.
- 3 checking ASIMUT for timetable changes (rehearsals, concerts, lectures, classes etc.);
- 4 referring to this Programme Handbook so that you know which modules you must pass in order to progress / graduate, and what you have to do for each module (particularly assessment). Queries about individual modules should be addressed to your module leaders;
- 5 attending 100% of the classes timetabled by the Academy;
- 6 consulting your Head of Year ASAP when problems cannot be resolved by reading this Handbook, by information on Blackboard or consulting Registry staff;

**2 STAFF**

Function	Name	Room
Teaching	Anthony Gritten, Head of Undergraduate Programmes	G88
	Christopher Atkinson, Aural Skills Coordinator	LG84
	Alex Hills, Analytical Skills Coordinator	LG84
	Jennifer Sheppard, Contexts for Performance Coordinator	LG84
	Adriana Festeu, Head of Year B1	277
	Ruth Byrchmore, Senior Tutor in Undergraduate Pastoral Support, Head of Year B2	183
	Gwenllian Llyr, Head of Year B3	277
	Carla Rees, Head of Year B4	277
	Gill Barnes	YG340
	Susana Caldeira	143
	Roderick Chadwick	278
	Jonathan Clinch	LG84
	Briony Cox-Williams	278
	Margaret Faultless	512
	Olwen Foulkes	-
	David Gorton	178
	Dominic Grier	-
	Emily Kilpatrick	LG84
	Geoff King	-
	Daniel-Ben Pienaar	LG84
	Robert Sholl	LG84
	Adam Taylor	Library Office
	Jacqueline Walduck	509
	Jessica Walker	276
	Nicholas Walker	508
	Julian West	509
	Anna Wolstenholme	276
Academic Secretariat	David Piper, Management Information and Undergraduate Programme Coordinator	511
	Tom Reid, Postgraduate Programmes and Research Administrator	511
	Sinead Burniston, Academic Quality Officer	511
Registry	Catherine Jury, Registrar and Director of Student Operations	183
	Daniel Hutchinson, Deputy Registrar	110
	Elle McPherson-Yoon, Deputy Registrar	110
	Edward Kemp-Luck, Admissions and Student Exchange Manager	110
	Paul Ashton, Student Data Manager	110
	Christina Jefferson, Student Funding Manager	110
	Sam Sawtell, Admissions and Awards Administrator	110
	Will Harrison, Performance Examinations Co-ordinator	110
	Christine Vakante, Central Administration and Accommodation Assistant	110

	Dorrell Ettienne, Central Administration and Admissions Assistant	110
	Neavan Lobban, Student Lifecycle Administrator	110
	Victoria Benito, Student Lifecycle Administrator	110
Performance department	Nicola Mutton, Director of Artistic Planning	G7, G8, G9
	Gemma Waring, Performance Venues Manager	G7, G8, G9
	Nathan Harlow, Performance Venues Coordinator	G7, G8, G9
	Adrian Rutter, Senior Concert and Orchestra Manager	G7, G8, G9
	Megan Hathaway, Concert and Orchestra Manager	G7, G8, G9
	Lois Hunt, Concerts and Orchestra Assistant	G7, G8, G9
	Stuart Garden, Orchestral Librarian	G7, G8, G9
	Kathleen Rule, Concert Publication Manager	G7, G8, G9
	Harriet McGivern & Oliver Doyle, Concerts and Prizes Administrators	G7, G8, G9
	Lauren Woods, External Bookings Manager	G7, G8, G9
	Kamilla Dancsa, External Bookings Assistant	G7, G8, G9
	Reuben Topzand, Venue Hire Operations Coordinator	G7, G8, G9

### 3 PROGRAMME STRUCTURE

#### Musical Artistry

Dear students,

Even the shortest of glances around the contemporary world suggests that thriving requires skills far beyond the narrow boundaries of discipline-specific abilities and capacities. The important skills are broader than merely playing your instrument, singing, or composing. This is as true of music students like yourselves as it is of environmental science students. Your BMus programme at the Academy is designed to develop, sustain, and enhance these broader skills during your four years here, alongside your pursuit of musical self-expression. For this reason, the most important question that you need to ask yourselves at some point during your time here is, "What is musical artistry?"

Musical artistry is not a thing. It is not a state of mind. It is not something that you inhabit at a certain point in your education before you move on to greater things. It is not a tool that you use repetitively or mindlessly in the same way each time you do something musical. It does not come ready-made. Musical artistry is a journey, a project, a task that you undertake during your four years at the Academy at the heart of every module, practical activity, rep class, and performance. In fact, you started the journey of developing your musical artistry long ago, when you first determined that you would become a professional musician, and you will never finish this essential journey. For a musician to believe that they have become musical enough, skilled enough, fluent enough, artistic enough, is the beginning of the end. Thus, your engagement with musical artistry – with what supports you sustainably as a professional and employable musician – is a permanent task: pleasurable and challenging in equal measure.

The question 'What is musical artistry?' presupposes a sense of what 'music' is, of what 'artistry' is, and of their relationship.

What is 'musical'?

You determine what musical means according to your needs for a particular bit of repertoire, a project, your broader career ambitions, your awareness that you need to learn how to talk in public, your acknowledgement that a basic understanding of tax can only be a good thing. We help you establish some groundwork for your development by embedding issues of musical artistry into modules in the BMus programme: how else would you claim to understand the ways in which the music works musically, performatively, historically, acoustically, ethically, and financially? Musical artistry, if you're playing in Schubert's Unfinished Symphony, includes awareness of what the title indicates, awareness of how the first eight bars relate to the rest of the first movement, awareness of how your part fits into the orchestral texture, awareness of why the balance and sound of your orchestra sounds different to the one on your playlist, and so on. But musical artistry, in this same Schubert performance, also includes, equally, awareness of how much your fee contributes towards your monthly income (how many such performances would cover your rent?), awareness of whether you've been interacting socially in an appropriate manner with the other violinists (will you be asked back?), awareness of the value of this project to your wider career at this moment in your life, awareness of how audiences might react to the programme of the Schubert alongside the rest of the programme; and so on. In the contemporary world it is no longer sufficient merely to play in tune.

## What is 'artistry'?

Again, you determine what artistry means for yourself in the context of your musical development. If you desire to work in classical and non-classical arenas then you need to become artistic in a particular way; equally, if you are excited about sharing with others how your instrument works, then becoming artistic will mean learning how to teach; if you fancy developing your social media presence then your artistry will need to develop in that direction. And, of course, your musical tastes – what gets you up in the morning – require attention in order that you develop the appropriate finger technique, embouchure, vibrato, and so on for the repertoire that motivates and excites you: the vibrato you need in Schubert is quite different from the vibrato you need in Debussy. In the contemporary world artistry is no longer a singular thing; it is multiple, reflecting the many and varied ways in which you engage with your musics and set your aims and objectives from one project to the next.

As you go from class to class and lesson to lesson, you will gradually see how modules, activities, and concerts develop, sustain, and enhance your musical artistry. Our extensive support network – academic and pastoral – helps you get the most from your programme.

## What does your BMus programme do?

Your programme does the hard work for you in terms of your ongoing project of improving your musical artistry. We teach you skills that contribute in both short-term and long-term to your musical artistry, developing your ability to work in different ways with music – with scores, notations, recordings, project proposals, material cultures, budget breakdowns, historical documents, tax returns, musicological writings (including critique), barbed music journalism (concert reviews etc.) – so that you can focus on the aspects of music making that drew you into music in the first place. We label the modules with different names, but they all pull in the same direction: towards ensuring that your development affords you the means of becoming a successful and motivated musician.

Thus, your BMus consists of a range of activities spread along a vast continuum of development practices: from managing your artistic identity to managing your sleep; from developing your flutter tonguing to developing your online presence; from becoming able to talk intelligently about the shape of your sonata to becoming able to talk intelligently to different audiences; and so on. These and many other activities – all listed in terms of what Higher Education calls Modules – are there to support your continuing task of becoming ever more artistic in the musical worlds you desire to inhabit and of becoming ever more able to converse appropriately with the musical communities towards which your development takes you. Sometimes your journey requires you to focus on modes of reading musical notation, understanding it internally (music psychologists call this audiation), and working out how to deliver your interpretative understanding of the music in a public setting – to use our shared shorthand, learning and performing music. Sometimes you need to derive musical meaning from your socially embedded engagement with real other people, as with many non-Western musics, oral traditions, minorities, and so on, often working in non-expert contexts and outside of your comfort zone. In this respect, what you learn from the BMus programme stands you in good stead for these applied and advanced activities, for with sustained effort comes what was once termed Transferable Skills: being artistic in one practice gives you an advantage when you need to engage with different practices – since it's unlikely that you'll only ever have to play your favourite composer, and it's unlikely that you'll always get to choose where the paid work is.

Sometimes your knowledge of music needs to be communicable (and as often as not in non-technical terms) – as with those frequent times when you’re teaching another person how to get something out of music and when audiences come to you after concerts to ask about the Rachmaninov. Only when you’ve come to terms with the technical registers of your musical repertoire are you able to synthesis your artistry and speak in ‘simpler’ non-technical terms; before that, it’s just waffle!

Much of your engagement with musical artistry takes place pre-reflectively in your Principal Study activities. In order to raise your abilities up a notch, you need to put your Principal Study learning into its broader contexts – what it is for, what it means, why you’re doing it, and so on. This process of reflectively re-purposing Principal Study skills turns you into a useful professional musician capable of sustained, sustainable, and satisfying work across a huge range of musics: Bach to Broadway, Couperin to Cage, Handel to Herbie Hancock, Stravinsky to session work, Françaix to film scores, Dvořák to depping in West End shows, Jacob Collier to curation – the list goes on, as you’ll see from a list of the Academy alumni that have become artistic before you.

Think about the numerous facets of your busy daily life as a student here: your history elective on Shostakovich and politics, your attendance at a masterclass, what the Artist Development guest speaker said about the role of personal identity in grant proposals, the performance platform when your friend played the Tchaikovsky you’re thinking of learning, which aural skills you find easiest, how your Poulenc sound improved as a result of playing in the low flute class, your nascent political awareness inspired by the experimental music module, how Schumann’s appoggiaturas sound different to Schubert’s, and so on. What you learn from these activities gives you the ability to think critically not just about ‘the music’ but also about the rest of the world, and thereby to engage intelligently with it, to see it for what it is, and to earn money and work productively as a musician – as a musical citizen.

The more you do, the more you engage, the more you learn, the more you develop into the musician you desire to become, the more you’ll increasingly realise quite how intensively your Academy activities emphasise listening, collaborating, and communicating, not just as luxury desirables for the soul but as essential components of a financially sustainable life. The ability to mix these three activities coherently and at will demonstrates the vital musical artistry towards which you – indeed, all of us – are progressing.

If the above seems too long to digest at the start of the year, then please return when you’ve settled into the flow of Academy life and read it again. In the meantime, ponder the following sentence. It is a good summary what you have come here for:

*Musical artistry is a set of competencies that enables me to derive meaning and understanding from music, to critically evaluate music and my musical practices, to communicate and collaborate effectively with music and with my musical colleagues, and to use my music creatively and appropriately with respect for other citizens, whether online, at home, or in my workplaces.*

Best wishes,

All the Academy students that preceded you.

All your academy teachers.

## Credits on your programme

The tables below summarise the credits that you accumulate over your four years of study in performance / composition. (Jazz is a separate programme with its own Programme Handbook, available on Blackboard.) To see which modules you study in which year, read the appropriate table below according to when you joined the Academy; the shaded column is what you study this academic year. Numbers below refer to credit values, which correlate broadly with the amount of hours spent studying each subject. The Programme Specification (chapter 10) has further information. What you study for your Professional Development Activity (PDA), e.g. Technology for composers, Technical Tests for performers, is described in detail in your Department Handbook.

**Table 1: Programme structure for B1 students who joined B1 in 2025/26**

	Level 4	Level 5	Level 6	Level 6
Analytical Skills 1 & 2	15	15		
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Electives (20 or 10 credits each)			40*	20
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Repertoire (composition students only who do not study Contexts for Performance 2)		15		

**Table 2: Programme structure for B2 students who joined B1 in 2024/25**

	Level 4	Level 5	Level 6	Level 6
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Repertoire (composition students only who do not study Contexts for Performance 2)		15		
Electives (20 or 10 credits each)			40*	20

**Table 3: Programme structure for B3 students who joined B1 in 2023/24**

	<b>Level 4</b>	<b>Level 5</b>	<b>Level 6</b>	<b>Level 6</b>
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Repertoire (composition students only who do not study Contexts for Performance 2)		15		
Electives (20 or 10 credits each)			40*	20

**Table 4: Programme structure for B4 students who joined B1 in 2022/23**

	<b>Level 4</b>	<b>Level 5</b>	<b>Level 6</b>	<b>Level 6</b>
Principal Study 1-4 (solo performance / portfolio)	45	45	45	60
Professional Development Activity 1-4	25	25	25	25
Artist Development 1-4	5	5	10	15
Aural Skills 1 & 2	15	15		
Analytical Skills 1 & 2	15	15		
Contexts for Performance 1 & 2	15	15		
Repertoire (composition students only who do not study Contexts for Performance 2)		15		
Electives (20 or 10 credits each)			40*	20

\*Composers must do Orchestration 20 credits within this 40 credit block.

## Progression through your programme

The table below summarises how you progress through your programme. It is not specific to your Principal Study department. Each year of study equates to a HE Level: B1 = Level 4, B2 = Level 5, B3 = Level 6, B4 = Level 6. You must read the table alongside your Departmental Handbook, which has details of Principal Study requirements.

The BMus Exam Boards meet at various points to determine your progression or graduation status. If you fail to meet the progression or graduation requirements outlined below, then you are normally offered an opportunity to re-sit referred assessment(s) in accordance with the Academy's Regulations.

Year, HE level, credits	Progression requirements and rationale
<p>B1 Level 4 120 credits</p>	<p>Your curriculum provides the core knowledge, understanding and skills to progress through the rest of the programme.</p> <p>Principal Study technical issues are consolidated and you gain your first exposure to performing in Academy concerts, performance classes and ensembles (workshops and seminars if you are a composer), which inculcate the programme's high standards and a professional ethos of music making.</p> <p>Academic modules teach a cluster of interrelated core skills: aural, analytical, and historical. These provide a solid grounding in musical literacy – primarily the ability to listen creatively. Intensive training aims to ensure that musicianship skills are commensurate with and enhance Principal Study. Any fundamental gaps in academic knowledge, understanding and general musicianship are addressed.</p> <p>You begin collecting material to show evidence of your Artist Development. The focus in this area of your musical development is upon self-reflective, critical, and transferable skills related to Principal Study and its connection with other aspects of the programme.</p> <p>Progression requirements: In order to progress from Level 4 to Level 5 you must normally pass 120 credits at Level 4.</p> <p>The modules that you must pass are listed above in 'Credits on your programme', table 1, column 'Level 4' (shaded).</p> <p>If you successfully complete 120 credits at Level 4 but wish to leave the programme, then you are eligible for the award of Certificate of Higher Education (CertHE).</p>
<p>B2 HE Level 5 120 credits</p>	<p>You build on the knowledge, skills and understanding acquired in B1 and develop a distinctive musical personality and greater critical / contextual awareness. B2 work requires a higher level of presentation and critical argument than B1.</p>

	<p>Aural Skills training is at a level of musicianship commensurate with Principal Study 2.</p> <p>For performers, the demands enshrined in repertoire and programming requirements increase (see your Department Handbook). The module Contexts for Performance 2 builds on the historical foundation of Contexts for Performance 1 (B1). Analytical Skills 2 expands the range of knowledge in terms of repertoire, theory and methodology.</p> <p>For composers, the demands of scale, media and portfolio increase, and the emphasis is on extending rather than consolidating your technique (see your Department Handbook). The module Repertoire focuses on key traditions and techniques in 21st-century music.</p> <p>You continue working on your personal Artist Development.</p> <p>Progression requirements: In order to progress from Level 5 to Level 6 (B3) you must normally pass 120 credits at Level 5.</p> <p>The modules that you must pass are listed above in 'Credits on your programme', table 2, column 'Level 5' (shaded).</p> <p>If you successfully complete 120 credits at Level 4 and 120 credits at Level 5 but wish to leave the programme, then you are eligible for the award of Diploma of Higher Education (DipHE).</p>
<p>B3 HE Level 6 120 credits</p>	<p>There is a further development of musical repertoire and critical awareness in Principal Study. For performers the increasing technical and repertoire demands at this level are enshrined in the Principal Study requirements for the year and the assessment criteria (see your Departmental Handbook).</p> <p>For composers the demands of scale, media and portfolio requirements increase (see your Department Handbook).</p> <p>Academic modules are full-year (20 credits) and half-year electives (10 credits). You choose electives reflecting your musical interests. Emphasis is placed upon your ability to synthesize, organise and present different kinds of knowledge (academic and practical) to your own purposes and to grasp the links between academic knowledge and your musical activities. Performers complete 40 credits of electives. Composers complete 20 credits of electives.</p> <p>Artist Development shifts up a gear into more intensive reflection upon work that you may be doing externally in professional contexts.</p> <p>Progression requirements: In order to progress from Level 6 (B3) to Level 6 (B4) you must normally pass 120 credits at Level 6 (B3).</p>

	<p>If you are a performer: The modules that you must pass are listed above in 'Credits on your programme', table 3, column 'Level 6' (shaded).</p> <p>If you are a composer: The modules that you must pass are listed above in 'Credits on your programme', table 4, column 'Level 6' (shaded).</p>
<p>B4 HE Level 6 120 credits</p>	<p>The culmination of your programme. The increased demands of your Principal Study are enshrined in the Principal Study module (see your Departmental Handbook).</p> <p>Performers prepare a final (public) recital and complete remaining Artist Development Activities.</p> <p>Composers prepare a final composition portfolio and complete remaining Artist Development Activities.</p> <p>You complete 20 credits of electives. Full-year electives are 20 credits, half-year electives are 10 credits. Academic work must demonstrate cogency and critical sophistication commensurate with this level of study, and must be presented at a professional standard.</p> <p>Your work on your Artist Development continues to focus on sustainable skills and professional employability.</p> <p>If you are a performer: The modules that you must pass are listed above in 'Credits on your programme', table 5, column 'Level 6' (shaded).</p> <p>If you are a composer: The modules that you must pass are listed above in 'Credits on your programme', table 6, column 'Level 6' (shaded).</p> <p>If you have successfully completed 120 credits at level 6 (B3) and 60-105 credits at level 6 (B4), then you are eligible for the award of an Ordinary (non-honours) BMus (Lond.: RAM).</p> <p>If you have successfully completed 480 credits, including 240 credits at Level 6 (B3 &amp; B4), then you are eligible for the award of BMus Hons. (Lond.: RAM).</p>

## 4 PRINCIPAL STUDY

### Overview

Principal Study is the core of your programme. It is taught in individual lessons with your Principal Study Professor and through a range of Professional Development activities organised by your Department and the Performance Department. You receive one hour of individual tuition per week (one and a half hours for singers). In some cases, you may also take a Related Study (ask your Head of Department).

Your Principal Study is assessed through a combination of three components, which vary across Departments:

- 1 End-of-Year Assessment: solo performance / portfolio;
- 2 Progress Reports: written feedback by your Principal Study professors;
- 3 Professional Development Activity: e.g. scales, etudes, orchestral excerpts, chamber music, performance-related classes.

Your Departmental Handbook on the [Student Information Hub](#) on the Intranet has details of Principal Study modules: Principal Study 1-4 (Solo Performance / Portfolio), Professional Development Activity 1-4.

### Additional learning opportunities: second study, study abroad / exchange

#### Second Study

Second study normally consists of 5 lessons of 60 minutes spread across the year, with a Principal Study professor in a discipline outside your own Principal Study department (e.g. trombonists learning the piano, accompanists having singing lessons, trumpeters learning jazz trumpet, violinists studying baroque violin). Competition for the limited provision of Second Study lessons is extremely strong. The Second Study form is available on the [Student Information Hub](#) on the Intranet (SharePoint).

#### Study Abroad / Exchange

The Academy has exchange and study-abroad agreements with a number of conservatoires in Europe, America, and Australia. Full details available at [www.ram.ac.uk/exchanges](http://www.ram.ac.uk/exchanges)

Enrolment on compulsory B1 and B2 modules is done automatically by Registry. To enrol on optional B3 and B4 modules you must submit your choices to Registry by the stated deadline. Over the summer vacation Registry enrolls you, if your Principal Study timetable permits, on appropriate module(s). Details of the B3-B4 enrolment process are circulated in Spring term.

**Compulsory Literacy Modules in B1**

Aural Skills 1

Analytical Skills 1

Contexts for Performance 1

**Compulsory Literacy Modules in B2**

Aural Skills 2

Analytical Skills 2

Contexts for Performance 2

Repertoire

**Optional Electives in B3 and B4**

A History of Keyboard Music

Analysis of Post-Tonal Music

Attentive Listening

Aural Skills, Further

Baroque Performance on Historical Instruments

Baroque Performance on Historical Instruments, Advanced

Baroque Performance Vocal

Baroque Performance Vocal, Advanced

British Music and Culture

Compositional Techniques of European Tonal Art-Music Traditions c.1780-c.1880

Conducting, Intermediate

Conducting, Advanced

Contemporary Issues in Opera

Contemporary Music Workshop

Creative Concert Programming

Divas, Divos and Pedagogues; A History of Singing

Free Composition for Performers

Free Composition for Performers, Advanced

Fugue

Keyboard Skills, Advanced

Keyboard Skills, Creative

Listening to Mozart, Thinking about Mozart, Playing Mozart

Messiaen In Context

Methods in the Analysis of Tonal Music, Advanced

Music and Environment

Music Collections: Care and Curation

Musical Culture and Aesthetics

Open Academy: Leadership Skills

Open Academy: Music and Healthcare

Orchestration 3

Performing Baroque Music

Performing Experimental Music  
Performing French Music  
Research Project  
Russian and (Post-)Soviet Music  
Silent Film Improvisation

Each Module Description below lists the Intended Learning Outcomes (ILOs) for each topic. These codes (A1, B2, etc.) refer to the detailed statements in the Programme Specification (chapter 10).

