

# MASTERS (MPERF, MCOMP, MMUS)

## Programme at a glance

Updated August 2019

The information in this document is relevant to prospective applicants and current students studying for MPerf, MComp and MMus qualifications on the RCM's Masters programme. Some restrictions might apply based on your principal study and your choice of study route.

## Masters Programme Study Routes

The RCM's Masters programme offers two different study routes, which lead to different degree qualifications of equal standard.

The Master of Performance (MPerf) and Master of Composition (MComp) route develops your performance or composition skills to a high professional level through intensive training.

The Master of Music (MMus) route augments MPerf or MComp study with two additional research-led modules, which are designed to train your critical, analytical and research skills, as well as your ability to express yourself verbally to a high level. Owing to the additional emphasis on research, the MMus requires an ability to speak and write confidently in English.

## Incoming Postgraduate 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 2. Those parts of the Masters programme relevant to single-term exchange students are marked throughout this document with a yellow triangle (▲).

## Programme Structure

### Overview

#### Years 1 & 2

- Principal study (and if applicable, second study) lessons, with regular faculty-based workshops, activities, and performance opportunities
- Supporting studies (depending on your instrument)
- Optional modules (faculty and professional options)
- MMus core module, if applicable
- In year 2, expectations are raised in terms of independent learning and level of achievement



## MMus in Performance Year 1 & 2

Principal Study	▲	Level 7	80 credits	Credits may be split as follows if you do a second study (auditioned): Principal study = 60 credits Second study = 20 credits (Singers do Principal Study at 60 credits)
Core MMus Module	▲	Level 7	20 credits	Performing Research: Researching Performance (year 1) Research Project (year 2)
Supporting Studies (if applicable)	▲	Level 7	20 credits or 0 credits	Depending on your instrument, Supporting Studies are either worth 20 credits, or attract 0 credits but are a requirement of Principal Study (Singers do Supporting Studies at 40 credits)
Optional Modules	▲	Level 7	20 credits or 0 credits	Depending on your instrument, you will be required to choose either one Optional Module or none

Overall credits: 240  
(120 credits per year) 120 credits

Year 1: 120 credits required for progression to year 2  
Year 2: 120 credits required to obtain degree

## MMus in Composition Year 1 & 2

Principal Study	▲	Level 7	80 credits	Credits may be split as follows if you do a second study (auditioned): Principal study = 60 credits Second study = 20 credits
MMus Core Module	▲	Level 7	20 credits	Context, Materials and Repertoire Portfolio (Year 1) Research Project (Year 2)
Supporting Studies	▲	Level 7	0 credits	A requirement of Principal Study which must be passed
Optional Modules	▲	Level 7	20 credits	You will be required to choose one optional module

Overall credits: 240  
(120 credits per year) 120 credits

Year 1: 120 credits required for progression to year 2  
Year 2: 120 credits required to obtain degree

## Masters Programme Modules and Levels of Study

Each module within our postgraduate programmes is assigned a level according to the Framework for Higher Education Qualifications in England, Wales and Northern Ireland (FHEQ) credit system. All Optional modules are taken at level 7, although if a module is repeated, expectations are set higher in year 2. 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).

Please note that the RCM does not use module codes.

Postgraduate exchange students do not attend the entirety of any module or complete any formal assessment, as postgraduate exchanges take place in the Autumn Term and many RCM modules run for a full year. Therefore credits cannot be awarded for each individual module attended and the amounts of credits listed below do not apply. Instead 40 RCM credits (equivalent to 20 ECTS) will be awarded for successful completion of the exchange period as a whole. Please see our [Recognition of Your Exchange](#) webpage for further details.

## Masters Core Modules and Options

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

### Year 1 and 2 Modules

(Level 7, 20 credits)

Module Title		Faculty-specific availability
Advanced Aural in Professional Contexts		Available to all faculties
Alexander Technique		Not available to composers and screen composers
Brass Arrangement		Composers, screen composers and brass only
Chamber Music	▲ 2	Not available to composers, screen composers, conductors and singers
Composition	2	Not available to composers
Composition for Screen	2	Not available to screen composers
Concerto Competition	▲ 2	Not available to composers, screen composers, conductors and singers
Conducting	▲	Not available to conductors and singers
Contemporary Music in Action		Not available to composers and conductors
Context, Materials and Repertoire Portfolio		MMus composers in year 1 only, but available as an assessed option to MComp composers in year 2
Context, Materials and Repertoire Portfolio for Screen		MMus screen composers in year 1 only
Continuo	2	Organ, cello, bass, bassoon, and HP appropriate instruments only
Creative Project Management		Available to all faculties, year 2 only
Electroacoustic Music	2	Composers and screen composers only
Experimental Music in Performance		Not available to conductors and singers
Historical Performance	▲	Not available to composers, screen composers, conductors and singers

Jazz		Available to all faculties
Keyboard Improvisation	2	Keyboard only
Music Administration		Available to all faculties, year 2 only
Musical Analysis		Available to all faculties
Orchestral Performance	2	Strings, woodwind, brass and percussion only
Orchestration	▲ 2	Not available to Historical Performance instruments and singers
Orchestration for Screen		Screen composers only
Performance Education	▲	Not available to composers and screen composers
Performers' Health & Wellbeing		Not available to composers and screen composers
Performance Psychology	▲	Not available to composers and screen composers
Performing Research: Researching Performance		MMus performers in year 1 only
Personal Teaching Portfolio		Available to all faculties
Repertoire Project		Available to all faculties
Repetiteur Skills	2	Keyboard only, n/a to piano accompanists
Research Project (Composition)		MMus composers in year 2 only
Research Project (Composition for Screen)		MMus screen composers in year 2 only
Research Project (Performers)		MMus performers in year 2 only
Strings Performance Class	▲	Strings only
Studio Experience		Available to all faculties
Vocal Principal Study Option: Opera		Singers in year 2 only
Vocal Principal Study Option: Song		Singers in year 2 only
Vocal Principal Study Option: Historical Performance		Singers in year 2 only
Women in Music		Available to all faculties

▲ Other module options may be available for exchange students to audit depending on circumstances and availability. Please contact [marijn.abbink@rcm.ac.uk](mailto:marijn.abbink@rcm.ac.uk) if you would like to discuss alternatives.

