BMus(Hons) Students
All the information in this document is relevant to students on the BMus(Hons) programme. Prospective applicants are encouraged to read everything in order to understand the structure and content of the RCM’s undergraduate offering. Some restrictions might apply based on the study choices you make. These are detailed where applicable.

BMus Conversion Students
Students on the BMus Conversion take level 6 modules from the RCM’s current BMus programme to ‘top-up’ their existing DipRCM (Performer) qualification. Those parts of the BMus programme relevant to BMus Conversion students and the level 6 modules we consider most appropriate are marked throughout this document with a red circle (●).

Incoming Undergraduate Exchange Students
Exchange Students Studying at the RCM for One Term
Students studying at the RCM for one term as part of an exchange programme will normally do so in the Autumn Term of year 3. Some of the modules we offer in the Autumn Term of year 2 can be taken at level 5, which makes them suitable for single-term exchange students in year 3. Those parts of the BMus programme relevant to single-term exchange students are marked throughout this document with a yellow triangle (▲).

Exchange Students Studying at the RCM for a Full Year
Students studying at the RCM for a full year as part of an exchange programme are encouraged to read all information relating to year 3 of the BMus programme – this is usually the level at which you will study. Full-year exchanges are currently only available to students from Australia and the USA. Those parts of the BMus programme relevant to full-year exchange students are marked throughout this document with a green diamond (◆).

BSc in Physics and Music Performance Students
Students applying for the BSc in Physics and Music Performance should refer to the ‘at a glance’ document specific to the BSc for more detailed information about that programme.

The BSc allows students to take electives in years 3 and 4, both from the RCM and Imperial College. The electives offered by the RCM are modules from the BMus programme, which are detailed here. Those modules available as electives to BSc students are indicated with a blue square (■) towards the end of this document.
Programme Structure

Overview

Years 1 and 2

- Performance studies in Principal, Related, and Second instruments, with regular faculty-based workshops, activities, and opportunities for performance
- Training in music education
- Courses in music history and performance practice, practical musicianship/stylistic studies, aural awareness, study skills, Alexander Technique, and musicians’ wellbeing
- Options in music history and stylistic studies topics in Year 2
- Opportunity to fast track to higher levels of study in aural awareness and practical musicianship

Years 3 and 4

- Continuing work in performance studies (Principal, Related and Second Study instruments)
- Creation of a personalised programme of study from the following options (offered on either a yearly or two-yearly basis)

Detailed Breakdown of Programme Structure

<table>
<thead>
<tr>
<th>Year 1</th>
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<tbody>
<tr>
<td>Principal Study</td>
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<tr>
<td>Historical Studies</td>
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<tr>
<td>Practical Musicianship</td>
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<tr>
<td>Aural</td>
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<tr>
<td>Professional Portfolio</td>
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</tbody>
</table>

Overall credits 120 credits

All modules are pre-requisite for year 2 units and must be passed
### Year 2

<table>
<thead>
<tr>
<th>Principal Study</th>
<th>Level 5</th>
<th>60 credits</th>
<th>As for level 4 (year 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical Studies</td>
<td>▲ Level 5</td>
<td>20 credits</td>
<td>Choice of courses available:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• History of the Orchestra</td>
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<td>• History of the Symphony</td>
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<td>• History of Music for Strings</td>
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<td>• History of Music for Piano</td>
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<td>• History of Opera</td>
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<td></td>
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<td></td>
<td>• History of Music for Small Ensembles</td>
</tr>
</tbody>
</table>

| Stylistic Studies                | ▲ Level 5 or 6 | 10 credits | Choice of courses available: |
|----------------------------------|                |            | • Baroque Styles |
|                                  |                |            | • Classical & Romantic Repertoire |
|                                  |                |            | • 20th Century Styles |
|                                  |                |            | • Introduction to Jazz Harmony |

| Aural                             | Level 5 or 6 | 10 credits | Level taken is initially determined by the result you achieve in your start-of-year Placement Test, but during the course of the year you can opt to take whichever level you prefer, in consultation with your Aural Professor |