### AURAL SKILLS 1

15 credits

Christopher Atkinson

#### Module Summary

The centrality of Aural Skills stems from the fact that you make music by using your instrumental or vocal craft to convert internally heard structures – notes, melodies, chords, textures, whole pieces – into sound, rather than the un-musical alternative: merely converting un-heard notated symbols into muscle movements which coincidentally make sounds. Aural Skills develops the skills necessary to receive, form, understand and use musical structures in your inner ear, thus giving your performance authentic power and expressive meaning.

Aural skills include registering, recognising, and remembering musical components: rhythms, intervals, motifs, melodies, modes, harmonies, progressions, cadences, textures, and timbres. Apprehending larger, more complex structures depends on an increasingly analytical understanding of how these components relate and combine. (Aural Skills is in many ways an applied version of Analytical Skills). Your weekly seminar and some lectures include studies from the eclectic repertoire you encounter in your career, addressing the above skills in dictation, recognition, and analytical tasks, which are assessed in the Home Written Task at the end of the module.

In the Practical Test, sight-singing and rhythm exercises demonstrate that you are able to convert notated symbols into sounds of correct pitch and duration in your inner ear. To do this, you are relating them to preceding melody notes and implied harmony and so demonstrating an understanding of their function in the surrounding tonal and metric organisation (thus adjusting your tuning and accent). Creating a melody from a given sequence of chords extends further your ability to hear in terms of harmonic function.

The following can be found on the Blackboard AuS1 pages:

- 1 Aural Skills 1 detailed Syllabus;
- 2 Specimen Tests with model answers as applicable;
- 3 Aural Skills Workbook, consisting of practice exercises.

#### Assessment

Task	Weighting %
Diagnostic exercise (to enable streamed class allocations)	0
Practical test: viva voce	50
Home Written Task	50

#### Progression requirements

This module must be passed in order to progress into B2.

**Assessment dates**

Practical test: viva voce w/c Monday 2 March 2026.

Home Written Task submission deadline: 15.00 Friday 27 March 2026.

**Intended learning outcomes**

B3, B4, B7, C1, C2, C3 and C4.

**Bibliography**

Berkovitz, S, Fontrier, G, & Kraft, L, *A New Approach to Sight-Singing* (New York, Norton, 1988).

Edlund, L, *Modus Vetus and Modus Novus* (Stockholm, Wilhelm Hansen, 1964, 1974).

Friedmann, M, *Ear Training for Twentieth-Century Music* (New Haven, Yale UP, 1990).

Hindemith, P, *Elementary Training for Musicians* (London, Schott, 1949).

Jersild, J, *Ear Training* (London, Chester, 1966).

Jersild, J, *Polyrhythmic: Advanced Rhythmic Studies* (London, Chester 1980).

Jones, S, & Chattah, *Aural skills in context: a comprehensive approach to sight singing, ear training, keyboard harmony, and improvisation* (OUP, 2013).

Kazez, D, *Rhythm Reading: Elementary Through Advanced Training* (New York, Norton, 1997).

Magadini, P, *Polyrhythms: the Musician's Guide* (Milwaukee, Hal Leonard, 1993).

Starer, R, *Rhythmic Training* (London, Universal, 1969).

Wittlich, G, & Humphries, *Ear Training* (San Diego, Harcourt Brace Jovanovich, 1974).

## ANALYTICAL SKILLS 1

15 credits

Alex Hills

### Module Summary

The module provides a grounding in the basic materials of tonal common-practice harmony and counterpoint, and the analysis of smaller-scale musical form. Working experience with tonal harmony is provided through figured bass and harmonization exercises alongside chord labelling using Roman Numerals, and counterpoint through Species and Baroque imitative 2-part writing. Analysis is carried out on a range of small form pieces – dance movements, songs, romantic character pieces amongst others – and work takes the form of both written and non-verbal exercises.

Teaching is via both lectures and seminars. Assessment takes the form of a harmony test at the end of the first term, a counterpoint test in class time at the end of the 2<sup>nd</sup> term, and a 1000-word analytical essay, with accompanying music examples and/or diagrams, comparing 2 short form common-practice era pieces to be submitted after the Easter vacation.

### Assessment

Task	Weighting %
Diagnostic test: basic theory and harmony	0
Plenary Test: Harmonization, Figured Bass and Roman Numerals	40
In Class Test: Baroque 2-part counterpoint	20
Coursework essay	40

### Progression Requirements

This module must be passed in order to progress into B2.

### Assessment dates

Plenary Exam: Harmony (Harmonization, Figured Bass and Roman Numerals) 25 November 2025,

In Class Test: Baroque 2-part counterpoint in seminar time w/c w/c 9 February 2026.

### Submission deadline

1000-word essay submission deadline: 15.00 Friday 1 May 2026.

### Intended learning outcomes

A2, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Benjamin, T, *The Craft of Modal Counterpoint* (Routledge, 2005).

Caplin, W, *Classical Form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven* (OUP, 1998).

Cook, N, *Analysis Through Composition* (OUP, 1996).

Ledbetter, D, *Continuo Playing According to Handel* (OUP, 1991).

Mann, A (trans.), *The Study of Counterpoint [Fux Gradus ad Parnassum]* (Norton, 1965).

Salzer, F, & Schachter, C, *Counterpoint in Composition* (Columbia UP, 1989).

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## CONTEXTS FOR PERFORMANCE 1

15 credits

Jennifer Sheppard

### Module summary

Contexts for Performance 1 develops your understanding of the broader social and cultural contexts of the repertoire and performance practices of Western music from ca. 1600 to 1850. You will explore the stylistic and cultural significance of music at different times and in different places; become more familiar with composers, performers and musical institutions that have shaped music throughout history; and gain a broader understanding of the different ways music has participated in ideas, events and changes in society more widely. Terms will be organized chronologically in order to build your comprehension of musical history, and your exploration of repertoire and performance will be focused through weekly topics that enhance your understanding of how certain repertoires, composers and performers gain and lose aesthetic and cultural value; of why performance practices change over time; and of a range of the wider artistic, cultural, technological and political forces that have shaped the music industry. Topics may include, but not be limited to, music and words; music in the church; political music; music for private vs public performance; music and the Enlightenment; aesthetics and philosophy; patronage and economics of music industries. Through various modes of engaging with repertoire, performances, music literature and scholarship (including items from the Academy's collection) you will deepen your understanding of these aspects of music and develop your ability to cultivate your own personal vision as a critically informed performer.

### Assessment

Task	Weighting %
750-word Essay 1, plus annotated bibliography	50
750-word Essay 2, plus annotated bibliography	50

### Progression requirements

This module must be passed in order to progress into B2.

### Assessment submission deadlines

750 word Essay 1, plus annotated bibliography submission deadline: 15.00 Friday 28 November 2025.

750 word Essay 2, plus annotated bibliography submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A3, A4. Knowledge and understanding of: performance traditions, styles and interpretive strategies appropriate to different repertoires; traditions of, historical contexts for, and current developments in principal study disciplines and related musical practices; the relationship between historical, theoretical and critical study, and musical practice.

B4, B5, B7. An ability to: reflect on the processes of music-making; make critical judgements of the merits of musical works, performances and interpretive readings; employ musical terminology, orally and in writing, in order to explain and convey technical and critical musical information.

C1, C2, C3, C4, C5, C6. An ability to: engage in productive critical self-evaluation and assessment; respond positively to criticism; marshal evidence to devise and sustain a cogent and coherent argument; communicate both orally and in writing, with confidence and insight;

manage time and prioritize tasks by working to deadlines; take responsibility for your own personal / professional development.

## **Bibliography**

- Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. Oxford: Oxford University Press, 1999.
- Butt, John. *Playing with History: The Historical Approach to Musical Performance*. New York: Cambridge University Press, 2002.
- Cook, Nicholas. *Music: A Very Short Introduction*. Oxford: Oxford University Press, 2000.
- Dahlhaus, Carl. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley, Los Angeles: University of California Press, 1989.
- Hammond, Susan Lewis. *Music in the Baroque World: History, Culture and Performance*. New York and Abingdon, UK: Routledge, 2016.
- Horton, Julian. *The Cambridge Companion to the Symphony*. Cambridge: Cambridge University Press, 2013.
- Kelly, Thomas Forrest. *First Nights: Five Musical Premieres*. New Haven, CN: Yale University Press, 2000.
- Merkley, Paul A., ed. *Music and Patronage*. Farnham, UK: Ashgate, 2012.
- Rink, John. *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press, 2002.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. London: Faber, 1976.
- Palisca, Claude. *Baroque Music*, 3rd ed. London: Prentice Hall, 1991.
- Porter, Cecelia Hopkins. *Five Lives in Music: Women Performers, Composers and Impresarios from the Baroque to the Present*. Urbana, IL: University of Illinois Press, 2012.
- Scott, Derek B., ed. *Music, Culture, and Society: A Reader*. Oxford: Oxford University Press, 2000.
- Seaton, Douglass. *Ideas and Styles in the Western Musical Tradition*, 4th ed. New York and Oxford: Oxford University Press, 2017.
- Taruskin, Richard. *The Oxford History of Western Music. Vol. 2: The Seventeenth and Eighteenth Centuries*. New York: Oxford University Press, 2005.
- Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. Belmont, CA: Schirmer Cengage Learning, 2008.

### AURAL SKILLS 2

15 credits

Christopher Atkinson

#### Module Summary

The rationale behind Aural Skills 2 remains the same as for Aural Skills 1 (see paragraphs 1-2 of the module summary on page 18 above). The format for the module and assessments also remains very similar. Practical skills such as sight-singing will continue to be addressed in seminar classes and assessed in a short Practical Test in the second term. And, listening to recordings of works from your potential performing repertoire, particularly post-1800, you will respond in your class work in a range of ways, from straight dictated notated material to written analytical responses. AuS2 seeks to extend your relational and analytical skills as applied to musical structures of increasing complexity, and you will need to respond flexibly and creatively to a wide range of possible styles and forms. These skills will be assessed in a short Home Written Task at the end of the module. In the two assessments you demonstrate the degree to which you have been able to apprehend and take ownership of music in ways which enable greater understanding of expressive potential and meaning in any hypothetical performance. Streamed class allocations are based on your Aural Skills 1 mark.

The following can be found on the AuS2 Blackboard pages:

- 1 Aural Skills 2 detailed Syllabus;
- 2 Specimen Tests with answers as applicable;
- 3 Aural Skills Workbook of practice exercises.

#### Assessment

Task	Weighting %
Practical Test	50
Home Written Task	50

#### Progression requirements

This module must be passed in order to progress into B3.

#### Assessment dates

Practical test: viva voce w/c Monday 23 February 2026.

Home Written Task submission deadline: 15.00 Friday 27 March 2026.

#### Intended learning outcomes

B3, B4, B7, C1, C2, C3 and C4.

#### Bibliography

- Berkovitz, S, Fontrier, G, & Kraft, L, *A New Approach to Sight-Singing* (New York, Norton, 1988).  
Edlund, L, *Modus Vetus* and *Modus Novus* (Stockholm, Wilhelm Hansen, 1964, 1974).  
Friedmann, M, *Ear Training for Twentieth-Century Music* (New Haven, Yale UP, 1990).  
Hindemith, P, *Elementary Training for Musicians* (London, Schott, 1949).  
Jersild, J, *Ear Training* (London, Chester, 1966).  
Jersild, J, *Polyrhythmic: Advanced Rhythmic Studies* (London, Chester 1980).  
Jones, S, & Chattah, *Aural skills in context: a comprehensive approach to sight singing, ear training, keyboard harmony, and improvisation* (OUP, 2013).

Kazez, D, *Rhythm Reading: Elementary Through Advanced Training* (New York, Norton, 1997).  
Magadini, P, *Polyrhythms: the Musician's Guide* (Milwaukee, Hal Leonard, 1993).  
Starer, R, *Rhythmic Training* (London, Universal, 1969).  
Wittlich, G, & Humphries, *Ear Training* (San Diego, Harcourt Brace Jovanovich, 1974).

## ANALYTICAL SKILLS 2

15 credits

Alex Hills

### Module Summary

This builds on the analytical and music-writing skills developed in Level 1. The emphasis on the analysis of short form in the 1st year is extended to sonata-form and more complex harmonic languages, and compositional tasks increase in scale, complexity and the degree of structural freedom that is permitted. You will take 2 term long pathways, chosen by you from the list below (you will be asked to provide 4 ranked choices, and while every effort will be made to accommodate everyone's first preferences timetabling may not make this possible). These all focus on aspects of tonal music, but allow you to develop particular interests in terms of both repertoire and analytical/compositional tasks. The compositional tasks are assessed in relation to common-practice tonal criteria. Each pathway will have its own specific guidelines, structure and bibliography, available separately.

The 6 pathways are:

- 1: Fugal Composition
- 2: C-19th Harmonization
- 3: Composition in small tonal forms
- 4: Analysis of music in Sonata Form
- 5: Analytical approaches to texted music
- 6: The analysis of tonal harmony in the late C-19th and early C-20th

These are taught in weekly seminar groups. Options 1-3 will be assessed via the submission of a small portfolio of homework exercises and a 72-hour takehome task. Options 4-6 will be assessed via a 2000 word essay.

### Assessment

#### Pathways 1-3

Task	Weighting %
Homework portfolio (4 items)	30
72-hour home written task	70

#### Pathways 4-6

Task	Weighting %
2000 word analytical essay	100

Each term's work will be equally weighted as half the mark for the full module.

### Assessment dates/submission deadlines

#### Taught in the Autumn Term

#### Pathways 1-3

Homework portfolio (4 items) submission deadline: 1500 Friday 9 January 2026.

72-hour home written task: Tuesday 6 January – 15.00 Friday 9 January 2026.

### Pathways 4-6

2000 word analytical essay submission deadline: 1500 Friday 9 January 2026.

### **Taught in Spring Term**

### Pathways 1-3

Homework portfolio (4 items) submission deadline: 1500 Friday 24 April 2026.

72-hour home written task: Tuesday 21 April – 15.00 Friday 24 April 2026.

### Pathways 4-6

2000 word analytical essay submission deadline: 1500 Friday 24 April 2026.

### **Progression Requirements**

This module must be passed in order to progress into B3.

### **Assessment dates/submission deadlines**

#### **Intended learning outcomes**

A2, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

#### **Bibliography**

Benjamin, T, *The Craft of Modal Counterpoint* (Routledge, 2005).

Butterworth, A, *Stylistic Harmony* (OUP, 1994).

Cook, N, *A Guide to Musical Analysis* (Dent, 1987) or (OUP, 1994).

Dunsby, J, & Whittall, A, *Music Analysis in Theory and Practice* (Faber, 1988).

Mann, A (trans.), *The Study of Counterpoint [Fux Gradus ad Parnassum]* (Norton, 1965).

Salzer, F, & Schachter, C, *Counterpoint in Composition* (Columbia UP, 1989).

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## CONTEXTS FOR PERFORMANCE 2

15 credits (performers only)

Jennifer Sheppard

### Module summary

Contexts for Performance 2 develops your understanding of the broader social and cultural contexts of the repertoire and performance practices of Western music from ca. 1850 to the present day. You will explore the stylistic and cultural significance of music at different times and in different places; become more familiar with composers, performers and musical institutions that have shaped music throughout history; and gain a broader understanding of the different ways music has participated in ideas, events and changes in society more widely. Terms will be organized chronologically in order to further build your comprehension of musical history, and your exploration of repertoire and performance will be focused through weekly topics that enhance your understanding of how certain repertoires, composers and performers gain and lose aesthetic and cultural value; of why performance practices change over time; and of a range of the wider artistic, cultural, technological and political forces that have shaped the music industry. Topics may include, but not be limited to, Romanticism; virtuosity; composers as performers; the orchestra; music and war; music performance, technology and sound recording; gender, diversity and post-colonialism; music history and the canon. Through various modes of engaging with repertoire, performances, music literature and scholarship (including items from the Academy's collection) you will deepen your understanding of these aspects of music and develop your ability to cultivate your own personal vision as a critically informed performer.

This module is not open to composition students.

### Assessment

Task	Weighting %
1500 word Essay 1, plus annotated bibliography	50
1500 word Essay 2, plus annotated bibliography	50

### Progression requirements

This module must be passed in order to progress into B3.

### Assessment submission deadlines

1500-word Essay 1, plus annotated bibliography submission deadline: 15.00 Friday 28 November 2025.

1500-word Essay 2, plus annotated bibliography submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A3, A4. Knowledge and understanding of: performance traditions, styles and interpretive strategies appropriate to different repertoires; traditions of, historical contexts for, and current developments in principal study disciplines and related musical practices; the relationship between historical, theoretical and critical study, and musical practice.

B4, B5, B7. An ability to: reflect on the processes of music-making; make critical judgements of the merits of musical works, performances and interpretive readings; employ musical

terminology, orally and in writing, in order to explain and convey technical and critical musical information.

C1, C2, C3, C4, C5, C6. An ability to: engage in productive critical self-evaluation and assessment; respond positively to criticism; marshal evidence to devise and sustain a cogent and coherent argument; communicate both orally and in writing, with confidence and insight; manage time and prioritize tasks by working to deadlines; take responsibility for your own personal / professional development.

## **Bibliography**

Albright, Daniel. *Modernism and Music: An Anthology of Sources*. Chicago and London: University of Chicago Press, 2004.

Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. Oxford: Oxford University Press, 1999.

Brown, Julie, ed. *Western Music and Race*. Cambridge: Cambridge University Press, 2007.

Butt, John. *Playing with History: The Historical Approach to Musical Performance*. New York: Cambridge University Press, 2002.

Cook, Nicholas, ed. *The Cambridge Companion to Recorded Music*. Cambridge: Cambridge University Press, 2009.

Day, Timothy. *A Century of Recorded Music: Listening to Musical History*. New Haven: Yale University Press, 2000.

Griffith, Paul. *Modern Music: A Concise History*. New York: Thames and Hudson, 1994.

Holden, Raymond. *The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan*. New Haven, CN: Yale University Press, 2005.

Katz, Mark. *Capturing Sound: How Technology Has Changed Music*. Berkeley: University of California Press, 2004.

Lawson, Colin. *The Cambridge Companion to the Orchestra*. Cambridge: Cambridge University Press, 2003.

Neumeyer, David, ed. *Oxford Handbook of Film Music Studies*. Oxford: Oxford University Press, 2014.

Parsons, Laurel and Brenda Ravenscroft, eds. *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*. Oxford: Oxford University Press, 2016.

Philip, Robert. *Performing Music in the Age of Recording*. New Haven: Yale University Press, 2004.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York and Oxford: Oxford University Press, 1995.

Taruskin, Richard. *The Oxford History of Western Music*. Vols. 3-5: *The Nineteenth Century; The Early Twentieth Century; The Late Twentieth Century*. New York: Oxford University Press, 2013.

## REPERTOIRE

15 credits

Louise Drewett / Gary Carpenter

### Module Summary

This module focuses on 20th and 21st century repertoire and explores a number of possible pathways that might include, for example, what is 'modernism?' the emergence of under-represented voices, the influence of non-classical genres, vocal composition and the development of commercial music theatre since 1927.

Students are encouraged to contribute in a critical fashion their own experience of new writing today, what influences them, how they see music moving forward, etc.

**Composers do this module instead of Contexts for Performance 2. This module is not open to performers.**

### Assessment

Task	Weighting (%)
Continuous assessment reflecting student's level of engagement in sessions: questions asked, intellectual contributions and aural perception of works).	40
Two Presentations with audio-visual examples, (15 mins each) Presentation 1 (LD) 30% Presentation 2 (GC) 30% Deadline: decided in class	60

### Progression requirements

This module must be passed in order to progress into B3.

### Assessment date

Presentation, date/time to be notified by module leader.

### Intended learning outcomes

A4, B3, B4, B5, C3, and C4.

### Suggested listening:

Term 1: Ravel - Daphnis & Chloe, Satie - Parade, Stravinsky - Agon, Berio - Voci, Kern - Showboat, Rogers and Hammerstein - Oklahoma/Carousel

Term 2: Stockhausen - Gruppen, Lutoslawski - Cello Concerto, Ligeti - Atmospheres, Kurtag - Steele, Howard Skempton - Lento, Hans Abrahamsen - Schnee, Meredith Willson - The Music Man, Leonard Bernstein - West Side Story, Stephen Sondheim - Sweeney Todd, Sunday In The Park With George.

Other composers discussed may include: Adams, Ohana, Ades, Goebbels, Widmann, Monk, Glass, Nyman, Riley, Cardew.

## **A HISTORY OF KEYBOARD MUSIC**

20 credits

Nicholas Walker

### **Module Summary**

This module explores the history of keyboard music, starting from the Robertsbridge Codex (1360), through great works in their cultural context and considers how this might affect a performer's interpretation. Throughout the year students will be invited to contribute to the discussion and to share performances of some of the music presented, or related works.

Topics studied include early keyboard music in various countries, including Spain, England, France, The Netherlands, Germany and Italy; the Galant in music; the London Piano School; the construction of various keyboard instruments; the origin of the Russian Piano School; the Gothic and Literary influences. Some comparison of modern performances with historic ones will also form part of the course.

This module is open to all students, not just keyboard players!

### **Assessment**

<b>Task</b>	<b>Weighting</b>
Lecture Recital; see below	60
Write-up c. 1000 words of the lecture recital as a programme note	40

Lecture Recital (for non-keyboard players, this could include the piano as accompaniment)

### **Assessment date**

Wednesday 29 April 2026. Individual times will be notified by the module leader.

### **Submission deadline**

Write-up of lecture recital submission deadline: 15.00 Friday 24 April 2026.