| Aural in Professional Contexts    | Level 6 | 10 credits | You follow this course if you passed level 6 Aural in year 1. If you passed level 5 Aural in year 1 you can opt to take this course instead of level 6 Aural |

| Professional Portfolio           | Level 5 | 20 credits |

| Overall credits                  | 120 credits |

120 credits required for progression to year 3

### Year 3

| Principal Study                  | ▲ ▲ Level 6 | 60, 70 or 80 credits | You may choose this module at 80, 70 or 60 credits, depending on your option choices and on whether you take a Second or Related Study. |
|----------------------------------|            |                    | |
| Options                          | ▲ ▲ Level 5 & 6 | 40, 50 or 60 credits | Choose 10, 20 and 30 credit units from a range of level 5 and level 6 options |

| Overall credits                  | 120 credits |

120 credits required for progression to year 4

### Year 4

<table>
<thead>
<tr>
<th>Principal Study</th>
<th>Graduation Level</th>
<th>60, 70 or 80 credits</th>
<th>As for Level 6 (Year 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Options</td>
<td>Level 5 &amp; 6</td>
<td>40, 50 or 60 credits</td>
<td>Choose 10, 20 and 30 credit units from a range of level 5 and level 6 options</td>
</tr>
</tbody>
</table>

| Overall credits                  | 120 credits |

120 credits required for progression to year 5
Learning and teaching hours

Learning and teaching hours are calculated as 100 hours per ten credits studied. For BMus students this equates to 4,800 hours, which is split between self-directed study and contact hours with tutors. Contact hours include performances, one-to-one tuition, larger group tuition, seminars, faculty and academic classes, directed rehearsals, masterclasses, competitions and supervised study. Rehearsal and performance contact time will vary according to each student’s discipline and chosen study options.

BMus Programme Modules and Levels of Study

Each module within our undergraduate programme is assigned a level according to the Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ) credit system. Core modules in years 1 and 2 can be taken at levels 4, 5 or 6. Optional modules in years 3 and 4 are taken at levels 5 and 6.

Please note that the RCM does not use module codes.

If you are an Erasmus exchange student, the FHEQ credit system converts easily into the European Credit Transfer System (ECTS), with 2 RCM credits equalling 1 ECTS credit. The structure of our courses is fully compliant with the Bologna Process, with a standard full-time academic year being worth 120 RCM credits (60 ECTS). For information on how credits are awarded for exchanges, please see the recognition of your exchange information on our website.

BMus Core Modules and Options

Please note that optional modules may be subject to change according to student numbers and availability of professors.

<table>
<thead>
<tr>
<th>Year 1 and 2 Modules</th>
<th>Credits Available</th>
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</thead>
<tbody>
<tr>
<td><strong>Music in Context</strong></td>
<td></td>
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<tr>
<td>Level 4 &amp; 5 Historical Studies</td>
<td>▲ 20</td>
</tr>
<tr>
<td>Level 4 &amp; 5 Professional Portfolio</td>
<td>20 30</td>
</tr>
<tr>
<td>Level 4 &amp; 5 Practical Musicianship</td>
<td>20</td>
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<tr>
<td>Level 4, 5 &amp; 6 Aural</td>
<td>10</td>
</tr>
<tr>
<td>Level 5 Stylistic Studies</td>
<td>▲ 10</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 3 and 4 Modules</th>
<th>Credits Available</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music in Context</strong></td>
<td></td>
</tr>
<tr>
<td>Level 6 Advanced Stylistic Studies</td>
<td>◆ ♦ 20 30</td>
</tr>
<tr>
<td>Level 5 Historical Studies</td>
<td>◆ 20</td>
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<tr>
<td>Level 6 Historical Studies</td>
<td>◆ ♦ 20 30</td>
</tr>
</tbody>
</table>

- BMus Conversion students can only take modules at level 6. Enrolling on Historical Studies is dependent on class sizes (some options may be full and some may not run) and your ability to attend regular weekly classes at the scheduled time.
- ▲◆◆Other module options may be available for exchange students depending on circumstances and availability. Please contact onastasia.belina@rcm.ac.uk if you would like to discuss alternatives.
- □ BSc in Physics and Music Performance students should refer to the ‘at-a-glance’ document specific to the BSc for more detailed information about that programme.
### Year 3 and 4 Modules (continued)

<table>
<thead>
<tr>
<th>Contemporary Cultures</th>
<th>Credits Available</th>
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<tbody>
<tr>
<td>Level 6 Research Project</td>
<td></td>
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<tr>
<td>Level 6 Repertoire Project</td>
<td>10</td>
</tr>
<tr>
<td>Level 6 Repertoire Project with HIP</td>
<td></td>
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<tr>
<td>Level 5 Writing About Music</td>
<td>10</td>
</tr>
<tr>
<td>Level 6 History in Practice</td>
<td>10 20</td>
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<tr>
<td>Level 5 Classical CD Production</td>
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<tr>
<td>Level 5 Composing with the Sequencer</td>
<td></td>
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<tr>
<td>Level 5 &amp; 6 Composition</td>
<td></td>
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<tr>
<td>Level 6 Composition for Screen</td>
<td>20 30</td>
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<tr>
<td>Level 6 Electroacoustic Music</td>
<td></td>
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<tr>
<td>Level 5 Orchestration &amp; Transcription</td>
<td></td>
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<tr>
<td>Level 6 Orchestration &amp; Arrangement</td>
<td></td>
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<tr>
<td>Level 5 Jazz Harmony, Composition &amp; Arranging</td>
<td></td>
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<tr>
<td>Level 6 Jazz Arranging &amp; Composition</td>
<td></td>
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<tr>
<td>Level 5 &amp; 6 Creative Enterprise</td>
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<tr>
<td>Level 5 Performance in the Digital Age</td>
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<tr>
<td>Applied Skills</td>
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<tr>
<td>Level 5 &amp; 6 Alexander Technique</td>
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<tr>
<td>Level 5 Psychology of Performance I &amp; II</td>
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<tr>
<td>Level 6 Instrumental/Vocal Teaching</td>
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<td>Level 6 Aural</td>
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<td>Level 6 Aural in Professional Contexts</td>
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<td>Level 6 Workshop Leadership</td>
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</tr>
</tbody>
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*BMus Conversion students can only take modules at level 6. Enrolling on Historical Studies is dependent on class sizes (some options may be full and some may not run) and your ability to attend regular weekly classes at the scheduled time.*

*Other module options may be available for exchange students depending on circumstances and availability. Please contact anastasia.belina@rcm.ac.uk if you would like to discuss alternatives.*

*BSc in Physics and Music Performance students should refer to the ‘at-a-glance’ document specific to the BSc for more detailed information about that programme.*
Year 3 and 4 Modules (continued) | Credits Available
--- | ---
Ensemble Performance (In Year 3 only one of the options may be chosen) | 
Level 5 & 6 Piano Accompaniment* | 20
Level 5 & 6 Chamber Music (including Duo) | 20 30
Level 5 & 6 Conducting | 20
Level 5 Improvisation | 10
Level 5 & 6 Organ Improvisation* | 20
Level 5 & 6 Interpretation of Song (singers only) | 20
Level 6 Opera, Acting & Movement (singers only) | 20
Level 6 Contemporary Music in Action | 10
Level 6 Historical Performance | 10

* May not be taken in conjunction with a Second or Related Study owing to an additional 10 hours of one-to-one tuition over the year. Principal Study may be taken at 80 credits but with 35 hours tuition only over the year.

● BMus Conversion students can only take modules at level 6. Enrolling on Alexander Technique requires previous knowledge and experience.

▲ ◆ Other module options may be available for exchange students depending on circumstances and availability. Please contact anastasia.belina@rcm.ac.uk if you would like to discuss alternatives.

■ BSc in Physics and Music Performance students should refer to the ‘at-a-glance’ document specific to the BSc for more detailed information about that programme.