### **Intended learning outcomes**

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

### **Bibliography**

- Allosbrook, D. I., *Liszt: My Travelling Circus Life*, (London, MacMillan, 1991).  
Chopin, F. *Letters*, collected Henryk Opieski, trans. E. L. Voynich. (New York, Dover, 1988).  
Eisen, C. Spencer, S. *Mozart: A Life in Letters* (London, Penguin, 2006).  
Hoffman, E. T. A., *Tales of Hoffmann*, trans. R. J. Hollingdale (London, Penguin, 1982).  
Lockspeiser, E., *Music and Painting* (London, Cassell, 1973).  
Matthews, D., *Keyboard Music* (Newton Abbott, David & Charles, 1972).  
Rowland, D., *A History of Pianoforte Pedalling*, (Cambridge, Cambridge University Press, 1993).

## ANALYSIS OF POST-TONAL MUSIC

10 credits: Term 2

Alex Hills

### Module summary

This course provides an introduction to analytical approaches towards music not governed by functional tonality. The disintegration of tonality from the *Tristan* chord through Debussy and Scriabin to Schoenberg's 2<sup>nd</sup> String Quartet provides context, along with the awareness of the connection between this movement and a larger cultural perspective. Alongside the Modernist repertoire of the first half of the C20th, potential analytical approaches towards more recent and experimental music are also investigated. Technical analytical tools for the understanding of post-tonal music are tested through a Practical test. One assessment is a response to a single analytical article. The other is a project on a topic approved by the module leader. These can also be combined into a single larger project. Where appropriate, submissions in non-verbal form – for instance, graphical, music notational, mathematical – are also encouraged, but must be approved by the module leader in advance.

### Assessment

Task	Weighting %
Analytical project: 2000 words	50
Critique of an analytical article: 1000 words	25
Practical test	25

### Assessment date

Practical test: 72-hour take-home paper May 2026 (date to be confirmed by module leader).

### Submission deadlines

Analytical project submission deadline: 15.00 Friday 24 April 2026.

Critique of an analytical article: submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A3, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Various analytical journal articles provided through online access, repertoire studied may include:

Ruth Crawford *Adagio For Strings*

Chaya Czernowin *Sahaf*

Debussy *Prélude à l'après-midi d'un faune*, *Préludes* Book 2

Feldman *Piano*

Lachenmann *Pression*

Cassandra Miller *Bel Canto*

Nono *Il Canto Sospeso*

Schoenberg String Quartet op. 10, Klavierstücke op. 19 and op. 33

Scriabin *Vers la Flamme* op. 72

Webern 6 Bagatelles for String Quartet op. 10, Piano Variations op. 27

## ATTENTIVE LISTENING

20 credits

Roderick Chadwick

### Module Summary

This module is designed to hone your listening skills across a wide variety of styles and genres. For 90 minutes each week an eclectic selection of music is studied, using a mixture of recorded and live performances. Emphasis is upon class discussion, focussing upon analytical issues or matters of interpretation, and investigating the individuality of a person's 'hearings'.

Changing attitudes to listening across history are studied: from the idealism of 'structural hearing' to a wide range of contemporary views. The module is preparation for anything from a career in criticism to leading group music-making activities, with skills and techniques developed following on from those taught in Aural Skills 1 and 2. It is a place for refining your primary organ: your ears.

### Assessment

Task	Weighting %
Written assignment. A response to a piece of music or performance studied in class. Students are encouraged to be creative with the format of their response, which could incorporate e.g. prose, graphic elements, a listening diary or imaginary interview, and other appropriate media.	60
Presentation. A 30-minute presentation aimed at broadening the group's aural awareness, with 'evidence' (including an optional recording) submitted at the end of the year. Credit will be given for bringing original and stimulating subject matter.	40

### Submission deadline

Written assignment submission deadline: 15.00 Friday 24 April 2026.

Presentation evidence submission deadline: 15.00 Friday 24 April 2026.

### Assessment date

Presentation: second half of the Spring term, date to be confirmed by module leader.

### Intended learning outcomes

A2, B3, B4, B5, B7, C1, C2, C3, C4 and C5.

### Bibliography

Adorno, T, 'Types of Musical Conduct' *Introduction to the Sociology of Music* (Redwood City, Stanford University Press, 2002).

Dell'Antonio, A (ed.) *Beyond Structural Listening? Postmodern Modes of Hearing* (Berkeley, University of California Press, 2004).

Fineberg, J, *Classical Music, Why Bother? Hearing the world of contemporary culture through a composer's ears* (New York, Routledge, 2006).

Grisey, G, 'Tempus ex Machina: a composer's reflection on musical time', *Contemporary Music Review* 2 / 1 (1987).

Gritten, A, 'Distraction in Polyphonic Gesture', in *New Perspectives on Music and Gesture* (Aldershot, Ashgate, 2011).

Haskell, H (ed.), *The Attentive Listener* (London, Faber and Faber, 1995).  
Nancy, J.L (trans. Mandell, C), *Listening* (New York, Fordham University Press, 2007).  
Stockhausen, K, 'Structure and Experiential Time' *Die Reihe* 2 (Pennsylvania, Theodore Presser, 1958).  
Subotnik, R, 'Towards a Deconstruction of Structural Listening' *Developing Variations* (Minneapolis: University of Minnesota Press, 1991).  
Szendy, P (trans. Mandell, C) *Listen: A History of Our Ears* (New York, Fordham University Press, 2008).  
Voegelin, S, *Listening to Noise and Silence: Towards a Philosophy of Sound Art* (New York, Continuum, 2011).

## AURAL SKILLS, FURTHER

20 credits

Ruth Byrchmore

### Module Summary

This elective aims to consolidate the relationship between hearing, memory, awareness, response, and resulting communication of information. It also aims to develop aural flexibility and stimulate energy through the breakdown and renewal of inherited, taught, and formulated listening and response patterns. A further specific aim is to enhance your awareness of contrapuntal textures, at musical foreground level as well as complex, large-scale processes. A mixture of raw materials such as short melodic and rhythmic patterns, purpose-written fragments, and passages from the repertoire (extracts and sometimes complete movements or works) are used in class. You are encouraged to build upon assimilated techniques during your own time, working with recommended passages as an adjunct to other elements of the programme.

The skills and techniques developed in this module follow on from those taught in Aural Skills 1 and 2.

### Pre-requisite

A good pass in the core module Aural Skills 2: an overall mark of at least 60%.

### Assessment

Task	Weighting %
Written test: Dictation	30
Written test: Aural Analysis	30
Practical test	40

### Assessment dates

Written test: in seminar time in the final teaching week of the module (date to be confirmed by module leader).

Practical test: outside of class time in the final teaching week of the module (date to be confirmed by module leader).

### Intended learning outcomes

B3, B4, B5, B7, C1, C2, C3 and C4.

### Bibliography

Edlund, L, *Modus Novus* (Stockholm: Wilhelm Hansen, 1964).

Friedmann, M, *Ear Training for Twentieth-Century Music* (New Haven: Yale University Press, 1990).

Hindemith, P, *Elementary Training for Musicians* (London: Schott, 1949).

Jersild, J, *Ear Training* (London: Chester, 1966).

Jersild, J, *Polyrhythmic: Advanced Rhythmic Studies* (London: Chester 1980).

Kazez, D, *Rhythm Reading: Elementary Through Advanced Training* (New York, Norton, 1997).

Magadini, P, *Polyrhythms: the Musician's Guide* (Milwaukee: Hal Leonard, 1993).

Starer, R, *Rhythmic training* (London: Universal Music, 1969).

## BAROQUE PERFORMANCE ON HISTORICAL INSTRUMENTS

20 credits

Margaret Faultless (practical), Andrew Skidmore (written work) and other professors for one-to-one teaching.

Day/time - various

There are a limited number of places on this elective and a separate application form <https://forms.office.com/e/UBCeS9dxy> must be completed. It is possible to take this Elective as a continuo specialist. Contact Maggie Faultless for more information.

### Module Summary

This module develops your ability to perform on historical instruments, with an ear for their different sounds and nuances of timbre. You will learn about historical performance practice across a range of repertoires and how to make use of the information given in historical treatises on performance and to adapt yourself to the resistances and affordances of historical instruments. You will receive individual tuition (and occasional group lessons).

You are required to attend some class-based activity in the Historical Performance Department (please contact the HP administrator Oliver Doyle at [ODoyle@ram.ac.uk](mailto:ODoyle@ram.ac.uk)) and to create chamber ensembles with other performers (instrumentalists and singers) throughout the year. Some students will be invited to play in high-profile Academy ensemble projects on period instruments.

### Instrumental Assessment

Task	Weighting %
Recital of 15 minutes of own choice repertoire, with accompaniment if appropriate, and a 5 minute viva.	70
Short project (1000 words) – choice of project to be discussed with course leaders (these may include performance practice, dance, ornamentation, national styles, instrument technology).	30

### Continuo Assessment - only for students opting for the continuo version of the elective.

Task	Weighting %
Performance (collaborative, with other performer/s) 15 minutes and a 5 minute viva.	70
Practical tests based on techniques/repertoire studied 15 minutes, or a Short project (1000 words).	30

### Assessment dates/submission deadlines

#### Instrumental

Short project (1000 words) submission deadline: 15.00 Friday 24 April 2026.

Recital and 5 minute viva: Summer term week 1.

#### Continuo

Performance (collaborative, with other performer/s) and 5 minute viva: Summer term week 1.

Practical tests: Summer term week 1, or short project (1000 words) submission deadline: 15.00 Friday 24 April 2026.

### **Intended learning outcomes**

A1, A2, A3, B1, B3 and C1.

### **Bibliography**

#### Primary Sources:

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)

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

*Continuo Playing on the Lute, Archlute and Theorbo: A Comprehensive Guide for Performers'* by Nigel North (pub.Faber & Faber, 1987)

#### Continuo:

CPE Bach, *Versuch über die wahre Art das Clavier zu spielen* Berlin 1753 trans. Mitchell 1949

*Essay on the True Art of Playing Keyboard Instruments* (Eulenberg Books 1974)

Bourmayer / Frisch, *Méthode pour apprendre la pratique de la basse continue au clavecin* (Les cahiers du Tourdion 1996)

William Crotch, *Practical Thorough Bass* (c. 1812)

Jesper Bøje Christensen, *18th Century Continuo Playing: A Historical Guide to the Basics* (Barenreiter 2002)

Jean-François Dandrieu, *Principes de l'Acompagnement du Clavecin* (1718)

Laurence Dreyfus, *Bach's Continuo Group* (Harvard 1987)

Martin Erhardt, *Upon a Ground, Improvisation on Obstinate Bases from the 16th to the 18th Centuries* (Walsall 2013) 34

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

Georg Muffat, *Regulae Concentuum Partiturae* (1699)

Guilia Nuti, *The Performance of Italian Basso Continuo Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Routledge 2007)

Nicolo Pasquali – *Thorough-Bass Made Easy* (1757)

Giorgio Sanguinetti – The Art of Partimento: History, Theory, and Practice (OUP 2012)  
Hans Peter Weber, Generalbass-Compendium, (Schola Cantorum Basiliensis, 2018)  
Peter Williams, Figured Bass Accompaniment, 2 vols. (Edinburgh University Press, 1970)

## BAROQUE PERFORMANCE ON HISTORICAL INSTRUMENTS, ADVANCED

20 credits

Margaret Faultless (practical), Andrew Skidmore (written work) and other professors for one-to-one teaching.

Day/time - various

There are a limited number of places on this elective and a separate application form <https://forms.office.com/e/UBCeS9dxy> must be completed. This elective is only open to students who have studied the Baroque Performance on Historical Instruments Elective in B3. It is possible to take this Elective as a continuo specialist. Contact Maggie Faultless for more information.

### Module Summary

This module further develops your ability to perform on historical instruments, with an ear for their different sounds and nuances of timbre. You will learn about historical performance practice across a range of repertoires and how to make use of the information given in historical treatises on performance and to adapt yourself to the resistances and affordances of historical instruments. You will receive individual tuition (and occasional group lessons).

You are required to attend some class-based activity in the Historical Performance Department (please contact the HP administrator Oliver Doyle at [ODoyle@ram.ac.uk](mailto:ODoyle@ram.ac.uk)) and to create chamber ensembles with other performers (instrumentalists and singers) throughout the year. Some students will be invited to play in high-profile Academy ensemble projects on period instruments.

### Instrumental Assessment

Task	Weighting %
Recital of 20 minutes of own choice repertoire, with accompaniment if appropriate, and a 5 minute viva	70
Short project (1000 words) – choice of project to be discussed with course leaders (these may include performance practice, dance, ornamentation, national styles, instrument technology)	30

### Continuo Assessment - only for students opting for the continuo version of the elective.

Task	Weighting %
Performance (collaborative, with other performer/s) 20 minutes	70
Practical tests based on techniques/repertoire studied 20 minutes or short project (1000 words)	30

### Assessment dates/submission deadlines

#### Instrumental

Short project (1000 words) submission deadline: 15.00 Friday 24 April 2026.

Recital and 5 minute viva: Summer term week 1.

## Continuo

Performance (collaborative, with other performer/s) and 5 minute viva: : Summer term week 1.

Practical tests: Summer term week 1, or short project (1000 words) submission deadline: 15.00 Friday 24 April 2026.

### **Intended learning outcomes**

A1, A2, A3, B1, B3 and C1.

### **Bibliography**

#### **Primary Sources**

### **Bibliography**

### **Bibliography**

#### **Primary Sources:**

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)

David Ledbetter (Commentary), Continuo Playing According to Handel: His Figured Bass Exercises (OUP 1990)

Continuo Playing on the Lute, Archlute and Theorbo: A Comprehensive Guide for Performers' by Nigel North (pub.Faber & Faber, 1987)

#### **Continuo:**

CPE Bach, Versuch über die wahre Art das Clavier zu spielen Berlin 1753 trans. Mitchell 1949  
Essay on the True Art of Playing Keyboard Instruments (Eulenberg Books 1974)

Bourmayer / Frisch, Méthode pour apprendre la pratique de la basse continue au clavecin (Les cahiers du Tourdion 1996)

William Crotch, Practical Thorough Bass (c. 1812)

Jesper Bøje Christensen, 18th Century Continuo Playing: A Historical Guide to the Basics (Barenreiter 2002)

Jean-François Dandrieu, Principes de l'Acompagnement du Clavecin (1718)

Laurence Dreyfus, *Bach's Continuo Group* (Harvard 1987)

Martin Erhardt, *Upon a Ground, Improvisation on Obstinate Basses from the 16th to the 18th Centuries* (Walsall 2013) 34

David Ledbetter (Commentary), *Continuo Playing According to Handel: His Figured Bass Exercises* (OUP 1990)

Georg Muffat, *Regulae Concentuum Partiturae* (1699)

Guilia Nuti, *The Performance of Italian Basso Continuo Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Routledge 2007)

Nicolo Pasquali – *Thorough-Bass Made Easy* (1757)

Giorgio Sanguinetti – *The Art of Partimento: History, Theory, and Practice* (OUP 2012)

Hans Peter Weber, *Generalbass-Compendium*, (Schola Cantorum Basiliensis, 2018)

Peter Williams, *Figured Bass Accompaniment*, 2 vols. (Edinburgh University Press, 1970)

## BAROQUE PERFORMANCE, VOCAL

20 credits

Nicholas Mulroy and Margaret Faultless

Day/time - various

Due to the nature of this elective, a separate application form must be completed.

<https://forms.office.com/e/UBCeS9dxy>

This requires you to submit a five-minute video of repertoire written between 1600 – 1750.

### Module 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 Oliver Doyle at ODoyle@ram.ac.uk) and you may be invited to participate in HP projects..

Autumn

You will be allocated to sing in 4 classes and with the option to attend the other 8 classes

Spring

You will be allocated to sing in 4 classes and with the option to attend the other 8 classes

### Assessment

Task	Weighting %
Students will curate and sing in a concert, performing two solo works (one written before 1700, the other c. 1700 – 1760) and one ensemble piece composed c. 1580-1700. Repertoire to be selected from music performed in classes.	70
Small project (from a choice set by course leader) - 1000 words	30

### Assessment date/submission deadline

Concert (solos/ensemble) Thursday 26 & Friday 27 March 2026.

Short project (1000 words) submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A2, A3, B1, B3 and C1.

## Bibliography

### Primary Sources:

Agricola, Johann Friedrich. *Introduction to the Art of Singing*. Berlin: G.L. Winter, 1757.  
Caccini, Giulio. *Introduction to Le Nuove Musiche*. Firenze: Giorgio Marescotti, 1602.  
Ganassi, Silvestro. *La Fontegara*. Venice: Sylvestro Ganassi, 1535.  
Mattheson, Johann. *Der Volkommene Capellmeister*. Hamburg: Christian Herold, 1739.  
Playford, John. *A Breefe Introduction to the Skill of Musick*. London, John Playford, 1655.  
Rognoni, Riccardo. *Selva de varii passaggi*. Milan: Filippo Lomazzo, 1620.  
Telemann, GP. *Introduction to Harmonische Gottesdienst*. Hamburg, GP Telemann, 1725-6.  
Tosi, Pier Francesco. *Observations on the Florid Song*. London: J. Wilcox, 1742.

### Secondary Sources:

John Butt, *Playing with History & Dialogues with Modernity*. Cambridge: Cambridge University Press, 2002.  
Catherine Clement, *Opera and the Undoing of Women*. Minneapolis : University of Minnesota Press, 1988.  
Laurence Dreyfus, *Bach's Continuo Group*. Cambridge, Massachusetts and London, England: Harvard University Press, 1987.  
Ross Duffin, *How Equal Temperament Ruined Harmony (& why you should care)*. New York: W.W. Norton & Company, 2007.  
Bonnie Gordon, *Monteverdi's Unruly Women*. Cambridge: Cambridge University Press, 2008.  
Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*. Portland: Amadeus Press, 1982.  
Thomas Hemsley, *Singing and Imagination*. Oxford: Oxford University Press, 1998.  
Andrew Parrott, *The Essential Bach Choir*. Boydell & Brewer, Woodbridge, 2000.  
Robert Toft, *With Passionate Voice: Re-Creative Singing In Sixteenth-Century England And Italy*. Oxford: Oxford University Press, 2015.  
Emily Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*. Chicago: The University of Chicago Press, 2016.

## BAROQUE PERFORMANCE, VOCAL (ADVANCED)

20 credits

Nicholas Mulroy and Margaret Faultless

Day/time - various

This Elective is only open to students who have taken the standard Vocal Elective at B3. There are a limited number of places on this elective and a separate application form <https://forms.office.com/e/UBCeS9dxxy> must be completed. No video is required for the Advanced Elective.

### Module summary

This elective further develops your ability to perform a wide range of vocal repertoire. 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 Oliver Doyle at [ODOyle@ram.ac.uk](mailto:ODOyle@ram.ac.uk)) and you may be invited to participate in HP projects.

Autumn

You will be allocated to sing in 3 classes and with the option to attend the other 3 classes.

Spring

You will be allocated to sing in 3 classes and with the option to attend the other 3 classes.

### Assessment

Task	Weighting %
Students will curate and sing in a concert, performing two solo works (one written before 1700, the other c. 1700 – 1760) and one ensemble piece composed c. 1580-1700. Repertoire to be selected from music performed in classes.	70
Small project (from a choice set by course leader) - 1000 words	30

### Assessment date/submission deadline

Concert (solos/ensemble) Thursday 26 & Friday 27 March 2026.

Short project (1000 words) submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A2, A3, B1, B3 and C1.

## Bibliography

### Primary Sources:

Agricola, Johann Friedrich. *Introduction to the Art of Singing*. Berlin: G.L. Winter, 1757.  
Caccini, Giulio. Introduction to *Le Nuove Musiche*. Firenze: Giorgio Marescotti, 1602.  
Ganassi, Silvestro. *La Fontegara*. Venice: Silvestro Ganassi, 1535.  
Mattheson, Johann. *Der Volkommene Capellmeister*. Hamburg: Christian Herold, 1739.  
Playford, John. *A Breefe Introduction to the Skill of Musick*. London, John Playford, 1655.  
Rognoni, Riccardo. *Selva de varii passaggi*. Milan: Filippo Lomazzo, 1620.  
Telemann, GP. Introduction to *Harmonische Gottesdienst*. Hamburg, GP Telemann, 1725-6.  
Tosi, Pier Francesco. *Observations on the Florid Song*. London: J. Wilcox, 1742.

### Secondary Sources:

John Butt, *Playing with History & Dialogues with Modernity*. Cambridge: Cambridge University Press, 2002.  
Catherine Clement, *Opera and the Undoing of Women*. Minneapolis : University of Minnesota Press, 1988.  
Laurence Dreyfus, *Bach's Continuo Group*. Cambridge, Massachusetts and London, England: Harvard University Press, 1987.  
Ross Duffin, *How Equal Temperament Ruined Harmony (& why you should care)*. New York: W.W. Norton & Company, 2007.  
Bonnie Gordon, *Monteverdi's Unruly Women*. Cambridge: Cambridge University Press, 2008.  
Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*. Portland: Amadeus Press, 1982.  
Thomas Hemsley, *Singing and Imagination*. Oxford: Oxford University Press, 1998.  
Andrew Parrott, *The Essential Bach Choir*. Boydell & Brewer, Woodbridge, 2000.  
Robert Toft, *With Passionate Voice: Re-Creative Singing In Sixteenth-Century England And Italy*. Oxford: Oxford University Press, 2015.  
Emily Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*. Chicago: The University of Chicago Press, 2016.

## BRITISH MUSIC AND CULTURE

20 credits

Jonathan Clinch

### Module Summary

Starting in 1822, the year the Academy was founded, and working through to the present day, this module provides an introduction to British music and culture. Along with an overview of musical life in Britain, it focuses on some of the most important classical composers and their works, including Elgar, Parry, Vaughan Williams, Bridge, Howells, Holst, Finzi, Walton, Britten, Tippett, Maxwell Davies and MacMillan.