Modules Available in Years 1 and 2

Historical Studies ▲

Level 4 and 5

At Level 4, this module enables you to acquire a broad and informed knowledge of selected 20th and 21st century composers, particular works, musical genres and artistic ideas. It teaches you vital research skills and critical approaches to repertoire as a means of developing an informed and detailed understanding of music and its social and political context. It is designed to develop your ability to: take effective course notes; locate and evaluate sources; read with purpose and extract relevant information; listen analytically and articulate your ideas about a piece of music in written and spoken form using appropriate style and terminology.

At Level 5, there are several different courses available (Opera, Music for Strings, History of the Symphony, Music for Small Ensembles, The Orchestra, Classical Pianist, and Romantic Pianist). The courses enable you to extend your knowledge of music history and gain a broad and informed awareness of select composers, performers, genres and artistic ideas. A significant number of representative works in the field will be studied in context and in detail. You are encouraged to use both primary and secondary sources in order to gain an understanding of genres, repertoire, context and performance history.
Professional Portfolio

Level 4 and 5

These modules are designed to support your professional development at RCM. Each module contains the four strands of Performance Activities, Health and Wellbeing, Learning, Teaching and Participation, and Careers and Promotion.

At Level 4, you will be exploring the various resources available to you, with a focus on your health and wellbeing. You will be exploring the physicality and psychology of performing; protection of hearing; and physical fitness and nutrition for the musician. You will also receive introduction to Alexander Technique, and will be reading and discussing introductory texts and evaluating relevance and application of this through observation of musical performance. Each week there will be small tasks to undertake that will build an ePortfolio of your own professional development throughout the year.

At Level 5, you will be developing your wider professional CV, with a focus on educational work. In the Autumn Term, you will take a series of instrumental and vocal teaching classes that also lead to part completion of the DipABRSM in Principles of Instrumental and Vocal Teaching. You will also have the option of proceeding to the viva examination to complete the diploma and gain the professional qualification. In the Spring Term, you will explore interpersonal and musical communication through outreach work and will participate in a school workshop involving working alongside children in a creative way. There is also a short Alexander Technique course to continue your work in this area.

Practical Musicianship

Level 4 and 5

This module is designed to increase your general and theoretical musicianship. It introduces a wide range of skills that are useful in the music profession and help you to develop theoretical musicianship through practical applications. You will be learning to recognise and identify the elements of tonal harmony, melodic decoration, figured bass, guitar chords and eighteenth-century forms; recognise modulation to closely related keys in eighteenth and nineteenth-century music; and play short passages written in the alto and tenor clefs, and transpose short passages written for orchestral transposing instruments.

Aural

Level 4, 5, and 6

This module reviews and develops your aural perception. It will give you insights into why and how aural perception and analysis can assist in the understanding and interpretation of the instrumental or vocal music you are studying. At each level, you will be learning to recognise, and identify by ear, straightforward intervals, rhythms, motifs, textures and chord progressions in music from a range of styles; recognise, by ear, elements of musical organisation and style; read and perform short melodies and rhythms; and recognise how and why aural perception can assist in the understanding and interpretation of the instrumental or vocal music you are studying.

Stylistic Studies

Level 5

There are different courses within the Level 5 Stylistic Studies module (Baroque Styles, Classical & Romantic Repertoire, 20th Century Styles, and Introduction to Jazz Harmony). Each course will develop your knowledge of the harmonic language of a particular music style/era, through a study of technical devices, analysis of harmonic vocabulary and construction of short pieces in the style studied.

Modules Available in Years 3 and 4

Advanced Stylistic Studies

Level 6

In this module you will be analysing individual pieces of music, and recognising how styles and individual pieces function through the imitation of a selection of specific styles and forms. You will be constructing examples of larger forms through extending your contrapuntal and harmonic vocabulary, and manage an extended project, working to a given timescale.
Historical Studies ◆ ■
Level 6

There are two taught courses within the Level 6 Historical Studies module (Aesthetics & Criticism and Music & Literature). These will develop your critical and analytical perceptions and resourcefulness through the study of repertoire and ideas; they will also locate informed musical discussion within a broader intellectual and interdisciplinary context. You will gain knowledge of a specially selected repertoire illustrative of a particular composer’s creative processes or of a specific cultural milieu, prevailing aesthetic or range of intellectual concepts.

Research Project ◆
Level 6

This module will enable you to plan and execute a major project, working under guidance but with a large amount of independence. You will be accessing and assembling a significant body of information about a given topic; evaluating the significance of the gathered information; and selecting and designing an appropriate form of submission, and presenting it in a professional form with correct acknowledgements, footnotes, musical illustrations and documentation.

Repertoire Project ◆ ■
Level 6

In this module you will work on presenting the detailed history of one musical work through the exploration of source materials. You will gain knowledge and confidence in researching the background to musical works in general; show understanding of the relationship between a work and any one of its autograph sources, published editions or recorded performances; and demonstrate the ability to make interpretational judgements and performance decisions based on this knowledge and understanding.

Repertoire Project with HIP ◆
Level 6

This module extends the normal Repertoire Project (see above) to entail the exploration of your chosen repertoire pre-1830 on historic instruments. You will be participating in a number of performance classes and projects in the Historic Performance Faculty and you will bring your practical exploration together with source studies, investigation into editing issues and practices, and contextual research.

Writing about Music ◆
Level 5

This module will be team-taught through workshops. These practical sessions focus on the development of different styles of writing and voices; an array of strategies for communicative writing will be examined. These workshops also will explore various types of arts criticism and writing including descriptive (discussing the form of the work of art with attention given to understanding the work of art), interpretive (the writing reveals the content of the work of art), and evaluative (the writing judges or evaluates the artistic merits of the work or performance). There will also be opportunities for students to work with interdisciplinary materials if appropriate. This unit addresses a number of key questions about the practice of writing itself and also provides students with a supportive workshop environment within which to practice their craft.
History in Practice ◆
Level 6

The focus of your studies at the RCM is naturally on your specialism, and on acquiring wider musical skills. But every practicing musician needs to enrich him/herself by acquiring a wide general culture, and by thinking about the aim and purpose of what they do. This module will focus on a different topic each year and will be taught by one of our specialists in the field. The topic for the academic year 2016/17 is Austro-German opera (1780 – 1830): Romanticism and Cosmopolitanism, which will be explored through historical sources, contextual studies and performance. L6 Repertoire Project HIP

This module extends the normal Repertoire Project to entail the exploration of your chosen repertoire pre- 1830 on historic instruments. You will be participating in a number of performance classes and projects in the Historic Performance Faculty and you will bring your practical exploration together with source studies, investigation into editing issues and practices, and contextual research.

Classical CD Production ◆■
Level 5

In this module you will be learning the process of producing a professional standard classical CD, from the point of view of one of the roles (sound engineer, producer or editor). You will work as part of a team and apply project management, leadership, teamwork, negotiating and problem solving skills. You will learn, in practice, about the roles of engineers, producers, and editors, and will have opportunities to take part in and learn about all processes.

Composition with the Sequencer ◆
Level 5

In this module you will be creating music using the industry-standard Logic and Cubase sequencers with a wide range of digital sound samples. You will be developing awareness of music technology techniques to the processes of composition and applying organisational and project-management skills to the completion of three or four projects (7-10 mins total).

Composition ◆▲◆
Level 5 and 6

At Level 5, this module will enable you to write practically for instruments and for voices, and idiomatically for those with which you’re most familiar. You will be working towards a coherent harmonic language and a critical attitude to rhythmic use, pacing a short composition effectively, and exploring and creating performance opportunities.

At Level 6, you will be writing fluently for at least one medium (possibly connected with your Principal Study) and confidently for other groups outside your own specialist area of performance. You will be expected to show evidence of creative invention and managing and evaluating projects with confidence and take initiatives with other performers.