### Assessment

Task	Weighting %
Performance of British work(s) by a single composer – solo or ensemble.	30
Essay on the composer and the context of the performed work.	70

### Submission deadlines

Performance, submission of recording deadline: 15.00 Friday 24 April 2026.

Essay submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C2, C3, C4, C5, C6 and C7.

### Bibliography

Overview Texts:

Stephen Banfield, *The Twentieth Century - The Blackwell History of Music in Britain*, vol. 6 (Cambridge, Mass.: Blackwell Publishers, 1995).

John Caldwell, *The Oxford History of English Music*, vol. 2 (Oxford: Clarendon Press, 1999)

William Cazalet, *The History of the Royal Academy of Music: Compiled from Authentic Sources* (Cambridge: Cambridge University Press, 2009)

Separate lists of key texts on specific composers and an online listening list will be provided. For example, for Parry:

Michael Allis, *Parry's creative process* (Aldershot: Ashgate, 2003)

Jeremy Dibble, C. Hubert H. Parry: his life and music (Oxford: Clarendon Press, 1992)

Listening list to include works by Elgar, Parry, Vaughan Williams, Bridge, Howells, Holst, Finzi, Walton, Britten, Tippett, Maxwell Davies and MacMillan.

# COMPOSITIONAL TECHNIQUES OF EUROPEAN TONAL ART-MUSIC TRADITIONS

**c.1780-c.1880**

10 credits: Autumn Term

Christopher Atkinson

## Module summary

This module is an opportunity to compose an extended movement or stand-alone piece, or a portfolio of two smaller movements/pieces in a tonal European art-music style from around 1780-1880, building upon your knowledge of harmony and counterpoint techniques gained in the core Analytical Skills and Aural Skills modules.

Teaching will be delivered through a combination of classes and individual tutorials over just one term. With such limited time in full classes, these will focus in particular on the Viennese Classical Style and arguably its central procedural achievement – Sonata Form. This acknowledges the style's unique convergence of musical language, and the massive influence of its major composers, such as Haydn, Mozart and Beethoven, on the music of the ensuing century and beyond.

You will be encouraged to tackle the composition of a Sonata-Form movement, but you could alternatively attempt a different form of equivalent length and substance, such as a Chopin-type ballade, or two shorter pieces drawing for models from a vast range of short forms, particularly from the Romantic period: preludes, songs, songs without words, intermezzi, fantasy pieces, Romantic pieces, etc. You are encouraged to draw upon works from your own performing repertoire as models.

## Assessment

Task	Weighting %
Portfolio of at least one (if it is a Sonata-Form movement or comparable) or two (if smaller structures) compositions or movements. The portfolio is given a holistic overall mark with weightings for individual pieces of work adjusted according to their relative substance.	100

## Submission deadline

Portfolio submission deadline: 15.00 Friday 16 January 2026.

## Intended learning outcomes

A4, B1, B3, B7, C1, C5, C6 and C7.

## Bibliography

Books:

Caplin, W, Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven (New York, Oxford University Press, 1998)

Frisch, W, Brahms and the Principle of Developing Variation (University of California Press, 1984).

Hepokoski, J. and Darcy, W. Elements of Sonata Theory (Oxford University Press, 2006)

Mann, A (trans.), The Study of Counterpoint [Fux Gradus ad Parnassum] (Dover, 1987).

Rosen, C, The Classical Style: Haydn, Mozart, Beethoven (London, Faber, 1971).

Schoenberg, A, Fundamentals of Musical Composition (London: Faber, 1967).

Musical works:

Beethoven, Piano Sonatas opp. 2/1, 14/2

Brahms, Sonata op. 120/1, Quintet op.111

Chopin, Preludes op. 28

Dvorak, Romantic Pieces op. 75

Farrenc, Nonet op.38

Haydn, String Quartet op.33/1

Martines, Symphony in C

Mozart, Violin Sonatas K. 304, 311, Clarinet Quintet K. 581

## CONDUCTING, INTERMEDIATE

20 credits

Dominic Grier

### Module Summary

This elective provides a general introduction to orchestral conducting, from both practical and theoretical perspectives. Baton technique is developed, with specific application to a core repertoire of major c18th and c19th works. Individual tuition takes place within the context of group classes, mostly with pianists and occasionally with a small ensemble; where appropriate, vocal realisation of scores or study of choral repertoire may take place, with participation of the whole class as a vocal ensemble. Approaches to score study and performance practice are considered, and the course also addresses issues relating to the psychology of orchestral performance and rehearsal technique. Students are expected to learn the repertoire thoroughly and to demonstrate knowledge of wider reading around the subject of conducting. The two written assignments that form part of the final assessment are designed to complement and enhance the practical elements of the module. Students are encouraged to video their practical work using personal electronic devices, for subsequent review. Essay preparation discussions, video analysis sessions, and other classes of a theoretical nature may take place remotely, on appropriate online platforms.

### Pre-requisites

Students should already be familiar with basic baton technique, according to the Toscanini-Barzin method. **To this end, viewing of Denise Ham's DVD *The Craft of Conducting* is compulsory, prior to starting this module.** This is freely available on YouTube, and a link will be distributed to all students well before the initial class.

Students are also required to complete the following compulsory reading:

Schuller, G, *The Compleat Conductor*, Part I 'A Philosophy of Conducting' (Oxford, OUP, 1994). This text is available for access as an e-resource from the RAM's library.

It is also advised to read as much as possible of the following text:

Wigglesworth, M, *The Silent Musician: Why Conducting Matters* (London, Faber & Faber, 2018).

These texts will form the basis of general discussion during the initial classes of the module.

### Assessment

Task	Weighting (%)
Practical test consisting of two parts; see below	60
Essay, of c.2500 words; see below	20
Further essay, of c.2500 words; see below	20

### Practical Test

Part I (40%)

Conducting a short extract from repertoire studied, assessed on the following criteria:

- 1: knowledge of the score;
- 2: ability to convey and influence tempo, dynamic and texture through gesture;
- 3: baton technique.

## Part II (20%)

Conducting a series of technical exercises, designed to assess fluency in all beating patterns and their subdivisions.

Essay, of c.2500 words, relating analytical appraisal of a given work to performance practice.

A further essay, of c.2500 words, evaluating the specific approach of a number of conductors to the repertoire chosen for the practical test, making use of audio and video recordings.

### **Submission deadlines**

Essay submission deadline: 15.00 Friday 16 January 2026.

Further essay submission deadline: 15.00 Friday 24 April 2026.

### **Assessment date**

Practical test consisting of two parts: 28 April 2026.

### **Intended learning outcomes**

A2, A4, B1, B2, B3, B4, B5, B7, B8, C1, C2, C3, C4, C5 and C6.

### **Course Repertoire (Examples)**

Beethoven: Symphonies 2 & 4 | *Egmont* and *Coriolan* Overtures

Brahms: Symphonies 1-4 | Variations on a theme of Haydn | Tragic Overture

Dvořák: Symphonies 6 & 7

Elgar: Enigma Variations

Mendelssohn: Overture—*The Hebrides*

Mozart: Overture to *Idomeneo* | *Die Zauberflöte* (Speaker Scene)

Wagner: Prelude to *Die Meistersinger von Nürnberg*

Weber: Overture to *Der Freischütz*

### **Bibliography**

DVD / Online Resource: *The Craft of Conducting* by Denise Ham

RAM Undergraduate Course Booklet

Adey, C, *Orchestral Performance: A Guide for Conductors and Players*, (London, Faber and Faber, 1998).

Brown, C, *Classical and Romantic Performing Practice 1750-1900*, (Oxford, OUP,1999).

Schuller, G, *The Compleat Conductor* (Oxford, OUP, 1994).

Wigglesworth, M, *The Silent Musician: Why Conducting Matters* (London, Faber & Faber, 2018).

## CONDUCTING, ADVANCED

20 credits

Dominic Grier

### Module Summary

This course builds on the Intermediate Conducting elective, broadening the repertoire to include c20th and contemporary works, concerto accompaniment and operatic recitative; it will also consider the demands of conducting opera, ballet and choral repertoire. Issues relating to performance practice, orchestral psychology and the rehearsal process are investigated further, along with an exploration of broader aspects of the conducting profession and its demands. These discussions provide a focus for the viva voce, which sits alongside the end-of-course practical assessment.

### Pre-requisite

A good pass in the elective Intermediate Conducting: a mark of at least 60%.

### Assessment

Task	Weighting %
Practical test	100

### Assessment date

Practical test: 1 May 2026.

### Intended learning outcomes

A2, A4, B1, B2, B3, B4, B5, B7, B8, C1, C2, C3, C4, C5 and C6.

### Bibliography

Core repertoire:

Beethoven: Symphonies 3 & 7

Berlioz: *Symphonie fantastique*

Brahms: Symphonies 1-4

Debussy: *Prélude à l'après-midi d'un faune*

Dvořák: Cello Concerto

Mahler: Symphony No. 5

Mozart: Symphonies 35, 36 & 38 | *Die Zauberflöte* (Speaker Scene)

Schumann: Symphonies 3 & 4

Schoenberg: *Pierrot lunaire*

Tchaikovsky: *The Sleeping Beauty*

General texts:

Adey, C, *Orchestral Performance: A Guide for Conductors and Players*, (London, Faber and Faber, 1998).

Brown, C, *Classical and Romantic Performing Practice 1750-1900*, (Oxford, OUP, 1999).

Harnoncourt, N, trans. O'Neill, M, *The Musical Dialogue*, (London, Christopher Helm, 1989).

Leinsdorf, E, *The Composer's Advocate*, (Yale, Yale University Press, 1981).

Seaman, C, *Inside Conducting*, (Rochester, University of Rochester Press, 2013).

Schuller, G, *The Compleat Conductor*, (Oxford, OUP, 1994).

Wiesberg, A, *Performing Twentieth-Century Music*, (Yale, Yale University Press, 1993).

Wittry, D, *Beyond the Baton*, (New York, OUP, 2007).

## CONTEMPORARY ISSUES IN OPERA

10 credits

Jennifer Sheppard

Autumn term

### Module Summary

This elective develops students' understanding of and engagement with several contemporary issues around the creation, production, performance, and dissemination of opera. By exploring a range of topics through weekly critical readings students will be introduced to some of the issues central to opera's continued relevance in a fast-changing, contemporary global society. Alongside discussion of these issues, students will acquire knowledge of a varied operatic repertoire, from mainstays of the opera house to less well-known, or traditionally conceived and produced operas. The module content will be covered in short, themed blocks of 2-3 weeks on topics including (but not necessarily limited to): creative engagement with technology and media in opera; creative solutions to sustainability in response to economic challenges in the cultural sector; opera in the context of globalisation; diversity and inclusivity in opera from representation by composers and compositions to colourblind and gender-expansive casting. Module content and assessment tasks will enable students to enhance the range and depth of their knowledge of some of the key issues around positioning and performing opera in relation to various challenges of contemporary global culture and to acquire some critical tools to engage with these issues in their own musical practice.

### Assessment

Task	Weighting (%)
5 minute presentation on final project, with annotated bibliography (circa. 500 words)	30
Final project: one of a) 2000-word essay, b) 15-minute podcast, c) 15-minute lecture recital	70

### Assessment dates/deadlines

5 minute presentation on final project, with annotated bibliography (circa. 500 words)  
Tuesday 25 November 2025.

Final project: one of:

- a) 2000-word essay, 15.00 Friday 16 January 2026.
- b) 15-minute podcast, 15.00 Friday 16 January 2026.
- c) 15-minute lecture recital; 15.00 Friday 16 January 2026.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C1, C2, C3, C4, C5.

### Selective Repertoire

Georges Bizet, *Carmen* (1875)

Giacomo Puccini, *Madama Butterfly* (1904)

George Gershwin, *Porgy and Bess* (1935)

Barabara Pentland, *The Lake* (1952)

John Adams, *Doctor Atomic* (2005)

Mark Dornford-May (Georges Bizet), *U-Carmen eKhayelitsha* (2005)

Anthony Davis, *Wakonda's Dream* (2007)  
 Ana Sokolovic, *Svadba* (2011)  
 Terence Blanchard, *Champion* (2013); *Fire Shut up in my Bones* (2019)  
 Laura Kaminsky, *As One* (2014)  
 Jeanine Tesori, *Grounded* (2023)

### Selective Bibliography

André, Naomi. *Black Opera: History, Power, Engagement*. Urbana, IL: University of Illinois Press, 2018.

André, Naomi, Karen M. Bryan, Eric Saylor, eds. *Blackness in Opera*. Urbana, IL: University of Illinois Press, 2012.

Aspden, Suzanne. *Operatic Geographies: The Place of Opera & the Opera House*. Chicago and London: Chicago University Press, 2019.

Cooke, Mervyn. 'Opera and film.' In *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 267-290. Cambridge: Cambridge University Press, 2005.

Drummand, John. 'Western Opera: The Price of Prestige in a Globalized "Total Theater" Experience'. In *Sustainable Futures for Music Cultures: An Ecological Perspective*. edited by Huib Schippers and Catherine Grant, 179-208. New York: Oxford University Press, 2016.

Eidsheim, Nina. 'Phantom Genealogy: Sonic Blackness and the American Operatic Timbre'. In *The Race of Sound: Listening, Timbre, and Vocality in African American Music*, 61-90. Durham, NC and London: Duke University Press, 2019.

Forner, Jane. 'Svadba on the Beach: Opera for the Streaming Age'. *The Opera Quarterly* 37, no. 1-4 (2021): 56-70.

Greenwald, Helen M. *The Oxford Handbook of Opera*. Oxford: Oxford University Press, 2014.

Jarman, Freya. 'Operatic Adaptations and the Representation of Non-normative Sexualities.' In *The Oxford Handbook of Music and Queerness*, edited by Fred Everett Maus and Sheila Whiteley with Tavia Nyong'o and Zoe Sherinian, 167-184. Oxford: Oxford University Press, 2022.

Karantonis, Pamela and Dylan Robinson, eds. *Opera Indigene: Re/representing First Nations and Indigenous Cultures*. Abingdon, UK and New York: Routledge, 2016.

Langham Smith, Richard, and Clair Rowden, eds. *Carmen Abroad: Bizet's Opera on the Global Stage*. Cambridge: Cambridge University Press, 2020.

Morris, Christopher. 'Digital Diva: Opera on Video'. *The Opera Quarterly* 26, no. 1 (2010): 96-119.

Morris, Christopher. *Screening the Operatic Stage: Television and Beyond*. Chicago: University of Chicago Press, 2024.

Newark, Cormac and William Weber. *The Oxford Handbook of the Operatic Canon*. Oxford: Oxford University Press, 2020.

Payne, Nicholas. 'Opera in the Marketplace'. In *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke, 306-320. Cambridge: Cambridge University Press, 2005.

Paige, Kirsten. 'Opera's Inconvenient Truths in the Anthropocene Age: CO2 and Anthropocene'. *The Opera Quarterly* 36, no. 1-2 (2020): 99-112.

Pennington, Stephan. 'Transgender Passing Guides and the Vocal Performance of Gender and Sexuality.' In *The Oxford Handbook of Music and Queerness*, edited by Fred Everett Maus and Sheila Whiteley with Tavia Nyong'o and Zoe Sherinian, 239-276. Oxford: Oxford University Press, 2022.

Roca, Mercè, Jaume Albertí, Alba Bala, Laura Batlle-Bayer, Joan Ribas-Tur, and Pere Fullana-i-Palmer. 'Sustainability in the Opera Sector: Main Drivers and Limitations to Improve the Environmental Performance of Scenography'. *Sustainability* 13, no. 22 (2021): 12896.

Senici, Emanuele. 'Porn Style? Space and Time in Live Opera Videos'. *The Opera Quarterly* 26, no. 1 (2010): 63-80.

Sheppard, W. Anthony. 'The Persistence of Orientalism in the Postmodern Operas of Adams and Sellars'. In *Representation in Western Music*, edited by Joshua Walden, 267-86. Cambridge University Press, 2013.

Till, Nicholas. *The Cambridge Companion to Opera Studies*. Cambridge: Cambridge University Press, 2012.

Walton, Benjamin. 'Epilogue'. In *Italian Opera in Global and Transnational Perspective: Reimagining italianità in the Long Nineteenth Century*, edited by Axel Körner and Paulo M. Kühl, 298-303. Cambridge: Cambridge University Press, 2022.

## CONTEMPORARY MUSIC WORKSHOP

20 credits/10 credits

David Gorton

### Module Summary

Contemporary Music Workshop is a BMus elective, and an elective open to postgraduate students. It is also the required class for MMus composition students. The elective can be taken across two terms (Terms 1 & 2) for 20 credits, or one term (Term 1 or Term 2) for 10 credits.

The elective brings 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 and seminars in which case studies in collaborative practice are examined. Working in groups, students participate in collaborative projects, jointly developing musical materials that can take any form. Student work is assessed through a combination of continuous assessment and group presentations that include details of the collaborative processes and performances of the completed musical materials. These assessments will take the following into account: 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, demonstrated within practical workshops and in the presentations.

BMus composition students are not normally permitted to study this elective.

### Assessment

Task	Weighting (%)
Continuous assessment of participation in collaborative projects	50
Participation in formal group presentations	50

### Intended learning outcomes

A1, A2, A3, A4, B1, B2, B3, B4, B7, B8, B9, C1, C2, C3, C4, C5 and C6.

### Bibliography

Barrett, R., 'From Experimentation to Construction' in *Experimental encounters in music and beyond* edited by Kathleen Coessens, 139-150 (Leuven University Press, 2017).

Bayley, A., 'Multiple takes: using recordings to document creative process' in *Recorded Music: Performance, Culture and Technology*, edited by Amanda Bailey, 206-224. (Cambridge University Press, 2009).

Bayley, A., and Heyde, N., 'Communicating through notation: Michael Finnissy's Second String Quartet from composition to performance' *Music Performance Research* 8, 80-97 (2017).

Clarke, E., Cook, N., Harrison, B. and Thomas, P., 'Interpretation and performance in Bryn Harrison's *être-temps*' *Musicae Scientiae* 9/1, (2005).

Clarke, E., Doffman, M., Gorton, D., and Östersjö, S., 'Fluid Practices, Solid Roles? The evolution of *Forlorn Hope*' in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* edited by Eric Clarke and Mark Doffman, 116-135. (Oxford University Press, 2017).

Clarke, E., Doffman, M., & Lim, L., 'Distributed creativity and ecological dynamics: a case study of Liza Lim's *"Tongue of the Invisible"*', *Music & Letters* 94(4), 628-663 (2013).

Clarke, E. F., Doffman, M., & Timmers, R., 'Creativity, collaboration and development in Jeremy Thurlow's *Ouija* for Peter Sheppard Skærved', *Journal of the Royal Musical Association*, 141, 113-165 (2016).

Croft, J., 'On working alone' in *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* edited by Eric Clarke and Mark Doffman, 199-204. (Oxford University Press, 2017).

Fitch, F, and Heyde, N, 'Ricecar - the collaborative process as invention' *Twentieth Century Music* 4, (2007).

Foss, L, 'The Changing Composer-Performer Relationship: A Monologue and a Dialogue' *Perspectives of New Music* 1/2, 45-53 (Spring, 1963).

Gorton, D, & Kanga, K, 'Risky Business: negotiating virtuosity in the collaborative creation of Orfordness for solo piano' in *Music and/as Process* edited by Lauren Redhead and Vanessa Hawes, 97-115 (Cambridge Scholars, 2016).

Gorton, D and Östersjö, S. 'Negotiating the Discursive Voice in Chamber Music' in *Performance, Subjectivity, and Experimentation*, edited by Catherine Laws, 53-78 (Leuven University Press, 2020).

Gorton, D and Östersjö, S. 'Austerity Measures I: performing the discursive voice' in *Voices, Bodies, Practices: Performing Musical Subjectivities* by Catherine Lawes, William Brooks, David Gorton, Nguyen Thanh Thuy, Stefan Östersjö, and Jeremy J. Wells, 29-82 (Leuven University Press, 2019).

Gorton, D and Östersjö, S, 'Choose your own adventure music: on the emergence of voice in musical collaboration', *Contemporary Music Review* 35/6, 579-598 (2016).

Gorton, D and Redgate, C, 'Austerity Measures and Rich Rewards' in *Experimental encounters in music and beyond* edited by Kathleen Coessens, 64-73 (Leuven University Press, 2017).

Hayden, S., & Windsor, L., 'Collaboration and the composer: Case studies from the end of the 20th century', *Tempo*, 61(240), 28-39 (2007).

Hooper, M., 'The start of performance, or, does collaboration matter?' *Tempo*, 66, 26-36 (2012).

Ingold, T., 'The Textility of Making' *Cambridge Journal of Economics*, 34, 91-102, (2010).

John-Steiner, V, *Creative Collaboration*, (Oxford University Press, 2000).

Lachenmann, H, 'The 'Beautiful' in Music Today' *Tempo* 135 (1980).

Muller, T, and Berio, L, 'Music is not a Solitary Act: Conversation with Luciano Berio' *Tempo* 199 (1997).

Östersjö, S, *Shut Up N'Play! Negotiating the Musical Work*, (Lund University Press, 2008).

Sawyer, K, *Group Genius* (Basic Books, 2007).

Sawyer R. K., & DeZutter, S., 'Distributed creativity: How collective creations emerge from collaboration' *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81-92 (2009).

Scheffer, F, Stockhausen, K, *Helicopter Quartet*, (Medici Arts DVD, 1995).

Stock, J, 'Representing the Musical Event: Observation, Participation, Representation' in *Empirical Musicology: Aims, Methods, Prospects* eds. Eric Clarke and Nicholas Cook, 15-34 (Oxford University Press, 2004).

## CREATIVE CONCERT PROGRAMMING

20 credits autumn/spring terms

10 credits spring term

Briony Cox-Williams

### Module Summary

In the first term, the module explores a mix of historical and current factors that has underpinned programming decisions across a range of music-making experiences. We use 'models' of concert and recital programmes across the centuries, as well as thinking about extra-musical factors in programming. We will also consult texts from scholarly sources and 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/has been. 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. In the second term, we explore music, musicians and ways of music-making that have often been neglected in favour of what has been seen as "mainstream". But how do we go about finding repertoire and the scores needed for performance? How do we programme the music with conviction? What does diversity really mean on the concert platform, and what is its relationship with musical authority? Assessment is through your own presentation to the class. If you have done the full-year course, you will give a presentation based on two programmes of your own making, and the rationale behind them. You will also write a commentary on the programming strategies of a venue or artist, as well as choosing a concert to review, either live or online, and submit this at the academic deadline. Those undertaking only the second term will give a presentation based on one programme of your own making, and the rationale behind it, as well as choosing a concert to review, either live or online, to be submitted at the academic deadline.

### Assessment

#### Full Year Course

Task	Weighting (%)
Presentation and essay	50
Programming commentary	25
Concert Review	25

#### One Semester Course

Task	Weighting (%)
Presentation and supporting materials	75
Concert Review	25

## **Assessment dates/submission deadlines**

### 10 Credits

Presentation and supporting materials: Presentation in final four weeks of Spring term; supporting materials 15.00 Friday 24 April 2026.

Concert Review submission deadline: 15.00 Friday 24 April 2026.

### 20 Credits

Presentation and essay: Presentation in final four weeks of Spring term; supporting materials 15.00 Friday 24 April 2026.

Programming commentary submission deadline: 15.00 Friday 24 April 2026.

Concert Review submission deadline: 15.00 Friday 24 April 2026.

## **Intended learning outcomes**

A3, A4, B3, B4, B5, B6, B7, C3, C4, C5.

## **Bibliography**

Abercrombie, Nicholas and Brian Longhurst, *Audiences: A Sociological Theory of Performance and Imagination* (London, 1998)

Arieti, Silvano, *Creativity: The Magic Synthesis* (New York, 1976)

Citron, Marcia, *Gender and the Music Canon*, (Champaign, IL: University of Illinois Press, 2000)

Coates, Henry, "The Art of Programme Arrangement" *The Musical Times*, 56/870 (Aug. 1, 1915), pp. 466-468

Doctor, Jennifer, *The BBC and Ultra-Modern Music*, (Cambridge: Cambridge University Press, 1999)

Emmons, Shirlee, *The Art of the Song Recital*, (Long Grove: Waveland Press, 2001)

Ferris, David, "Public Performance and Private Understanding: Clara Wieck's Concerts in Berlin" *Journal of the American Musicological Society*, 56/2 (Summer 2003), pp. 351-408

Gotham, Mark, "Coherence in Concert Programming: A View from the UK." *International Review of the Aesthetics and Sociology of Music*, 45/2 (Dec. 2014), pp.293-209

Hutchinson, Earl Ofari, *It's Our Music Too*, (Los Angeles: Middle Passage Press, 2016)

Johnson, Graham, *The Songmakers' Almanac*, (London: Thames Publishing, 1996)

Jones, Elayne, *Little Lady With A Big Drum*, (New York: Advanced Publishing, 2019)

Kehler, George, *The Piano in Concert*, (Lanham: Scarecrow Press, 1982)

Levine, Lawrence, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, (Cambridge, Mass.: Harvard University Press, 1988)

Mathias, Rhiannon, Lutyens, Maconchy, Williams and *Twentieth-Century British Music: A Blest Trio of Sirens* (Aldershot: Ashgate, 2012).

Plunkett Greene, Harry, *Interpretation in Song*, (New York: Macmillan, 1912)

Southern, Eileen, *The Music of Black Americans*, (New York; London: W. W. Norton, 1997)

Walker-Hill, Helen, *From Spirituals to Symphonies: African-American Women Composers and Their Music*, (Westport: Greenwood Press, 2002)

Weber, William, *The Great Transformation of Musical Taste*, (Cambridge: Cambridge University Press, 2008)

Wittry, Diane, *Beyond the Baton* (Oxford: Oxford University Press, 2011)

(selective bibliography only)

## **DIVAS, DIVOS AND PEDAGOGUES: A HISTORY OF SINGING**

20 credits

Adriana Festeu

### **Module Summary**

This module introduces the history of singing and voice pedagogy with the aim of placing your principal study lessons in a historical context. It will also offer a model for delivering lecture-recitals or performance-led research.

It consists of readings and critical discussions of vocal treatises, alongside practical workshopping of relevant vocal exercises from primary sources. There will also be case studies on renowned singers of the past and critical analyses of recordings. The aim is to facilitate an understanding of the formation of the operatic canon in a way that will contextualise your own role in an industry that has been formed and refined over centuries.

The elective is relevant to singers, composers and instrumentalists interested in singing issues or anyone with an interest in teaching singing. There is scope for students to perform repertoire relevant to each session; alternatively, the repertoire will be listened to through recordings.

### **Assessment**

Task	Weighting %
Annotated bibliography and 10-15 minute in-class presentation	30
Lecture recital (25 minutes) or Extended essay c. 3000 words on approved topic of choice	70

### **Assessment date & Submission deadline**

Annotated bibliography and 10-15 minute in-class presentation: Thursday 29 January 2026.

Lecture recital (25 minutes) or Extended essay c. 3000 words on approved topic of choice: Friday 24 April 2026.

### **Intended learning outcomes**

A1, A2, A3, A4, A5, B3, B4, B5, B6, B7, C4.

### **Bibliography**

Abbate, C. & Parker, R. 'A History of Opera: The Last Four Hundred Years' London: Penguin Books (2012)

Algarotti, F. 'An essay on the opera' London: Davis & Remeyers (1768)

Beyle, M.H. (Stendhal) 'La Vie de Rossini', vols 1 & 2 Paris: Auguste Boulland (1824)

Boldrey, R. Guide to Operatic Roles and Arias (Dallas TX: Pst. Inc. (1994)

Bozeman, K. 'Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers' Hillsdale, NY (2013)

Burney, C. 'The Present State of Music in France & Italy', 2<sup>nd</sup> edn London: T. Becket (1773)

Chapman, J. 'Singing and Teaching Singing: A Holistic Approach to Classical Voice' San Diego: Plural Publishing (2006)

Coffin, B. Coffin's Overtones of Bel Canto Lanham MD: Scarecrow Press (1995)

Corri, D. 'The Singer's Preceptor, Or Corri's Treatise on Vocal Music ... Expressly Calculated to Teach the Art of Singing ... [With] Memoirs of the Author's Professional Life' UK: Silvester (1810)

Canon, R. 'Opera' Cambridge: CUP (2012)

Damoreau, L. C. 'Nouvelle Methode de Chant a l'usage des jeunes personnes' Paris: Heugel et Cie. (1853)

Duprez, G. 'Souvenirs d'un chanteur' Paris: Imprimerie Centrale des Chemins de Fer (1880)

Fitzlyon, A. 'Maria Malibran: Diva Of The Romantic Age' Michigan: Souvenir Press (1987)

— 'The Price of Genius: A Life Of Pauline Viardot' London: John Calder (1964)

Garcia, M. 'École de Garcia: Traité complet de l'art du chant en deux parties' Paris: Chabanis (1847)

Hines, J. 'Great Singers on Great Singing' New York, Limelight Editions (2004)

Lablache, L. 'An Abridged Method Of Singing' Cincinnati: John Church & Co. (1873)

Mancini, G. 'Practical Reflections on the Figurative Art of Singing' Galeazzi, Milano (1774)

Kloiber, R. Konold, W & Maschka, R. 'Handbuch der Oper', München: Bärenreiter (2011)

Ludwig, C. 'In My Own Voice: Memoirs, trans. Domeraski NYC: Proscenium (1999)

McCoy, S. 'Your Voice: An Inside View' Princeton: Inside View Press (2006)

McGinnis, P. Y. 'The Opera Singer's Career Guide: Understanding the European Fach System Lanham MD: Scarecrow Press (2010)

Mengozzi B. & Cherubini, L. 'Méthode de chant du Conservatoire de musique contenant les principes du chant, des exercices pour la voix, des solfèges tirés des meilleurs ouvrages anciens et modernes et des airs dans tous les mouvements et les différents caractères' Paris, Imprimerie du Conservatoire de musique (1803)

Miller, R. 'Training Soprano Voices' Oxford: Oxford University Press (2000)

Miller, R. 'National Schools of Singing: English, French, German and Italian Techniques of Singing Revisited', 3rd edn Lanham, MD: Scarecrow Press (2002)

Parker, R. 'The Oxford History of Opera' Oxford: OUP (1996)

Parr, S. M. 'Vocal Virtuosity: The Origins of the Coloratura Soprano in 19th century Opera' United States: OUP (2021)

Potter, J. & Sorrel N. A History of Singing Cambridge: Cambridge University Press (2012)

Stark, J. 'Bel Canto: A History of Vocal Pedagogy (UK: University of Toronto Press, 1999)

Rossini, G. 'Gorgheggi e Solfeggi' Bruxelles: a l'Academie de Musique (1827)

Steane, J. B. Singers of the Century, vol. 1,2,3 (Oregon: Amadeus Press (1996, 1998, 2000)

Smith, S. 'The Naked Voice: A Wholistic Approach to Singing' Oxford: OUP (2007)

Sundberg, J. 'The Science of the Singing Voice' Northern Illinois Press, Dekalb, IL (1987)

Tosi, F. P. 'Observations on Florid Song, or Sentiments of the Ancient and Modern singer' trans. Johann E. Galliard. Bologna; rev. London: J. Wilcox (1743)

Viardot Garcia, P. 'Une Heure d'Etude' Paris: Heugel (1880)

## FREE COMPOSITION FOR PERFORMERS

20 credits

Ruth Byrchmore

### Module summary

This elective has been designed for performers who have a strong interest in writing music. Through the discussion of key works & texts, students are encouraged to consider the various facets of the compositional process, including process, concept, style, orchestration and vocal writing. A series of workshops provide the opportunity for students to write to a deadline and brief, as well as working with performers in order to discuss and develop an awareness of basic practical and philosophical issues relating to the craft. 50% of the module will take the form of seminar/workshop sessions. Circa 50% of the module will take the form of 1-1 tutorials. Note: this elective is not open to BMus composers.

### Assessment

Submission of 1 portfolio of all the work of minimum 15 minutes duration, to include the following components:

Task	Weighting (%)
A solo instrumental Piece	20
A chamber Ensemble piece	20
A vocal piece	20
A larger-scale piece presented & assessed in workshop setting	30 + 10 (presentation)

All work delivered to portfolio must have been workshopped and supervised. Indeed, the 2 main features of this elective are an emphasis on learning through listening back and on one-to-one tutorial delivery.

### Assessment date

Final Workshop Presentation: date tbc by module leader.

### Submission deadline

Portfolio submission deadline: 15.00 Friday 24 April 2026.

Final Workshop Presentation: date to be confirmed by module leader.

### Intended learning outcomes

A4, B1, B4, B6, B7, B9, C1, C2, C3, C4, C5, C6 and C7.

### Bibliography

#### Books (selected)

Thomas Ades *Full of Noises* (London, 2012, Faber)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Luciano Berio *Remembering the Future* (Harvard University Press, 2006, Massachusetts)

Pierre Boulez *Orientations* (London, 1986;Faber) 781.9 BOU

John Cage *Silence: Lectures & Writings* (Cambridge, 1961) (Calder & Boyars, 1968, Boyars, 1987) 781.9 CAG

Brian Ferneyhough: *Collected Writings* (Amsterdam, 1998) 785.9 FERNEYHOUGH/FER

Constantin Floros: *New Ears for New Music* (Mainz, 2006, Schott)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Max Paddison & Irene Deliege: *Contemporary Music* (Surrey, 2010, Ashgate)

Steve Reich: *Writings about Music* (NY University Press, 1974, New York)  
Toru Takemitsu: *Confronting Silence* (Berkeley, 1995, Fallen Leaf Press)  
Chris Villars: *Morton Feldman Says* (London, 2006)

Music (snapshot selected)

Thomas Adès *Powder Her Face*;  
Gerald Barry *The Triumph of Beauty and Deceit*;  
Luciano Berio *Folk Songs*;  
Pierre Boulez *Le Marteau sans Maître*;  
John Cage *Aria*;  
Brian Ferneyhough: *Cassandra's Dream Song*  
Charles Ives: *The Unanswered Question*  
Hannah Kendall: *A Winged Spirit*  
Magnus Lindberg: *...de Tartuffe je crois...*  
Anna Meredith: *Nautilus*  
Alfred Schnittke: *Faust Cantata*  
Anton Webern *5 Canons, Op.16*;  
Judith Weir *King Harald's Saga*;  
John Zorn *Forbidden Fruit*;

## FREE COMPOSITION FOR PERFORMERS, ADVANCED

20 credits

Ruth Byrchmore

### Module summary

This elective has been designed for performers who have a strong interest in writing music. Through the discussion of key works & texts, students are encouraged to consider the various facets of the compositional process, including process, concept, style, orchestration and vocal writing. A series of workshops provide the opportunity for students to write to a deadline and brief, as well as working with performers in order to discuss and develop an awareness of basic practical and philosophical issues relating to the craft. At least 50% of the module will take the form of 1-1 tutorials.

Students taking Advanced Free Composition for Performers, will have normally completed Free Composition for Performers in B3.

Note: this elective is not open to BMus composers.

### Assessment

Task	Weighting (%)
Submission of 1 portfolio of all the work of minimum 15 minutes duration	100

All work delivered to portfolio must have been workshopped and supervised.

### Progression requirement

A mark of at least 65% in Free Composition for Performers is normally required.

### Submission deadline

Portfolio submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A4, B1, B4, B6, B7, B9, C1, C2, C3, C4, C5, C6 and C7.

### Bibliography

#### Books: (selected)

Thomas Ades *Full of Noises* (London, 2012, Faber)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Luciano Berio *Remembering the Future* (Harvard University Press, 2006, Massachusetts)

Pierre Boulez *Orientations* (London, 1986; Faber) 781.9 BOU

John Cage *Silence: Lectures & Writings* (Cambridge, 1961) (Calder & Boyars, 1968, Boyars, 1987) 781.9 CAG

Brian Ferneyhough: *Collected Writings* (Amsterdam, 1998) 785.9 FERNEYHOUGH/FER

Constantin Floros: *New Ears for New Music* (Mainz, 2006, Schott)

Jean-Jacques Nattiez (Ed.) *The Boulez-Cage Correspondence* (Cambridge, 1995, CUP)

Max Paddison & Irene Deliege: *Contemporary Music* (Surrey, 2010, Ashgate)

Steve Reich: *Writings about Music* (NY University Press, 1974, New York)

Toru Takemitsu: *Confronting Silence* (Berkeley, 1995, Fallen Leaf Press)

Chris Villars: *Morton Feldman Says* (London, 2006)

Music (snapshot selected)

Thomas Adès *Powder Her Face*;

Gerald Barry *The Triumph of Beauty and Deceit*;

Luciano Berio *Folk Songs*;

Pierre Boulez *Le Marteau sans Maître*;

John Cage *Aria*;

Brian Ferneyhough: *Cassandra's Dream Song*

Charles Ives: *The Unanswered Question*

Hannah Kendall: *A Winged Spirit*

Magnus Lindberg: *...de Tartuffe je crois...*

Anna Meredith: *Nautilus*

Alfred Schnittke: *Faust Cantata*

Anton Webern *5 Canons, Op.16*;

Judith Weir *King Harald's Saga*;

John Zorn *Forbidden Fruit*;

## FUGUE

10 credits: Spring term

Christopher Atkinson

### Module summary

Fugue was (and for some still is) considered the medium in which a composer demonstrated him/herself to be fully accomplished. In an often remarkably concise format, command of a full range of contrapuntal skills; harmonic and tonal-structural control are required and so the ability to write a convincing fugue demonstrates a sophisticated and highly developed understanding of the fundamental principles underlying the musical language of the Common Practice Era. The module focuses on the pastiche composition of late-Baroque keyboard fugue.

The skills and techniques developed in this module follow on from those taught in Analytical Skills 1 and 2.

### Assessment

Task	Weighting %
Composition of a High-Baroque 3- or 4-voice keyboard fugue pastiche	100

### Submission deadline

Portfolio submission deadline: deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A4, B2, B3, B4, B7, C1, C2 and C5.

### Bibliography

Benjamin, T, *The Craft of Tonal Counterpoint* (Routledge, 2003).

Bent, M, *Counterpoint, Composition, and Musica Ficta* (Routledge, 2002).

Mann, A (trans.) *The Study of Fugue [Fux, Marpurg, Albrechtsberger etc.]* (Dover, 1987).

Oldroyd, G, *The Technique & Spirit of Fugue* (OUP, 1948).

Salzer, F & Schachter C, *Counterpoint in Composition* (Columbia University Press, 1989).

Bach *The Well-Tempered Clavier*.

## KEYBOARD SKILLS, ADVANCED

20 credits

Nicholas Walker

### Module Summary

If you have good keyboard fluency (at least post-ABRSM Grade 8 standard; if in doubt see the Module Leader) then this elective is for you.

An important aim of this elective is to explore the relationship between dissonance and consonance, and the implications for musical interpretation, through figured bass, partimento, transposition and harmonisation, all with a focus on musical lines, rather than block chords.

Students are encouraged to find spontaneous and practical solutions to challenges of musicianship through developing harmonic and improvisational skills at the keyboard. Chordal reduction is also studied as it is of enormous practical help in sight reading, phrasing, sound, pedalling and general fluency.

These skills provide the foundation for ground-bass, binary and more extended forms of improvisation, improvised accompaniment, and Mozartian cadenzas. Concerning improvisation, most people have the impression that only those divinely anointed and inspired can improvise, but in fact it is a skill which can be taught and which all musicians should possess, even if only in a modest way.

Students are also encouraged to produce and perform a short encore-type transcription (if your Principal Study is not piano or organ then you may opt to write a transcription for soloist and piano, playing the accompaniment yourself). The source work for this can be orchestral, vocal, or instrumental, and the resulting transcription can be more or less literal, arranged idiomatically for keyboard, or it may take the form of a more free arrangement, such as Liszt excelled at. The transcription must be legible and hand-written, and a copy must be made available for the assessors at least two days before the assessment, together with a copy of the original source work. If you decide to choose this option, then you should start early enough to allow time to complete the project: a short piece (two or three minutes or so) is best, something you could use as an encore in your concerts. It's worth bearing in mind that an orchestral work leaves you much more scope for an imaginative recreation than a string quartet, where you might have trouble just playing the four often widely-spaced polyphonic voices. It's a very good idea to show your work to the module leader as soon as possible, even if it is in a very rudimentary state.

Although all parts of the course are studied students need only choose one item from Task 1 and one item from Task 2 for assessment:

## Assessment

Task 1	Weighting %
Figured Bass	40
Transposition	40
Mozart Cadenza Improvisation	40
Ground Bass Improvisation	40
Minuet Improvisation	40
Mozart Cadenza Improvisation	40
Task 2	
Figured Bass accompaniment with instrumentalist	60
<b>More substantial Ground Bass Improvisation</b>	60
More substantial Minuet Improvisation	60
Classical Sonatina Improvisation	60
Transcription performance	60

## Assessment date

Task 1 & Task 2: Wednesday 29 April 2026, Individual times will be notified by the module leader.

## Intended learning outcomes

A1, A2, A3, A4, B1, B2, B3, B4, B7, B8, C1, C2, C5, C6 and C7.

## Bibliography

Andersen, A., Improvisation I, II, III (Copenhagen, Egtved, 1975-1977).

Dupré, M., Complete Course in Organ Improvisation (Paris, Leduc, 1925).

Hakim, N., The Improvisation Companion (London, UMP, 2000).

Sanguinetti, G., The Art of Partimento (Oxford, OUP, 2012)

Kamien, R., The Norton Scores: An Anthology for Listening (New York, Norton, 1984).

Pilling, D., Harmonization of Melodies at the Keyboard, Books 1-3 (Manchester, Forsyth, 1950)

Steinitz, P., 100 Tunes for Harmonisation (London, Novello, 1963)

Ledbetter, D., Continuo Playing According to Handel (Oxford, Clarendon Press, 1990).

Morris, R. O., Figured Harmony at the Keyboard Parts 1 & 2 (Oxford, Oxford University Press, 1933).

Morris, R. O. & Ferguson, H, Preparatory Exercises in Score Reading (Oxford, Oxford University Press, 1931).

## KEYBOARD SKILLS, CREATIVE

20 credits

Nicholas Walker

### Module Summary

This elective is for you if you would like to develop practical musicianship on the keyboard in preparation for your professional life. This module helps you to develop a range of important skills, including score reading (orchestral / chamber ensemble / vocal), transposition, figured bass, accompaniment, harmonisation and improvisation (this is something which can be taught – you don't have to be divinely inspired to start with!). The important skill of harmonic reduction is also studied as it is of enormous practical help in sight reading, phrasing and general fluency.

The module develops your fluency in and understanding of various harmonic idioms, and your ability to reproduce what you hear in your head, thus providing you with a practical tool for engaging with scores with independently. The module also develops four important transferable skills:

1. It increases your familiarity with key repertoire;
2. It teaches you to play by ear and improvise;
3. It enhances your ability to think about texture in ensemble music like a team player;
4. It develops your accompaniment skills (vital if your career includes teaching at a professional level).

Students are encouraged to use this elective to help them achieve the things they think they most need for their professional life

Although all parts of the course are studied, students need only choose two tasks for assessment.

### Assessment

Task
Sight-reading & accompaniment
Transposition
Harmonisation
Figured Bass
Harmonic Reduction
Score Reading
Improvisation

### Assessment date

Wednesday 29 April 2026, Individual times will be notified by the module leader.

### Intended learning outcomes

A1, A2, B1, B2, B3, B4, B8, C1, C2 and C5.