Composition for Screen ◆
Level 6

Students will be developing skills in composing, arranging, orchestration and technology, as specifically applied to screen composition, and responding in a suitable and idiomatic manner on a music-dramatic level, with an understanding for common practice and stylistic trends. The content of supervisions is likely to cover film composition tutorials; basic sequencing, sampling; and hard-disk recording, timecode synchronisation, and mixing.

Electroacoustic Music ◆
Level 6

This module will introduce you to, and familiarise you with some advanced hardware and software tools and their use for the production of electroacoustic compositions. You will develop an appreciation of the broader technical and aesthetic issues relating to electroacoustic music.
Orchestration and Transcription  ◆
Level 5
In this module, you will gain working and practical knowledge of the main orchestral instruments, their range, technical strengths and limitations, their individual and timbral qualities. You will be applying this knowledge in terms of how instruments can work in combination with others. You will be recognising the basic techniques of transcription that enable the effective and idiomatic transfer of musical material from one instrumental medium to another; identifying different methods of scoring and beginning to imitate period orchestral style; and demonstrating the use of correct notational techniques, musical grammar and terminology.

Orchestration and Arrangement  ●  ◆
Level 6
This module will concentrate on the orchestration of 20th and 21st century scores. Student will be able to demonstrate a sound working and practical knowledge of the main orchestral and other instruments, in terms of their ranges, technical strengths and limitations, and their individual qualities. Students will also be recognising, and applying, a fuller range of resources in terms of arranging and instrumental technique to enable the effective and idiomatic transfer of musical material between instrumental media; and imitating different instrumental and orchestral styles effectively.

Performance in the Digital Age  ◆
Level 5
This course prepares performer for interacting with the digital world in its various manifestations. It will enable you to develop techniques for remote communication with performers, teachers and students, to learn how to set-up international remote sessions for performing, rehearsing, teaching and learning and to understand how musicians engage with new technology for teaching and performance enhancement.

Jazz Harmony, Composition and Arranging  ▲  ◆
Level 5
In this module you will be developing the ability to use the harmonic and melodic vocabulary and procedures of jazz in compositions and arrangements. You will be expected to arrange tunes and write own composition(s) for small and medium-size bands, vocal ensemble and other common jazz ensembles in stylish and professional way. You will be able to recognise and use characteristic chords, sonorities, instrumental textures and forms of major jazz writers, including Duke Ellington, Count Basie, Thad Jones, Gil Evans, and understand the musical and notational conventions of jazz performance and arrangement.

Jazz Arranging and Composition  ◆
Level 6
This module will introduce you to effective and idiomatic writing for the jazz rhythm section and jazz wind instruments in compositions and arrangements, and enable you to develop understanding of harmonic and melodic shape in instrumental and vocal contexts. The content of supervisions is likely to cover analysis of harmony, arrangement and compositional techniques from c1930 to present day in the jazz style; pastiche exercises in a variety of styles; study of jazz composition and arrangement in a variety of ensemble sizes from small group to jazz orchestra; and lyric setting and the role of the voice in jazz.
Creative Enterprise ◆
Level 5 and 6
This module will be team-taught through lectures and workshops at Level 5. During the course of this module you will acquire entrepreneurial, business, and networking skills, gain basic understanding of marketing and market research, and learn team work in order to develop collaborative, communication, and interpersonal skills. You will also develop effective presentation skills and conduct individual skills audit in order to evaluate existing, and develop a strategy for acquiring new skills.

Level 6 module will enable you to acquire entrepreneurial, business, and networking skills, basic understanding of marketing and market research, as well as develop effective presentation skills, and learn team work in order to develop collaborative, communication, and interpersonal skills. In this module, you will develop a business idea with your group, and work on creating an effective marketing strategy, learn about business budgeting, and try out an elevator speech as a way to sell your business idea fast and with impact.

Alexander Technique ● ▲ ◆ ■
Level 5 and 6
This module will give you understanding of the historical context of the Technique and FM Alexander’s development of the ‘Principles’. You will learn to recognise the personal habits that impede the coordination of your mind and body, and the means to work on these; and develop insights into how to apply Alexander Technique to personal practice and performance.