### Bibliography

Andersen, A, *Improvisation I, II* (Copenhagen: Egtved, 1975-1976)

Pilling, D, *Harmonization of melodies at the keyboard, Books 1-3* (London: Forsyth, 1950-1955)

Brings A, Burkhardt, C, Kamien, R, Kraft, L and Pershing, D, *A New Approach to Keyboard Harmony* (New York: Norton, 1979)

Ledbetter, D (ed.), *Continuo Playing According to Handel* (Oxford: Clarendon Press, 1990)

Morris, R.O., *Figured Harmony at the Keyboard I and II* (OUP, 1933)

Morris, R.O. & Ferguson, H, *Preparatory Exercises in Score-Reading* (OUP, 1968)

Steinitz, P, *One Hundred Tunes for Harmonization from the Great Masters* (London: Novello, 1963)

## LISTENING TO MOZART, THINKING ABOUT MOZART, PLAYING MOZART

20 credits

Daniel-Ben Pienaar

### Module Summary

Mozart's colossal achievement epitomises all the most interesting strands of musical developments in the world in which he lived and travelled, and encompasses a complete panorama of human thought and feeling. The extraordinary aesthetic impression his music leaves and the intermingling of joy and pain therein have spurred new interpretations and readings from each successive generation of music lovers; in our own time Mozart's music seems more coruscating and relevant than ever.

Through a series of workshop discussions, this course will:

1. Create a repository of historical, cultural, aesthetic, critical and analytical ideas to draw on when engaging with Mozart's music.
2. Survey the ways in which he transformed all the major genres in which he worked.
3. In the light of the above, encourage students to fashion a personal understanding of the composer, and to bring that understanding to bear on performing Mozart, and evaluating Mozart performance.

### Assessment

Task	Weighting (%)
3000 word essay: free-standing write-up of class presentation (the class presentation itself is not directly assessed)	100

### Assessment submission deadline

Essay submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A3, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Eisen, C, & Keefe, S, (ed.), *The Cambridge Mozart Encyclopaedia*, (Cambridge University Press, 2006).

Eisen, C,(ed.), *From Mozart Studies*, (Clarendon Press, 1991).

Wolff, C, *The Composition and Completion of Mozart's Requiem*[*Mozart's Requiem : historical and analytical studies, documents, score / |c translated by Mary Whittall ; with revisions and additions by the author*], (University of California Press, 1994).

Gutman, R, *Mozart: A Cultural Biography*, (Secker & Warburg, 1999).

Heartz, D & Bauman, T, *Mozart's Operas*, (University of California Press, 1990).

Rosen, C, *The Classical Style*, (London, Faber,1976 & 1971).

Solomon, M, *Mozart, a Life*, (London: Pimlico, c1995).

## MESSIAEN IN CONTEXT

20 credits

Roderick Chadwick

### Module Summary

The course introduces you to Messiaen's *oeuvre*, placing it in the context of musical developments during the twentieth century and studying the extent to which Messiaen influenced these developments. Aspects such as performance practice and contemporary Messiaen reception will be touched upon, and through close study of his music you will develop a deeper understanding of twentieth-century idioms and have the opportunity to reflect on the cultural significance of this eclectic and inspirational musician. During the first term the focus is upon Messiaen's life and output; thereafter it shifts to the broader context described above.

### Assessment

Task	Weighting %
Response to article / extract: c. 2500 words	50
Project with optional recorded presentation	50

### Assessment submission deadline

Submission deadline of response to article / extract: c. 2500 words and project with optional recorded presentation; 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C1, C2, C3, C4, C5.

### Bibliography

Messiaen, O, *Technique de mon langage musical* (Paris, Alphonse Leduc, 1944; new edition 2001).

Griffiths, P, *Olivier Messiaen and the Music of Time* (Ithaca, Cornell University Press, 1985).

Sherlaw J.R, *Messiaen* (Berkeley, University of California Press, 1989).

Boulez, P, *Orientations* (London, Faber & Faber, 1989).

Samuel, C, *Music and Color: Conversations with Claude Samuel / Olivier Messiaen* (Portland, Amadeus Press, 1994).

Messiaen, O, *Traité de rythme, de couleur et d'ornithologie* in 7 volumes (Paris, Alphonse Leduc, 1994-2002).

Hill, P (ed.), *The Messiaen Companion* (London, Faber & Faber, 1995).

Rischin, R, *For the End of Time The Story of the Messiaen Quartet* (Ithaca, Cornell University Press, 2003).

Whittall, A, *Exploring twentieth-century music* (Cambridge, Cambridge University Press, 2003).

Ashby, A (ed.), *The Pleasure of Modernist Music* (Rochester, University of Rochester Press, 2004).

Hill, P, & Simeone, N, *Messiaen* (New Haven, Yale University Press, 2005).

Hill, P, & Simeone, N, *Oiseaux Exotiques* (Aldershot, Ashgate Publishing Limited, 2007).

Dingle, C, *The Life of Messiaen* (Cambridge, Cambridge University Press, 2007).

Dingle, C, and Simeone, N, *Olivier Messiaen: Music, Art and Literature* (Aldershot, Ashgate Publishing Limited, 2007).

Sholl, R (ed.), *Messiaen Studies* (Cambridge, Cambridge University Press, 2007).

<http://www.oliviermessiaen.org>

Dingle, C, *Messiaen's Final Works* (Aldershot, Ashgate Publishing Limited, 2013)

Dingle, C, and Fallon, R (eds), *Messiaen Perspectives 1 and 2* (Aldershot, Ashgate Publishing Limited, 2013).

Schloesser, S, *Visions of Amen: The Early Life and Music of Olivier Messiaen* (Michigan, William B. Eerdmans, 2014).

Van Mass, S, and Sholl, R, (eds), *Contemporary Music and Spirituality* (London, Routledge, 2016)

Balmer, Y, Brent Murray, C, Lacôte, T, *Le Modèle et l'invention: Messiaen et la technique de l'emprunt* (Lyon, Symétrie, 2017)

Chadwick, R, and Hill, P, *Olivier Messiaen's Catalogue d'oiseaux: from conception to performance* (Cambridge, Cambridge University Press, 2018)

## METHODS IN THE ANALYSIS OF TONAL MUSIC, ADVANCED

10 credits

Autumn term

Alex Hills

### Module summary

This module studies a range of analytical techniques, without focusing on a single approach or methodology. It covers both reductive (quasi-Schenkerian) graphic analysis and a number of recent prose-based approaches to the close reading of tonal music. In engaging with the latter, the role of analysis in helping understand the relationship between both music and the other arts and society at large is especially important. A constant point of emphasis is also the relationship between analytical understanding and performative decision-making.

The repertoire discussed varies according to your interest, but focuses especially on the C18th and early C19th Austro-German tradition. Assessment is in three parts: a Practical test that assesses the ability to deal with harmonic and formal features through verbal and / or graphic means; either a written critique of an analytical article (c.1000 words) or a submission of four small reductive graphs; and an analytical project on a work or theme, which may be either verbal or graphic, or combine both approaches. A larger project combining both these pieces of work is also possible. All articles / works / topics chosen must be approved by the Module Leader.

### Assessment

Task	Weighting %
Practical test	25
Analytical Critique (c. 1000 words) OR Reductive Portfolio (four graphs)	25
Analytical Project	50

### Assessment date

Practical test: 72-hour take-home paper (date to be confirmed by module leader).

### Submission deadlines

Analytical Critique OR Reductive Portfolio submission deadline: 15.00 Friday 16 January 2026.

Analytical Project submission deadline: 15.00 Friday 16 January 2026.

### Intended learning outcomes

A2, A4, B1, B3, B4, B5, B7, C1, C2, C3, C4, C5 and C6.

### Bibliography

Agawu, K, *Playing with Signs* (Princeton University Press, 1991).

Berger, K, *Bach's Cycle, Mozart's Arrow* (Oxford University Press, 2007).

Frisch, W (ed.), *Schubert: Critical and Analytical Studies* (University of Nebraska Press, 1986).

Hoeckner, B, *Programming the Absolute* (Princeton University Press, 2002).

Mirka, D (ed.) *Oxford Handbook of Topic Theory* (OUP, 2014).

Salzer, F, *Structural Hearing* (Charles Bon, 1952).

Schenker, H, *Five Graphic Musical Analyses* (Dover, 1969).

Stein, D (ed.) *Engaging Music: Essays in Musical Analysis* (Oxford University Press, 2005).

Various analytical journal articles provided through online access.

Repertoire studied often includes:

Bach, *St. Matthew Passion*, first chorus, Preludes from the Well-Tempered Clavier, Cello Suites  
Beethoven, Late sonatas and quartets  
Brahms, Klavierstücke opp. 118 & 119  
Chopin, Etudes opp. 10 & 25, Preludes op. 28  
Schubert, assorted songs  
Schumann, *Fantasie*, op. 17, *Davidsbündlertänze* op. 13, assorted songs

## **MUSIC: COLLECTIONS: CARE AND CURATION**

10 credits

Susana Caldeira, Adam Taylor

### **Module Summary**

This module is an introduction to elements of best-practices, skills and knowledge currently employed in collections of music and music-related subjects, both in Higher Education and Heritage Sectors, i.e., Museums, Libraries, Galleries and Archives. It is intended to add value to existing skills to those working in the Music field as well as Museums and Heritage and would like to expand their area of work towards music-related collections. The module provides the platform for developing an understanding of the Academy's heritage and the potential our collections have.

### **Assessment**

<b>Task</b>	<b>Weighting</b>
Individual essay for 'Object of the Month' (500 words)	30%
Collective/group: Tertis Memorial Display Exhibition Proposal and development	40%
Evaluation (1500 words)	30%

### **Submission/assessment deadlines**

Individual essay for 'Object of the Month': 15.00 Friday 28 November 2025.

Collective/group: Tertis Memorial Display Exhibition Proposal and development: Friday 27 February 2026.

Evaluation: 15.00 Friday 24 April 2026.

### **Intended learning outcomes**

A3, B3, B5, B7, C3, C4, C7.

## MUSIC AND ENVIRONMENT

10 credits

Jennifer Sheppard

Spring term

### Module Summary

This elective develops students' understanding of and engagement with music in relation with the environment. Weekly classes will discuss a range of critical readings on the issues around a diverse selection of connections between music and environment. Alongside these discussions students will engage with various music and case studies that relate to different historical and geographical locations, and that incorporate a variety of practices and approaches to music and environment. Topics will be divided into short, themed blocks each lasting 2-3 weeks, including but not limited to: 19th-century intersections between music and nature; 1970s music and environmentalism; sound studies and ecology; music, sustainability and awareness. Both module content and assessment tasks will enable students to critically and creatively develop links between music and environment in their own musical practice.

### Assessment

Task	Weighting (%)
Design of and proposal for a music / environment project (e.g. soundwalk; music and environment installation; performance event; composition; podcast) with annotated bibliography, circa. 1000 words	30
Realisation of proposed music / environment project	70

### Assessment dates/deadlines

Design of and proposal for a music / environment project (e.g. soundwalk; music and environment installation; performance event; composition; podcast) with annotated bibliography, circa. 1000 words: 15.00 Friday 20 March 2026.

Realisation of proposed music / environment project; 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A4, B3, B4, B5, B7, C1, C2, C3, C4, C5.

### Bibliography

Allen, Aaron S. 'Ecomusicology: Ecocriticism and Musicology'. *Journal of the American Musicological Society* 64, no. 2 (2011): 391-394.

Allen, Aaron S., 'Fatto di Fiemme: Stradivari and the Musical Trees of the Paneveggio' In *Invaluable Trees: Cultures of Nature 1660-1830*, edited by Laura Auricchio, Elizabeth Heckendorn, and Giulia Pacini, 301-315. Oxford: Voltaire Foundation, 2012.

Clarke, Eric F. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. New York: Oxford University Press, 2005.

Dawe, Kevin and Aaron S Allen, eds. *Current Directions in Ecomusicology: Music, Culture, Nature*. New York: Routledge, 2016.

Epstein, Louis K. 'Darius Milhaud's *Machines Agricoles* as Post-Pastoral'. *Music & Politics* 8, no. 2

(2014): 1-30.

Feisst, Sabine. 'Music and Ecology'. *Contemporary Music Review* 35, no. 3 (2016): 293-295.

Grimley, Daniel M., 'The tone poems: genre, landscape and structural perspective'. In *The Cambridge Companion to Sibelius*, edited by Daniel M. Grimley, 95-116. Cambridge: Cambridge University Press, 2004.

Grimley, Daniel M. 'Landscape and Ecology.' In *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*. Edited by Paul Watt, Sarah Collins, and Michael Allis. Oxford: Oxford University Press, 2020.

Guy, Nancy. 'Flowing Down Taiwan's Tasumi River: Towards an Ecomusicology of the Environmental Imagination'. *Ethnomusicology* 53, no. 2 (2009): 218-248.

Mark, Andrew. 'Don't Organize, Mourn: Environmental Loss and Musicking'. *Ethics and the Environment* 21, no. 2 (2016): 51-77.

Mark, Andrew. 'What is Music For?: Utopian Ecomusicologies and Musicking Hornby Island'. PhD diss. York University, 2015.

Mellers, Wilfred. *Singing in the Wilderness: Music and Ecology in the Twentieth Century*. Urbana: University of Illinois Press, 2001.

Pedelty, Mark. *A Song to Save the Salish Sea: Musical Performance as Environmental Activism*. Bloomington, IN: Indiana University Press, 2016.

Rehding, Alexander. 'Eco-Musicology'. *Journal of the Royal Musical Association* 127, no. 2 (2002): 305-320.

Schafer, R. Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, VT: Destiny Books, 1994.

Shevock, Daniel J. *Eco-Literate Music Pedagogy*. Routledge New Directions in Music Education Series. New York: Routledge, 2018.

Sorce Keller, Marcelo. 'The Windmills of my Mind – Musings about Haydn, Kant, Sonic Ecology, and Hygiene'. In *Music – Dance and Environment*, edited by Gisa Jähnichen and Chinthaka Meddegoda, 1-31. Serdang: Universiti Putra Malaysia Press, 2013.

Toliver, Brooks. 'Eco-ing in the Canyon: Ferde Grofé's Grand Canyon Suite and the Transformation of Wilderness'. *Journal of the American Musicological Society* 57, no. 2 (2004): 325-368.

Titon, Jeff Todd. 'Music and Sustainability: An Ecological Viewpoint'. *The World of Music* 51, no. 1 (2009): 119-137.

Titon, Jeff Todd. 'The Nature of Ecomusicology'. *Música e Cultura: Revista da ABET* 8, no. 1 (2013): 8-18.

Von Glahn, Denise. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2003.

Von Glahn, Denise. *Music and the Skillful Listener: American Women Compose the Natural World*. Bloomington, IN: Indiana University Press, 2013.

Watkins, Holly, 'The Floral Poetics of Schumann's *Blumenstück*, op. 19'. *19th-Century Music* 36, no. 1 (2012): 24-45.

Watkins, Holly. *Musical Vitalities: Ventures in a Biotic Aesthetic of Music*. Chicago: University of Chicago Press, 2018.

Westerkamp, Hildegard. 'Soundwalking'. *Sound Heritage* 3, no. 4 (1974).

## MUSICAL CULTURE AND AESTHETICS

20 credits

Briony Cox-Williams

### Module Summary

At a time when big questions are being asked, particularly about issues such as relevance and diversity, this module explores some of the assumptions and practices in today's classical music world, and asks how some of our current ways of thinking about music have become entrenched. Using texts and ideas from both historical and current performers, composers, critics and theorists, we consider questions surrounding current musical practices – in particular divides between music cultures, the pressures of the market-place, how musical authority is conferred, and the gaps between audiences, performers and composers. We discuss how we understand and experience 'value' and 'meaning' in music, against this background.

The module is planned as a series of seminars, some led by you in the weeks before the Easter holidays, as your own presentations for assessment; topics covered include canon, programming, audiences, musical documents, the impact of streaming, and reviews. Listening to and analysing recordings is a key component in all weeks. On successful completion of the elective, you are able to demonstrate a familiarity with a number of key texts both past and present, as well as an ability to construct a reasoned analysis using recognised vocabularies and methods of debate.

### Assessment

Task	Weighting (%)
Book Review OR Concert Review	25
Presentation and write-up	75

### Assessment date

Presentations: in the final four weeks of Term 2 (date tbc by module leader).

### Submission deadline

Book Review OR Concert Review and presentation supporting materials submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A3, A4, B3, B4, B5, C1, C2, C3, C4, C5 and C6.

### Selected Bibliography

Aristotle, *The Politics*, (Harlow: Penguin Classics, 2000).

Bach, Emmanuel, C.P., *Essay on the true art of playing keyboard instruments*, trans. W. J. Mitchell, (London: Eulenberg, 1974).

Battersby, Christine, *Gender and Genius* (Bloomington: Indiana University Press, 1989).

Citron, Marcia, *Gender and the Music Canon*, (Champaign, IL: Univeristy of Illinois Press, 2000)

Brett, Philip, Elizabeth Wood and Gary Thomas (editors), *Queering The Pitch*, (New York: Routledge), 1994

Hanslick, E., *The Beautiful in Music*, (New York: Liberal Arts Press, 1957) [first published 1854].

Hoffmann, E.T.A., *Hoffmann's musical writings: Kreisleriana, The poet and the composer, Music criticism*, trans. Martyn Clarke, (Cambridge: Cambridge University Press, 1989).

Hutchinson, Earl Ofari, *It's Our Music Too: The Black Experience in Classical Music* (New York: Barnes & Noble, 2016).

Johnson, Julian, *Who Needs Classical Music?*, (Oxford: Oxford University Press, 2002)

Palmer, Amanda, *The Art of Asking*, (London: Piatkus, 2014)

Plato, Ion <http://classics.mit.edu/Plato/ion.html>

Plato, *The Republic* (London: Penguin, c2007).

Quantz, J.J, *On Playing the Flute*, trans. Edward Reilly, (London: Faber and Faber, 2001).

Ritter, Fanny Raymond, *Woman as a Musician: An Art-Historical Study* (London: W. Reeves, 1877).

Schoenberg, *Style and Idea*, trans. Dika Newlin, (London: Williams and Norgate, 1951).

Scruton, R, *The Aesthetics of Music*, (Clarendon Press, London, 1997).

Taruskin, R, ed, *Music in the Western world: A History in Documents*, (New York: Schirmer, 1984).

Wagner, R, *The Virtuoso and the Artist*, trans. W. A. Ellis  
<http://users.skynet.be/johndeere/wlpdf/wlpr0013.pdf>).

Weber, William, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008).

Walker Hill, Helen, *From Spirituals to Symphonies* (Westport, Conn.: Greenwood Press, 2002).

## OPEN ACADEMY: LEADERSHIP SKILLS

20 credits

Julian West

This elective offers a practical and methodological exploration of workshop practice, preparing you for the professional world of participatory arts work. You will have opportunities to develop a set of flexible, practical skills, together with a confidence in your own creativity and ability to develop, deliver and evaluate creative workshops and projects. Alongside seminars, you will participate in practical sessions with some of our partner organisations, including Wigmore Hall, The City Lit, The Royal London Hospital, and some of our local primary schools. This activity is recorded and evaluated by you and discussed in seminars. Your ability and willingness to reflect upon and evaluate your experiences is an important part of your assessment, in keeping with the value placed on these skills in the profession. Both assessment components relate directly to the skills required in the profession. Please note, all students must attend a session on Safeguarding as part of this elective.

### Assessment

Task	Weighting %
Developmental Journal: 2500 words. In this piece of work, students will identify the key skills and abilities needed to work well in the field of Community and Participation and reflect upon their own learning and development.	50
Practical Task: Working on their principal study, students submit a short audio recording (up to 5 minutes) which consists of a creative response to given material.	50

### Submission deadlines

Developmental Journal submission deadline: 15.00 Friday 24 April 2026.

Practical Creative Task submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A3, A5, B1, B2, B4, B8, B9, C1, C2, C3, C4, C5, C6 and C7.

### Bibliography

All-Party Parliamentary Group on Arts, Health and Wellbeing, *Creative Health: The Arts for Health and Wellbeing* (2017). <https://ncch.org.uk/appg-ahw-inquiry-report>

Ansdell, G, *How Music Helps in Music Therapy and Everyday Life* (Abingdon, 2016).

Bartleet, B & Higgins, L, *The Oxford Handbook of Community Music* (Oxford University Press, 2018).

Booth, E, *The Music Teaching Artist's Bible* (Oxford University Press, 2009).

Cook, N, *Music, Imagination and Culture* (Oxford University Press, 1992).

Dodge, R et al., The Challenge of Defining Wellbeing, *Journal of Wellbeing*, 2 (3), 222-235 (2012). <http://dx.doi.org/10.5502/ijw.v2i3.4>

Higgins, L, *Community Music in Theory and in Practice* (Oxford University Press, 2012).

Higgins, L, Community Music and the Welcome, *International Journal of Community Music*, 1(3):391-400 (2009). [http://dx.doi.org/10.1386/ijcm.1.3.391\\_1](http://dx.doi.org/10.1386/ijcm.1.3.391_1) (NB full text available here [https://www.researchgate.net/publication/233702067\\_Community\\_music\\_and\\_the\\_welcome](https://www.researchgate.net/publication/233702067_Community_music_and_the_welcome) )

Matarasso, F, *A Restless Art* (Calouste Gulbenkian Foundation, 2019). <https://gulbenkian.pt/uk-branch/publications/a-restless-art/>

Moser, P & McKay, G., *Community Music: A Handbook* (Russel House, 2005).

Nachmanovitch, S, *Free Play* (Jeremy P Tarcher / Putnam Books 1990).  
 Paynter, J, *Sound and Silence* (Oxford University Press, 1970).  
 Renshaw, P., 'Being in Tune', (Guildhall School of Music and Drama, 2013).  
 Rose, S, *Relational improvisation. Music, Dance and Contemporary Art* (Routledge 2024).  
 Small, C, *Musicking* (Wesleyan University Press, 1998).  
 Smilde, R, Biography, identity, improvisation, sound: Intersections of personal and social identity through improvisation, *Arts and Humanities in Higher Education*, 15 (3-4), 308-324 (2016).  
<https://doi.org/10.1177/1474022216647374> (NB full text available on Blackboard)  
 Stevens, J, *Search & Reflect* (Rockschool, 2007).

## OPEN ACADEMY: MUSIC AND HEALTHCARE

10 credits

Jackie Walduck

This introductory elective will explore, through theory and practice, the growing role of creative music making in health and care settings. Through a seminar series, students will gain a broad overview of the music and health landscape, and an insight into music making practices in specific contexts. They will develop practical skills in improvisation and communication for creative music workshops in health environments.

A short placement will provide contextual experience, inviting students to take part in a practical project with one of Open Academy's partners. These occur within specific health and social care environments, which may include care homes for people with dementia, wellbeing groups for homeless adults, children in hospital, or people living with learning disabilities. Students will write a reflective report which relates their practical experience to theoretical perspectives, developing a critical understanding of how professional musicians can apply their skills in ways that contribute to people's health and wellbeing. Please note, all students must attend a Safeguarding session as part of this elective.

### Assessment

Task	Weighting %
Project report (1500 words). Students will write a short report on their placement project, relating activities to the appropriate health context.	60
Practical Task: Working on their principal study, students will work in a small group to create a short piece of music in response to a theme.	40

### Assessment date

Practical task: w/c 23rd March 2026.

### Submission deadline

Project Report and Practical Task submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A3, A5, B1, B2, B4, B8, B9, C1, C2, C3, C4, C5 and C6.

### Bibliography:

All-Party Parliamentary Group on Arts, Health and Wellbeing (2017) *Creative Health: The Arts for Health and Wellbeing*.

Ansdel, G. and De Nora, T. (2016) *Musical Pathways in Recovery. Community Music Therapy and Mental Wellbeing*, Taylor and Francis.

Bailey, D. (1992) *Improvisation: its nature and practice in music*, British Library National Sound Archive.

Dodge, R. et al. (2012) "The Challenge of Defining Wellbeing", *Journal of Wellbeing*, 2 (3), 222-235.

Nachnanovitch, S. (1990) *Free Play*, Jeremy P. Tarcher/Putnam Books.

Small, C (2012) *Musicking*, Wesleyan University Press

Welch, G. Ockelford A. et al (2009) "Sounds of Intent: Mapping musical behaviour and development in children and young people with complex needs" *Psychology of Music* 37 (3).

## ORCHESTRATION 3

20 credits

Dr Rubens Askenar Garcia Hernandez

This module is compulsory for third-year composition students and is not open to performers.

### Module Summary

This course explores the development of orchestral technique through the stylistic and technical analysis of key works and their broader applications. Emphasis is placed on common approaches to orchestration challenges, such as balancing chords, resonance, and textures, irrespective of style or historical context.

Students will engage with a diverse array of materials, covering various scoring disciplines through comparative analysis of orchestrations and practical exercises for:

- Full orchestra
- String orchestra (symphonic and chamber)
- Sinfonietta (mixed ensemble of approximately 10-18 players)
- Soloist(s)/voice(s) with orchestra or ensemble

Early in the course, students will determine their chosen line-up in consultation with the instructor. Late submission of workshop materials may result in exclusion from the workshop.

Students must submit one copy of the full score and a complete set of parts to the Composition Department administrator 10 days before the workshop. The exact deadline will be announced by the instructor at the beginning of the course.

For the final submission, students must provide a score and a recording of the workshop, all to be submitted via Blackboard.

### Assessment

Task	Weighting %
Orchestrate a set piece for the following instrumentation: 1.1.1.1 (standard doublings)/1.1.1.0/2perc/hp/piano(cel)/1.1.1.1.1.	100

### Submission deadline

15.00 Friday 8 May 2026.

### Intended Learning outcomes

A1, B1, C2, and C4.

## PERFORMING BAROQUE MUSIC

20 credits

Olwen Foulkes

### Module Summary

This elective is open to Principal and Second Study woodwind (flute/oboe/bassoon) and string (violin/viola/cello) players. Students will develop skills relating to the performance of Baroque music on modern instruments at modern pitch. You will explore conventions of 17th and 18th century performance practices in a practical context, learning to make decisions that will encourage you to become a creative and individual performer. Dynamics, tempo indications, phrasing and ornamentation are often not prescribed in this repertoire and the ability to 'read' the notation and discover the possibilities for stylistically appropriate performance decisions, opens up a wealth of performance options. These skills will be discussed and developed in practical classes.

Repertoire may include Lully, Muffat, Purcell, Corelli, Handel, Telemann and Bach. There may also be some set reading. You will learn to make choices between various possible 'interpretations' of the music, and to describe the process of arriving at these decisions, a useful skill in many rehearsal and performance contexts. Crucially, you are empowered to make informed performance decisions, to lead rehearsals and communicate decisions to others. The module will include tuition on Baroque Dance and ornamentation.

An important component of the course will be to collaborate with one another and organise your own ensemble with whom you will produce a short recording.

Tuition will take place fortnightly on Monday afternoons in the first term from 2:00-5:00pm. The second term will comprise two further Monday afternoon sessions, one full-day orchestral workshop and one afternoon chamber music masterclass led by Margaret Faultless to prepare for the concert and recording.

### Assessment

Task	Weighting %
Concert: student led, chosen from repertoire studied in class	50
Small ensemble recording	25
Small project (from a choice set by course leader) (1000 words)	25

### Assessment date

Monday 23 March 2026.

### Submission deadline

Submission deadline (written work and recording) 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1 A2 A3 A4 B1 B3 and C1.

## **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)]<sup>[1]</sup><sub>[SEP]</sub>

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)

## PERFORMING EXPERIMENTAL MUSIC

20 credits

Alex Hills

6 sessions during Terms 1 & 2 and 18 hours of intensive rehearsal during the beginning of Term 3.

### Module Summary

This module provides an introduction to performing music in the 20th and 21<sup>st</sup> experimental music traditions. Works will be studied including pieces for open instrumentations, in open forms, using unconventional playing techniques, requiring 'theatrical' performance and text scores. This study will combine a consideration of the practical aspects of performing this music, through regular rehearsal and workshops on core repertoire within the tradition, with lectures and discussion of the aesthetic and interpretative issues raised by the repertoire. 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. Assessment will take the form of an *informal concert at the end of the module, a review of a concert including experimental repertoire* (various appropriate events will be pointed out throughout the year) and a proposal for a concert programme you have designed yourself, with a detailed rationale for the choice of repertoire.

In order to achieve the correct balance of instruments it may be necessary to restrict the numbers on this module from certain principal study areas.

### Assessment

Task	Weighting (%)
Concert	60
Review 800-1000 words	20
Concert proposal 800-1000 words	20

### Assessment date

Concert: early summer term, specific date/time to be confirmed by the module leader.

### Submission deadlines

Concert Proposal submission deadline: 15.00 Friday 24 April 2026.

Review submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A2, A3, A4, B1, B2, B3, B4, B5, B6, B7, B8, C1, C2, C3, C4.

### Bibliography

Works performed have included:

Louis Andriessen: Workers Union

Anthony Braxton: Composition No. 228

John Cage: Concert for Piano

Ruth Crawford: Music for Small Orchestra

Pauline Oliveros: Tuning Meditation

Jennifer Walshe: Zusammen

Joanna Ward: 2 Greenhouses

Christian Woolf: Burdocks

Kaija Saariaho: From the Grammar of Dreams

James Tenney: Critical Band

Literature:

Eco, U, *The Open Work* (UK: Hutchinson Radius, 1989).

Lely, J & Saunders, J, *Word Events: Perspectives On Verbal Notation* (London: Continuum International Publishing Group, 2012).

Nyman, M, *Experimental Music: Cage and Beyond* (Cambridge: Cambridge University Press, 1999).

Thomas, P (ed.), *Changing the System: the music of Christian Woolf* (Farnham: Ashgate, 2010).

## PERFORMING FRENCH MUSIC

20 credits

Emily Kilpatrick

### Module summary

This module focuses on the compositional and performing traditions of French music of the later nineteenth and early twentieth centuries (c. 1870-1940). Classes will move between historical and cultural contexts (art, poetry), musical traditions (salons, institutions, early music, wagnérisme) and investigations of compositional and performing practice (recordings, performer testimony, pedagogy, manuscripts and editions). Exact content will be determined in part by the specialisation and interests of participants. However, all classes will be strongly tied to musical practice and performing traditions, returning constantly to the key questions: what were our composers trying to express on the musical page, and why; and what is our responsibility as performers? Opportunities will be given to perform and discuss repertoire in workshop classes, to be delivered jointly with the postgraduate Performing French Music elective (led by Roy Howat with Neil Heyde and Emily Kilpatrick).

A research proposal will outline area of focus and suggested repertoire for performance, with annotated bibliography and discography. The major assessment comprises a performance component with an accompanying essay that explores the history and performing contexts of the chosen repertoire.

### Assessment

Task	Weighting
Research proposal with annotated bibliography, c. 500 words	20%
Performance of 10-15 minutes, which may be delivered either (a) in a workshop class (with discussion) at any point in the Spring term; (b) as a recorded submission	40%
Essay on chosen repertoire, c. 2500 words	40%

### Submission deadlines/assessment dates

Research proposal: 15.00 Friday 16 January 2026.

Performance: Friday 27 March 2026.

Essay: Friday 24 April 2026.

### Intended learning outcomes

A2, A3, A4, B2, B3, B4, B5, B7, C1, C2, C3, C4, C5, C6

### Bibliography

- Abbott, Helen. *Parisian Intersections: Baudelaire's Legacy to Composers*. Oxford and New York: Peter Lang, 2012.
- Bannerman, Betty, ed. & trans. *The Singer as Interpreter: Claire Croiza's Master Classes*. London: Gollancz, 1989.
- Bathori, Jane. *On the Interpretation of the Méloides of Claude Debussy*, trans. Linda Laurent. Stuyvesant: Pendragon, 1998.
- Bergeron, Katherine. *Voice Lessons: French Mélodie in the Belle Époque*. New York and Oxford: Oxford University Press, 2010.
- Briscoe, James (ed.). *Debussy in Performance*. New Haven and London: Yale University Press, 1999.

- Caballero, Carlo. *Fauré and French Musical Aesthetics*. Cambridge: Cambridge University Press, 2001.
- Chimènes, Myriam. *Mécènes et musiciens: du salon au concert à Paris sous la IIIe République*. Paris: Fayard, 2004.
- de Médicis, François, and Steven Huebner (eds.). *Debussy's Resonance*. Rochester: University of Rochester Press, 2018.
- Fulcher, Jane, ed. *Debussy and his World*. Princeton: Princeton University Press, 2001.
- Gordon, Tom, ed. *Regarding Fauré*. Amsterdam: Gordon & Breach, 1999.
- Holloway, Robin. *Debussy and Wagner*. London: Eulenberg, 1979.
- Howat, Roy. *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*. New Haven and London: Yale University Press, 2009.
- Hunter, David. *Understanding French Verse: A Guide for Singers*. New York and Oxford: Oxford University Press, 2005.
- Johnson, Graham. *Gabriel Fauré: The Songs and their Poets*. Aldershot: Ashgate, 2009.
- Kahan, Sylvia. *Music's Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac*. Rochester, NY: University of Rochester Press, 2003.
- Kelly, Barbara. *Music and Ultra-Modernism in France: A Fragile Consensus, 1913–39*. Woodbridge: Boydell and Brewer, 2013.
- Kilpatrick, Emily. *French Art Song: History of a New Music, 1870–1914*. Rochester: University of Rochester Press, 2022.
- Langham Smith, Richard, ed. *Debussy Studies*. Cambridge: Cambridge University Press, 2007.
- and Caroline Potter, eds. *French Music Since Berlioz*. Aldershot: Ashgate, 2006.
- Mawer, Deborah (ed.). *Ravel Studies*. Cambridge: Cambridge University Press, 2010.
- (ed.). *The Cambridge Companion to Ravel*. Cambridge: Cambridge University Press, 2000.
- McCarrey, Scott, and Lesley A. Wright. *Perspectives on the Performance of French Piano Music*. Farnham: Ashgate, 2014.
- Nichols, Roger. *Debussy Remembered*. London: Faber, 1992. — *Ravel Remembered*. London: Faber, 1987. — *The Harlequin Years: Music in Paris, 1917–1929*. London: Thames and Hudson, 2002.
- Pasler, Jan. *Composing the Citizen: Music as Public Utility in Third Republic France*. Berkeley: University of California Press, 2009.
- Philip, Robert. *Performing Music in the Age of Recording*. New Haven: Yale, 2004.
- Rumph, Stephen, and Carlo Caballero (eds.). *Fauré Studies*. Cambridge: Cambridge University Press, 2021.
- Trezise, Simon (ed.). *The Cambridge Companion to Debussy*. Cambridge: Cambridge University Press, 2003. — (ed.). *The Cambridge Companion to French Music*. Cambridge: Cambridge University Press, 2015.

## RESEARCH PROJECT

20 credits

Anthony Gritten

### Module Summary

You undertake independent study on an approved topic of your own choice, situated within the broad philosophical contexts of musicology, performance studies and artistic research. The Source Critique focuses your engagement with the preparatory literature review stage of your project. The short conference-style presentation summarizes your project and focuses on particular aspects of your research as it is evolving. The final submission is centred on a written dissertation, must be appropriate to the type of research undertaken and the chosen topic, and must be framed by a suitable title, abstract, and detailed bibliography situating your project within academic discourse. Classes and supervisions explore research, presentation, and writing skills, alongside key debates in musicology, aesthetics, and philosophy of music. This elective prepares you for research-based study on postgraduate programmes at the Academy or elsewhere.

This elective is only open to BMus (performance) and BMus (composition) students.

### Assessment

Task	Weighting %
Source Critique, c. 500 words; critical summaries of 2 sources from your draft bibliography	15
Conference-style presentation, 15 minutes	15
Dissertation c. 5000 words; word count excludes abstract + bibliography	70

### Assessment date

Conference-style presentation lasting 15 minutes: during last two weeks of term 2; times will be confirmed by the module leader.

### Submission deadlines

Source Critique c. 500 words submission deadline: 15.00 Friday 16 January 2026.

Dissertation c. 5000 words submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A2, A4, B3, B4, B7, C2, C3, C4, C5, C6 and C7.

### Representative Bibliography

Bayley, A, "Multiple tasks: using recordings to document creative process" in *Recorded music: performance, culture and technology*, ed. A. Bayley pp. 206-224 (CUP, 2010).

Born, G, 'On Musical Mediation: Ontology, Technology and Creativity', *Twentieth-century Music* 2/1 (2005), 7-36.

Clarke, E, and Cook, N (eds.), *Empirical Musicology: Aims, Methods, Prospects* (OUP, 2004).

Coessens, K, Crispin, D & Douglas, A, *The Artistic Turn: A Manifesto* (Leuven UP, 2009).

Cook, N, *Beyond the Score: Music as Performance* (OUP, 2013).

McClary, S, *Feminine Endings: Music, Gender and Sexuality* (Minnesota UP, 1991).

Nettl, B, *The Study of Ethnomusicology* (University of Illinois Press; 2nd rev ed, 2005).

Scruton, R, *The Aesthetics of Music* (Clarendon Press, 1997).

Strathern, M, 'The limits of auto-anthropology', in *Anthropology at Home*, ed. A. Jackson, 16-37 (Tavistock, 1987).

## RUSSIAN AND (POST-)SOVIET MUSIC

20 credits

Nicholas Walker

### Module Summary

In this module students are invited to explore Russian And (Post-)Soviet 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 (Post-)Soviet music was shaped by its geographical, historical, religious, political, artistic and literary context. In addition to Russian music, the music of other states that were part of the Russian Empire and the Soviet Union is also featured, of which Ukrainian music naturally forms a considerable part, together with music from the Baltic States and, time allowing, music from Georgia and Armenia. 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 29 April 2026. Individual times will be notified by the module leader.

### Submission deadline

Write-up of lecture recital submission deadline: 15.00 Friday 24 April 2026.

### 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)

## SILENT FILM IMPROVISATION

10 credits

Spring term

Robert Sholl

### Module Summary

This module develops your ability to improvise on your instrument to silent films. You will be exposed to historical treatises and methods of improvising to silent film in the era up to 1930 in different genres: historical films, romance, comedy and horror. We will discuss the context of these films (Symbolism, Surrealism or German Expressionism for example), thinking about plot, characterisation and the psychological narrative of film, historical treatises on film improvisation and what can be learned from them, and develop improvisations to short films or sections of films. You will be given a choice of material, but will also be encouraged to find your own material. We will also discuss the way improvisation can be applied to other types of films (freely available on youtube and vimeo) of natural phenomena, cartoons and more modern film.

The emphasis throughout the module will be on developing and improving the skills you already have and allowing you to develop resources (through borrowing from repertoire for example). Each student will develop two short improvisations of around 8 minutes during the semester and present one of these for assessment. You will also learn how to make informed critical choices and responses both to the films, to other players, and to the work of your fellow students.

Note: Vocal studies students are not permitted to register for this elective.

### Assessment

Task	Weighting %
Improvisation in class (from a choice of two developed in the module) in the final two classes of the module	65
Write up of discussion of improvisation, reflecting on the film and the improvisation: 1500 words	35

### Assessment date

Improvisation: in the final two classes of the module.

### Submission deadline

Essay: write up and discussion of improvisation (from the final two classes of the module)  
submission deadline: 15.00 Friday 24 April 2026.

### Intended learning outcomes

A1, A2, A3, A4, A5, B1, B2, B3, B4, B5, B7, C1, C2, C3, C4, C5, C6, C7.

### Bibliography

Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004).

Michel Chion, *Film: A Sound Art*, trans. Claudia Gorbman (New York: Columbia University Press, 2003).

Marcel Cobussen, *The Field of Musical Improvisation* (Leiden: Leiden University Press, 2017).

Francesco Finocchiaro, *Musical Modernism and German Cinema from 1913 to 1933* (London: Palgrave MacMillan, 2017)

Claudia Gorbman, *Unheard Melodies* (Indiana: Indiana University Press, 1987), 31-52.

Dennis James: "Performing with Silent Films," *Film Music 1* (New York: Garland Publishing, 1989), 61-79.

Phillip Johnston, *Silent Film/Loud Music: New Ways of Listening to and Thinking about Silent Film Music* (London: Bloomsbury, 2021).

Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film* (Princeton: Princeton University Press, 2004) [orig. 1947].

George E. Lewis and Benjamin Piekut, eds., *The Oxford Handbook of Critical Improvisation Studies*, Vol. I and II (New York: Oxford University Press, 2016).

Martin Miller Marks, *Music and the Silent Film: Contexts and Case studies 1895-1924* (New York: Oxford University Press, 1997).

Gary Peters. *The Philosophy of Improvisation* (Chicago: University of Chicago Press, 2009).

Erno Rapee, *Encyclopedia of Music for Pictures* (New York: Belwin, 1928).

Roy M. Prendergast: *Film Music – A Neglected Art* (New York: WW Norton & Co, 1977), 3-18.

Michael Slowik, *After the Silents: Hollywood Film Music in the Early Sound Era 1926-1934* (New York: Columbia University Press, 2014).

Dana Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* (New York: Oxford University Press, 2018).

Eric Lewis, *Intents and Purposes: Philosophy and the Aesthetics of Improvisation* (Ann Arbor: University of Michigan Press, 2019).

### Overview: What is Artist Development?

In the context of life at the Academy, Artist Development refers to the ways in which you develop as an artist, musically, creatively and professionally, over your time here. As such, it forms an integral part of your learning - it helps you to understand and articulate what is special about you as an artist, and how you can employ this in the pursuit of a financially sustainable career. Progression is formally tracked via assessed tasks, throughout your four-year study period.

In B1 you speak about an arts event or concert you have attended or taken part in to camera. In B2 you make a short audition video. In B3 you create a professional portfolio, including a CV and biography. In B4 you create a pitch deck for your own small-scale project that could be pitched to venues and festivals.

Over your time with us, we help you to develop a range of professional skills, from how to communicate and collaborate effectively, to how to earn a sustainable living as a musician. This development is structured into the timetable, with sessions and short courses on business skills, artistic identity, creative programming, auditioning, marketing and online presence, working with video, personal recording, being self-employed, fundraising, and tax issues. These sessions are delivered by both internal staff, and guest artists and practitioners with specialist knowledge. We also hold intensive workshops throughout the year, helping you to develop creative skills. These workshops change every year, and are sometimes specific to certain year groups. Recent courses have included improvising, working in Europe, Glyndebourne Opera Lab, and the Southbank Centre Future Artists scheme. Also look out for Students Create, our student festival, which is your chance to create and perform your own piece or programme.

### Artist Development B1: Your Presentation To Camera

5 Credits

Jessica Walker, Anna Wolstenholme and Cevanne Horrocks-Hopayian

Your progress in B1 is assessed via a short, videoed presentation about an arts event or concert you have attended, have taken part in, or are about to take part in.

You express your reflections and thoughts to camera. These reflections might take the form of a critique of an event you attended, or what you learned from taking part in an event.

You do this because increasingly, young artists are asked by companies, orchestras and festivals to make short, personal videos about their part in an event or production. Learning how to talk naturally on video now will be very useful for you in your professional and creative future.

You could imagine that you are speaking to viewers on social media.

It is very important you attend the sessions on this assessment, in order fully to understand what we are asking you to do. Feel free to speak to us for more detailed advice. Here are 4 points of basic guidance about the content of the video:

- |   |   |
|---|---|
| 1 | You may edit the footage, and we encourage cut-aways to relevant images, audio or film. |
| 2 | You may choose to use your mobile phone and internal mic to film your presentation.     |

3	You may choose to talk in your first language. If this is not English, you must provide accurate subtitles.
4	You may choose to talk about an event from your home country; it does not have to be an Academy project.

You must upload a link to the completed video via Blackboard. This must be an MP4 or a .mov file to Dropbox, unlisted YouTube, Vimeo, or Sharepoint. You must include the right permissions for us to view the video.