● NB BMus Conversion Programme students will only be accepted on this module if they have previous knowledge and experience of Alexander Technique.

Psychology of Performance I and II ◆
Level 5
This module is team-taught by staff within the Centre for Performance Science and comprises lectures, workshops, tutorials, and performances within the RCM’s Performance Simulator. This module will introduce you to concepts and issues within performance psychology, as well as a range of related psychological concepts, and encourage you to relate them to your own music making. This module will also cover some of the psychological processes underlying the performance, perception, and composition of music.

Instrumental and Vocal Teaching ▲ ◆
Level 6
This module will enable you to develop a deep and critical understanding of instrumental and vocal teaching in context, either in relation to your own teaching or teaching within different educational contexts. You will analyse a range of approaches in instrumental and vocal teaching and apply these to your own teaching or to future teaching. The module begins with a self-assessment where you will either outline your teaching experience to date, or state your aspirations for developing teaching skills. You will then follow one of three pathways through the module: Pathway A for those who have not begun to teach but are wishing to in the future, Pathway B for those with teaching experience, and a third pathway is offered for students with teaching experience who wish to combine their module with an LRSM in Instrumental and Vocal Teaching.

In the Autumn Term you will conduct a series of observations of teaching in context, and in the Spring Term you will participate in a series of classes. As a whole group you will cover current debates in instrumental and vocal teaching, including inclusive pedagogy, assessment, safeguarding and child protection, and musical development. Within your pathway you will develop a range of practical activities that foster musical development in a holistic way and be able to plan for progression.
Aural

Level 6

This module reviews and develops your aural perception. It will give you insights into why and how aural perception and analysis can assist in the understanding and interpretation of the instrumental or vocal music you are studying. At each level, you will be learning to recognise, and identify by ear, straightforward intervals, rhythms, motifs, textures and chord progressions in music from a range of styles; recognise, by ear, elements of musical organisation and style; read and perform short melodies and rhythms; and recognise how and why aural perception can assist in the understanding and interpretation of the instrumental or vocal music you are studying.

Aural in Professional Contexts

Level 6

Lectures in this module aim to stretch and challenge your aural skills through a wide range of activities that reflect the needs of the music profession, including transcription, transposition, complex rhythm reading, identifying performance errors, etc. In addition to Western classical music, you will listen to, analyse and transcribe pieces from a wide variety of oral musical traditions, including jazz, popular music, folk and world music. Classes will include written and practical activities; short written or practical exercises may be set each week.

Workshop Leadership

Level 6

In this module you will develop a deep and critical understanding of workshop leadership in community music contexts. Through a series of observations and workshop classes, you will develop an understanding of the workshop process including how to generate material, and develop confidence in both leading a workshop and acting as a supporting musicians. You will be introduced to a flexible approach to music leadership and the module will help you to understand the need to adapt and be responsive within the workshop.

The module starts with an initial exploration of community music and the workshop, followed by a series of observations in context. In the Spring Term you will participate in a series of weekly classes that will include creating music off the page, differentiation to involve different levels of musicianship, energizing/containing a group, collaborative composition, leading and conducting improvisations. These will lead to a project in a community setting, where you will work in small groups to plan and carry out a series of three workshops supported by an experience workshop leader.

Piano Accompaniment

Level 4 and Level 6

At Level 5 this module will enable you to give an idiomatic performance with either a singer, instrumentalist or both. You will learn about the duo and song repertoire and have guidance on how to interpret the piano parts. You will gain an understanding of how to collaborate successfully with another instrumentalist or singer. Sight-reading will also play an important part in your development as an accompanist.