In addition to judging the quality of the video content, we use 3 additional assessment criteria to mark your work:

1	The video must be approximately 2 minutes long. More than 30 seconds either side of this duration will result in a fail.
2	The film must be in 'portrait', like on social media.
3	You must include your name on screen in the opening credits, with details of the event you are talking about.

The video submission represents 100% of your B1 assessment, which will be marked holistically, taking into account the quality of your critique, your presentational skills, and compliance with the technical elements, and the 3 assessment criteria listed above.

If you need additional support with your verbal presentation in English, you can receive help from the English Support teacher Gill Barnes: [g.barnes@ram.ac.uk](mailto:g.barnes@ram.ac.uk).

**Deadline for submission to Blackboard: 15.00 Friday 20 March 2026.**

### Artist Development B2: Your Audition Video

5 credits

Jessica Walker, Anna Wolstenholme and Cevanne Horrocks-Hopayian

Over the course of your studies you will discover different ways in which you will need to enhance your practical skills. One of the core skills you will need is proficiency with video and audio. Artist Development will offer sessions on how to upload good quality video content, and how to make professional-level personal recordings.

In B2 you create an audition video if you are a player or singer, and a portfolio showreel if you are a composer. Many companies, orchestras and funding bodies ask for initial submissions as online videos, and we want you to have the tools to present yourself to your best advantage.

Credit will be given to students who engage fully with all the technical aspects of this task.

You must upload a link to your completed video via Blackboard. This must be an MP4 or a .mov file to Dropbox, unlisted YouTube, Vimeo, or Sharepoint. You must include the right permissions for us to view the video.

You must also complete and upload to Blackboard the following checklist (tick each box on the right of this table when you have done what it states). This checklist lists the 7 assessment criteria with which we assess your work, alongside judging the quality of the video content:

Assessment Criteria	Done? Y/N
1 All: Your video must be between 3-5 minutes in duration. More than 30 seconds either side of this duration will result in a fail.	
2a Performers: the performance must be in one take, without audio edits. You may, however, add a touch of reverb if you consider it appropriate. 2b Composers: either to talk to camera or to provide a voiceover (this can have audio edits).	
3a Performers: Your video must be one complete piece, one complete movement, or orchestral excerpts. 3b Composers : Your video must include your music, not library music, and related footage. It could describe the biographical or conceptual context for your recent projects; a description of your artistic interest or specialism; your collaborators and future plans.	
4 All: You must specify what mic and recording device you have used. You may choose to use a mobile phone for this task, but we recommend using an external microphone so you can get the best camera angle and mic position for sound. You must make this video on your own.	
5 All: You must include text on the video with the repertoire details, your name and discipline (i.e. instrument, composition, voice etc.). You must also include the name of any other performers. You must not include your year or department (i.e. B2).	
6 All: The video and audio must be good quality. Get in touch with Artist Development if you are having technical difficulties. You may choose to use the 'unattended recording' bookings at the Academy; if so, you must tell us you have used this facility and if you have altered the audio settings.	
7 All: You must not submit a recording from a live performance or a performance class.	

Further advice for composition students:

- When speaking to camera or voiceover, plan what you want to say before you start to record - use cue cards, if that helps.
- Be yourself!

The video represents 100% of your B2 assessment. We calculate your mark holistically, considering how comprehensively you have engaged with the task, and in relation to the 7 assessment criteria listed above.

**Deadline for submission to Blackboard: 15.00 Friday 6 March 2026.**

### Artist Development B3: Your CV and Biography

10 credits

Jessica Walker, Cevanne Horrocks-Hopayian & Anna Wolstenholme

Your progress in B3 is assessed through a written CV and biography. We run classes in how to write these documents throughout your time at the Academy, so make sure you sign up to some of these well before your submission deadline.

The biography must be no more than 250 words. Observing the word count is important; a penalty will be applied if your text is 20 words out in either direction.

Both this document and your CV should concentrate on your performance experience and any professional work as a musician to date. Also include forthcoming engagements, and any notable achievements, such as scholarships or competition success.

Try to keep the CV to only one page. You may, as an alternative, choose to submit a general or a teaching CV. In this event, be sure to label the document accordingly.

Both documents should be written and formatted to industry standards. If you need additional support with your writing, you can receive help with these documents from the English Support teacher Gill Barnes: [g.barnes@ram.ac.uk](mailto:g.barnes@ram.ac.uk).

The CV and biography combined represent 100% of your B3 assessment. We calculate your mark holistically, taking into account how well you have engaged with the task across both documents.

**Deadline for submission to Blackboard: 15.00 Friday 23 Januray 2026.**

#### Artist Development B4: Your Project Pitch

15 credits

Jessica Walker, Anna Wolstenholme and Cevanne Horrocks-Hopayian

Your progress in B4 is assessed via a pitch deck for a proposed project.

Learning about creating and producing your own small-scale projects is increasingly valuable in the current music profession. This assessment engages with how to sell your project to venues and festivals. During the course of B4, we will run Artist Development classes giving guidance on how to get your own projects off the ground, including how to create an online proposal using free online platforms such as Canva. Your final assessment is to create an online presentation for a self-started project - this can either be for something you have already made, and would like to take further, or for a project you are planning for the future. We do not specify what the project should be – but for example, it could be a proposal for a concert, for a staged piece, or for a community-based project. When you create the presentation, your starting point should be that you are proposing a realistic idea to a specific festival or potential booker.

It is very important you attend the sessions on this assessment, in order fully to understand what we are asking you to do.

You must export your presentation as a pdf and uploaded it to Blackboard.

We use the following 9 assessment criteria to mark your work:

1	The proposal must be between 4 and 6 slides. Failure to stick to this limit could lead to a fail.
2	It must not be a fantasy project, but something you could realistically suggest now, both in terms of practicalities, number of personnel involved, and budget.
3	The proposal must not be for an internal Academy project.
4	The proposal may include audio, visuals, text, and links to the artists and their work.

5	You must specify your role in the project and provide details of the specific festival / venue to which you are pitching.
6	You must include a summary of the idea and the name of the project.
7	You must explain why this idea is suitable for the booker / festival to which you are writing.
8	You must give further details of the creative content and personnel involved.
9	You must provide an indication of the budget for the project, including your fee and a breakdown of other expenses, e.g. travel and accommodation.

The presentation represents 100% of your B4 assessment. We calculate your mark holistically, considering how comprehensively you have engaged with the task, and in relation to the 9 assessment criteria listed above.

**Deadline for submission to Blackboard: 15.00 Friday 24 April 2026.**

### **Additional learning opportunities: LRAM**

Teaching voice or an instrument may need to play an important part in your own professional portfolio and the LRAM course will help you build a foundation of core skills to begin in this field. The course will consist of a series of hour-long lectures focusing on current practices in the UK such as music assessment, teaching beginners, safeguarding, creative music, community music and the growth mindset. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint) or via email at [LRAM@ram.ac.uk](mailto:LRAM@ram.ac.uk)

## 7 PROGRAMME ADMINISTRATION

### Accessing your Academy email

You must use your Academy email address when doing Academy business, not a private email address. Email is how the Academy will contact you, including with offers of performance opportunities both inside the Academy and externally.

You can access your Academy email as follows:

- 1 You will be provided with a student email address on enrolment.
- 2 If you have a problem then contact the IT Helpdesk at [itservicedesk@ram.ac.uk](mailto:itservicedesk@ram.ac.uk)

### Accessing your timetable on ASIMUT

Your BMus Programme timetable is available on ASIMUT, showing the following information: title of activity, professor leading activity, venue of activity, time of activity. You may be emailed by the Academy with partial timetable information in emergencies, but in general you must check ASIMUT regularly so that you do not miss out on changes to masterclasses, chamber music coaching, seminars, etc. You can access ASIMUT from your mobile phone / tablet etc. as well as from computers in the Academy.

You can access ASIMUT as follows:

- 1 Via the Student and Staff portal on the Academy's website:  
<https://www.ram.ac.uk/student-and-staff>
- 2 The homepage shows you your timetable including days, times, venues, and professors of all compulsory classes. Clicking on a different date on the calendar allows you to view future dates.
- 4 You can search for other students and staff timetables by surname if you need to know where somebody else is.
- 5 Clicking on 'Locations' shows you how the Academy's various spaces are being used for different activities, including student practice rooms.
- 7 If you have a problem email the IT HelpDesk at [itservicedesk@ram.ac.uk](mailto:itservicedesk@ram.ac.uk)

### Registering on your modules

#### Module Confirmation

You will be able to view the modules that you are enrolled on in ASIMUT as you will be timetabled to attend lectures, seminars etc. for these modules. If you do not believe that you are enrolled on the correct modules please contact Registry.

#### Timetabling of core modules (B1-B2)

All core modules are pre-timetabled for you by the Academy in order to avoid clashes between your many activities.

## Choosing Electives (B3-B4)

You must register for your B3 electives during your B2 year and for your B4 electives during your B3 year. You will be invited to attend an electives fair before the end of the Academic year. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint).

## What you should expect at the start of modules

At the start of every Academic Studies module (in the first or second class) you should expect to receive a copy of the Module Descriptor. This is the page-long information sheet that tells you everything you need to know about the module. All academic Module Descriptors are included in this Handbook. You will also be able to find your module descriptor on Blackboard.

You can expect the Module Leader to explain briefly to the class what the module is going to be about. This will include a summary of the subject, how the module is organised week by week, when the assessment deadline is, how you will be assessed etc.

Most Module Leaders will also give you copies of test papers / essay questions / assignment outlines from previous years. This is done so that you understand how and what you are going to learn over the duration of the module.

## Attendance, including leave of absence

Results every year presented at the Academy's Exam Boards show a positive correlation between attendance and academic success, and a positive correlation between attendance and receiving increasingly higher marks as the academic year progresses. For this reason, the Academy is extremely keen to ensure that you are fully engaged with your whole programme. If you fail to comply with the Academy's attendance regulations without legitimate reason or excuse, this is a breach of the Regulations and falls under the remit of the Student Disciplinary Code (see Regulation G4: Attendance at Academic Classes and Activities in the Academy's full Regulations on the [Studnet Information Hub](#) on Sharepoint (Intranet).

In parallel to Principal Study where attendance in orchestral projects is managed by a penalty mark system, the Academy operates a system monitoring attendance in Academic Studies seminars. The system outlined below is different to the Principal Study penalty system (see Performance Department for details):

1: If you incur a pattern of repeated absences ("repeated" means "three consecutive / near-consecutive weeks", is subject to the academic judgement of your lecturer and your Head of Year, and takes into account your history of academic engagement) without prior formal written approval (see regulations on Leave of Absence and Extension or Deferral), then you receive 1 penalty mark.

2: If you receive a penalty mark then you go "on report" in the relevant module, and become subject to regular specific reports about your weekly work, shared between your lecturer and your Head of Year. These reports concern how seriously you are attempting to improve your academic engagement and overall professionalism (see Student Charter for your responsibilities as a student). These reports last for 3-4 weeks, depending on your history of academic engagement.

3: If reports between your lecturer and your Head of Year concur that your behaviour and attendance have improved in the 3-4 weeks following the receipt of a penalty mark, then the reports stop.

4: If you receive five penalty marks, then you receive a reduction of 5% in the mark for the relevant module.

## **Leave of Absence**

We expect that you will prioritise your studies at the Academy and ensure that you are available to attend all classes, orchestral projects, scheduled activities, rehearsals, assessments and performance activities. It is important however, that you have the opportunity to undertake appropriate external professional activities relevant to your development as musicians, artists and professionals. There may also be times when you need to be away from the Academy for personal reasons and need to apply for Leave of Absence. Further information is available from the [Student Information Hub](#) on SharePoint (Intranet):

## **Student Route (formerly Tier 4)**

Student Route (formerly Tier 4) visa holders, face specific restrictions on external performance work, due to UK Visas and Immigration (UKVI) regulations. These include:

- Not being permitted to work as an entertainer (except as specified below)
- Not being permitted to be self-employed
- Being limited to a maximum of 20 hours of non-performance-related work per week during term time

Further information, including the approved application placement process, is included in the **Student Route (formerly Tier 4) Student Work Placement Policy** available from the [Student Information Hub](#) on SharePoint (Intranet).

## **Student disciplinary code**

You are expected to pursue your academic and performance studies with diligence and professionalism; ensure that you are familiar with, observe and fulfil the requirements of the programme of study and the Academy's Regulations as set out in the Programme and Departmental Handbooks and the Academy's Regulations. Breaches of the Regulations may be dealt with by Heads of Year in the first instance or may be referred directly to the Head of Programme in accordance with the [Student Disciplinary Code](#) available on the Academy's website.

## **Interruption of study**

The BMus programme is normally studied for four continuous years. Sometimes students need to take an interruption of study for health, financial or other serious reasons and can apply to take a year out. You can still access the Academy's student support services while on an interruption of study and in order to help you to prepare to re-join the programme. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint).

## Feedback from students

The Academy's senior managers, programme team, and those teaching the programme always welcome informal feedback from you on any aspect of your programme and studies.

Student Union members and student representatives are part of Academy committees and students are encouraged to use their representatives and let them know of any matters of concern that you wish to be raised at these committees.

To help monitor and improve the delivery of the programme, you will be given the opportunity to participate the Academy's annual student feedback survey reviewing your experience of studying at the Academy including both Academic Studies modules and within your Principal Study department.

You are asked to be open, honest and constructive in your evaluation and comments. This feedback will directly inform the Annual Monitoring Report for the BMus Programme. This Report is formally considered by the Academic Board and a summary is presented annually to the Academy's Board of Governors. It is a vital component in the Academy's mechanism for developing the quality of our students' experience and planning for the effective future delivery of the programme.

Feedback survey results and Academy response are published on the [Student Information Hub](#) on the Intranet (SharePoint).

## English language support

If English is not your first language, when you start your BMus degree, you will probably be doing more speaking and writing in English than you have ever done before. Throughout the academic year, your development of English language skills is supported by the English Support Tutor. Helpdesk is also available for students whose first language is English. Further information is available from the [Student Support Hub](#) on the Intranet (SharePoint).

## 8 ASSESSMENT

As a student, it is your responsibility to find out the assessment requirements for every module. Attendance at all relevant tests is compulsory. If you fail to attend or submit an assessment then you will receive a mark of 0% for the assessment, unless a deferral of that particular assessment has been approved, within the correct timeframe, via Extension or Deferral Application. If you fail to attend an assessment then you may also be subject to disciplinary proceedings, as this equates to being absent without leave. For more information, including late penalties for submission of assessment please see [Regulations](#) and [Examination Procedures](#) on the Student Information Hub on the Intranet (SharePoint).

Requests for an extension or deferral are considered according to the Extension and Deferral Process Regulations. Information and guidance on the process can be found on the [Student Information Hub](#) on SharePoint (Intranet):

### Presenting your work: style guide and referencing conventions for academic work

The Academy upholds rigorous standards in all academic work, including the manner in which it is presented. Your written work must accurately reference sources you used, in order to recognize other authors' views and to provide a basis for your own argument. Proper citation and referencing (e.g. bibliography, discography and footnotes) will help you adhere to the Academy's strict plagiarism policies and avoid penalties for unprofessional activity (cheating). Improper use of AI is classed as malpractice and is penalised. The style guide and referencing convention used at the Academy is the Chicago Manual of Style Online and can be found at <http://www.chicagomanualofstyle.org> or is accessible via the Academy's Library catalogue.

The better your writing, the better the mark. Poor writing affects the marker's ability to understand your argument and your content, and will reduce the mark you are given for the work.

### Marking

At Level 6, summatively assessed work at the end of a module is blind double marked either by individual assessors or by a panel as appropriate. Blind marking means that neither assessor sees the other assessor's % mark until separate marking has been completed.

At Level 5 and below, summatively assessed work may be double marked or single marked and moderated.

If you fail an assessment (if your work is referred), and if you are (normally) given an opportunity to re-sit it, and if you pass the assessment on the second attempt, then your final mark will be capped at the pass mark 40%.

For further information please see the Academy's Examination Procedures on the [Student Information Hub](#) on the Intranet (SharePoint).

## External Examiners

The Academy's external examining system is one of the most important ways of ensuring that the programmes we are running are academically sound, that the students are receiving appropriate teaching and that results are comparable to those in similar higher education institutions.

Further information on External Examiners can be found in the Academy Regulations on the [Student Information Hub](#) on the Intranet (SharePoint). All External Examiner reports are published on the Intranet.

## Academic malpractice

You receive information on the Academy's expectations in terms of referencing, academic convention and scholarly practice during your first year of study. You should consult with your Head of Year if you do not understand what is expected of you in these areas as soon as possible, and before you are required to take any kind of assessment.

Academic Malpractice, in all forms, is an offence and will be addressed seriously by the Academy. For further details of all of the offences which constitute academic malpractice, please see the Academic Malpractice Regulations on the [Student Information Hub](#) on the Intranet (SharePoint).

## Feedback for students

Feedback is vital to your rounded professional and musical development. Some feedback is verbal, some is written, some is online. A detailed document explaining how feedback works is available on the [Student Information Hub](#) on the Intranet (SharePoint).

## Mark descriptors

Please see Examination Procedures available on the [Student Information Hub](#) on the Intranet (SharePoint).

## 9 INSTITUTIONAL INFORMATION

### Student academic and pastoral support, including disability

Full details of your support network, including learning support, and all the staff that are involved in helping you please visit the [Student Support Hub](#) on the Intranet (SharePoint).

### Head of Year

You are assigned a Programme Head of Year in each of your four years of study. Your Head of Year acts as a central point of contact outside of your principal study department, and has a range of responsibilities to help support your studies:

- 1) They are members of academic, artist development and/or performance staff who teach and supervise work in a variety of contexts.
- 2) They work with the heads of departments and programmes, and manage and oversee the entirety of your programme of study and represent you at the Examination Boards. You should talk to your Head of Year if you need to implement any changes, such as postponing an assessment or requesting an extension to a deadline; they can advise you if you need to submit an Extension or Deferral Application for any reason. 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.
- 3) Uniquely positioned at the centre of your institutional network, they 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 and encourage communication in order to help develop solutions to problems. If you are unsure of who can best help you with an issue, contact your Head of Year who can point you in the right direction.

You will meet your Head of Year at induction meetings at the start of the year. They can be contacted by email, and will normally respond within two working days.

### Belonging

The Academy promotes an inclusive working and learning environment in which students, staff and visitors are supported and welcomed. Equity and belonging are core values, and we commit to enabling staff and students to access opportunities and to develop their skills in as inclusive a manner as possible. Any form of discrimination or harassment will not be tolerated. We work together to enable a rich and diverse set of activities in the artistic, learning and teaching environment.

Further information please visit [Belonging](#) on the Intranet (SharePoint), and the [Belonging page on our website](#).

## Term dates

Term dates are available at [Term Dates](#)

Reading Weeks, during which academic classes are suspended are on the following dates:  
Monday 20 to Friday 24 October 2025 and Monday 16 to Friday 20 February 2026.

## Library

Details of the Academy's Library opening hours, facilities and services are available on the [Library](#) area on the Intranet (SharePoint).

## IPR and copyright, including photocopying, downloading and scanning

Copyright legislation matters. It protects creative works from being copied, reused, performed and shared without permission. The Royal Academy of Music is committed to protecting its economic and moral rights as well as those of staff, students and other third parties. The Royal Academy of Music has an Intellectual Property Rights Policy which outlines staff and students' roles and responsibilities. Further information is available from the [Student Information Hub](#) on the Intranet (SharePoint).

## Collection and use of student data

The Academy processes student data in accordance with the provisions of the Data Protection Act 2018 and UK General Data Protection Regulation (GDPR). For more information please see G11 of the Academy's [Regulations](#) and the [Enrolled Student Privacy Notice](#) on the Academy's website. 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)

**Undergraduate Programme Specification: BMus (Hons)****1 GENERAL INFORMATION**

1.1	Awarding Institution	The University of London
1.2	Teaching Institution	The Royal Academy of Music
1.3	Final Award	BMus (Lond.: RAM) with Honours
	Exit awards:	Cert.HE; Dip.HE; BMus (Lon.: RAM)
1.4	Programme Title	Bachelor of Music with Honours (London: RAM)
1.5	Duration	4 years
1.6	Mode of Study	Full-time
1.7	QAA Subject Benchmark	Music
1.8	Dates of Production / Revision	Nov 2008, Nov 2009, August 2015, Sept 2020, Aug 2025
1.8	Entry to the programme	Permitted after audition into B1, B2, or B3, not into B4

**2 AIMS OF THE PROGRAMME**

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

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

**3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME**

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

**3A Knowledge and Understanding of:**

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

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

### **3B Subject-Specific Skills: an ability to:**

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

### **3C Transferable Skills: an ability to:**

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

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

#### **Level 4**

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

#### **Level 5**

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

## Level 6

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

## 4 DELIVERY AND ASSESSMENT OF THE PROGRAMME

### 4.1 Learning, Teaching and Assessment Map

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

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

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

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

### 4.2 Learning and Teaching Processes

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

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

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

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

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

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

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

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

**Support classes (B1 & B2)** are a place in which you can focus on aspects of seminar delivery that you may be finding difficult to keep up with, or where you are finding it difficult to grasp the technical / musical / historical materials being taught. These support classes are based around slow discussion of teaching materials and musical issues, and are there to develop and enhance learning strategies and working methods that will improve the level of your understanding and ability in the topic in question.

### 4.3 Assessment

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

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

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

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

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

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

## 5 PROGRAMME STRUCTURE

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

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

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

### Performers:

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

### Composers:

HE Level	Units of Study	Credits
<b>4</b> Progression to HE Level 5 is conditional upon the successful	Principal Study 1 (Portfolio)	<b>45</b>
	Professional Development Activity	<b>25</b>
	Aural Skills 1	<b>15</b>

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

## 6. STUDENT SUPPORT

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

## 7. DISTINCTIVE ASPECTS OF THE PROGRAMME

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

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