At Level 6 you will develop your sight-reading abilities so that you can incorporate the vocal line of a song into the piano part at sight. You will be expected to have a greater understanding of the poetry in songs and be confident in discussing it. You will increase your knowledge of the song and instrumental repertoire as well as develop your listening skills in order to collaborate on a higher level.
Chamber Music (including Duo) ▲ ◆ ■
Level 5 and 6

This module offers student ensembles up to 12 hours of chamber music coaching per year. Your group will establish a regular pattern of coaching from the beginning of the academic year with one or more coaches chosen by you. Under the guidance of the coaching tutor you will select appropriate repertoire for detailed work at the relevant level in order to gain an awareness of the overall extent and character of this repertoire; develop self-motivation, discipline, good time management and the ability to function as a team member (while also taking leadership initiative where appropriate). Your coaching will focus on issues of chamber playing – balance, intonation, ensemble, interaction, and rehearsal protocols. You will prepare 50-60 minutes’ music to concert standard.

Duo: You will be able to play a representative spread of repertoire for your chosen duo and gaining an awareness of the overall extent and character of this repertoire; achieve a balance, in your performing, between playing with personal conviction and accommodating the convictions of your duo partner; and perform with an understanding of the interchange of musical focus from one instrument to the other. You will be undertaking supervised preparation of 50-60 minutes’ music to concert standard.

NB You must register your group/duo and have undertaken a reasonable level of coaching by the last teaching week of the Autumn Term. If you fail to do this, you will be required to change to a different module.

Conducting ◆ ■
Level 5 and 6

At Level 5, you will be introduced to the art of conducting and provided with a basic technique and the ability to read and prepare scores from a conductor’s viewpoint. The course begins contains a mixture of specific technique-based sessions and practical classes where you’ll cover a range of repertoire, learning to adapt and extend your technical and intellectual facilities throughout.

At Level 6, you will learn about the art of decision making as needed for conductors, specifically on how to take musical (i.e. interpretative) decisions and then put them into practice through rehearsal.

Improvisation ▲ ◆
Level 5

In this module you will learn to improvise in a range of harmonic and/or melodic styles, individually and as part of a group; develop self-confidence, creativity and the ability to coordinate and co-operate as part of a team; and demonstrate extended skills in listening and in musical and verbal communication.

Organ Improvisation ◆
Level 5 and Level 6

At Level 5, you will be introduced, and guided, step-by-step to the skills of improvisation. You will be working towards improvisations based on prescribed forms, and explore a range of melodic and harmonic styles.

At Level 6, you will build on what was expected at L5. A greater range of forms will be explored, and a wide variety of harmonic styles will be encouraged, as well as more emphasis on counterpoint, and contrapuntal forms.

NB This module may not be taken in conjunction with a Second or Related Study owing to an additional 10 hours of one-to-one tuition over the year. Principal Study may be taken at 80 credits but with 35 hours tuition only over the year.
Interpretation of Song (singers only) ♠
Level 5 and 6

You will perform a wide variety of core art song repertoire with confidence and assurance and demonstrate versatility and flexibility both in performance and in programme planning.

You will be able to consolidate performing skills as applied to art song and encourage the ‘communicative impulse’ to lie at the heart of all song class performance; demonstrate that at the heart of every performance is an appreciation of the interdependent roles of pianist and singer; and demonstrate an advanced facility in the correct pronunciation and communication of text.

Opera, Acting & Movement (singers only) ♠
Level 6

You will carry out the various stages of preparation required in order to perform part of a scene from an opera on stage in front of an audience.

Contemporary Music in Action ♠ ✡
Level 6

This module will enable you to learn how to achieve a high level of rapport with your composer-collaborator in the generation of a new piece of repertoire; gain a greater understanding of your Principal Study, and demonstrate through performance an extended range of possibilities in your instrumental/vocal technique. You will gain confidence and skill as a performer in the performance of contemporary repertoire; and acquire the necessary communication and organisational skills in a collaborative, musical work environment.

Historical Performance ♢ ❀ ✡
Level 6

Several projects run each Term, all delivered through a course of classes that culminate in an assessed performance. Projects usually culminate in a presentation class which is open to the public but not a formal concert, and have included: French early 18th century repertoire; Baroque dance; Ornamentation and Cadenza Classes; Medieval Music; and Lute song.

NB BMus Conversion Programme students will only be accepted on this module if class size permits (some options may be full and some may not run) and if they are able to attend regular weekly classes at the scheduled time.