2 Optional Modules which may be repeated in year 2

## Modules Available in Years 1 and 2

### Advanced Aural in Professional Contexts

You will challenge your aural skills through a wide range of practical and written activities that reflect the needs of the music profession, including transcription, transposition, complex rhythm reading and identifying performance errors.

### Alexander Technique

You will explore the application of Alexander Technique to your practice, and processes of decision-making in performance. You will critically observe and analyse your own performance.

## **Brass Arrangement**

You will examine relevant models of brass transcription in detail. Topics include understanding individual instrumental requirements; assignment of individual instrumental lines; texture and variety; and expansion and reduction of existing scores.

## **Chamber Music ▲ 2**

You will form your own chamber group and receive regular, student-initiated coaching as well as performance opportunities.

## **Composition 2**

You will work one-to-one with a tutor to refine your compositional techniques and gain an enhanced understanding of the art, craft and technique of composition.

## **Composition for Screen 2**

You will work one-to-one with a tutor to refine your compositional techniques and gain an enhanced understanding of the art, craft and technique of screen composition.

## **Concerto Competition ▲ 2**

You will develop a mature interpretation of a substantial concerto in collaboration with a coach and perform a selection in a faculty concerto competition.

## **Conducting ▲**

You will have practical classes on key works, including attention to directing ensemble, rehearsal techniques, comparative interpretations, and developing/communicating personal interpretations.

## **Conducting in Education ▲**

You will have seminars on the rehearsal process as well as rehearsal workshops and observations of conductors in different rehearsal contexts. You will explore adult ensembles, school ensembles, and youth ensembles.

## **Contemporary Music in Action**

You will explore the collaborative process of creating a new work between composer and performer and learn how to articulate in detail the process involved.

## **Context, Materials and Repertoire Portfolio (Composers)**

You will develop a sense of context and identity as an informed composer. Increase your knowledge of contemporary compositional repertoire and analyse core texts including scholarly and professional literature.

## **Context, Materials and Repertoire Portfolio (Screen Composers)**

You will develop a sense of context and identity as an informed screen composer. Increase your knowledge of contemporary compositional repertoire and analyse core texts including scholarly and professional literature, films and film scores.

## **Continuo 2**

You will learn to accompany a solo performer, using a realised continuo part as a starting point, in a stylistically informed manner appropriate to the national style and period of the work, drawing on historical source material (includes figured bass if relevant).

## **Creative Project Management**

You will devise and execute an independent concert, artistic and/or business project within a professional setting. You will prepare a project pitch or business idea and appropriate marketing materials.

## **Electroacoustic Music 2**

You will gain practical training in the use of advanced hardware and software tools in electronic and electroacoustic compositions.

## **Experimental Music in Performance**

You will gain an introduction to experimental music including open scores, extended techniques and object-based music. You will develop a direct understanding of historical, practical, and aesthetic issues relating to experimental music performance practice.

## **Historical Performance ▲**

Explore a wide range of repertoire from 1600-1900 through projects organised by the Historical Performance department.

## **Jazz**

You will develop advanced jazz performance skills on your Principal Study instrument through individual lessons focusing on the rhythmic, melodic and harmonic vocabulary of jazz and related styles.

## **Keyboard Improvisation 2**

You will develop improvisation skills on your Principal Study keyboard instrument through individualised coaching focussing on technical and theoretical aspects of improvisation.

## **Music Administration**

Through placements, you will gain experience of two areas of music administration, working alongside a professional mentor in collaboration with the RCM's Creative Careers Centre. Areas include concert and festival management, working in arts venues, and cultural agencies.

## **Musical Analysis**

You will develop skills of active listening: perceiving, structuring and describing musical works, with and without reference to a score. You will gain deepened insight into selected 'key works', as well as wider repertoire, through use of score-based analytical methods.

## **Orchestral Performance 2**

You will explore core orchestral repertoire, develop audition skills, sight-reading, sectional skills (including leading, teamwork, playing in a section), and orchestral and professional etiquette.

## **Orchestration ▲ 2**

You will explore how to write imaginatively and effectively for orchestra and other ensembles.

## **Orchestration for Screen**

You will develop basic technical skills of effective orchestration for screen media by analysing existing models and considering the creative, aesthetic and practical issues of orchestration.

## **Performance Education ▲**

You will gain insight into fundamental principles of performance education and expertise, as elucidated through

current scientific research and educational practice. Drawing on your own experience, you will explore music perception and production and engage directly with implications for learning and teaching.

### **Performers' Health & Wellbeing**

You will explore how physical and mental health can shape how musicians pursue their art. Drawing on recent research into the physical and mental demands of music making, you are encouraged to explore the ways in which musicians meet those demands.

### **Performance Psychology ▲**

You will be introduced to processes and perspectives that define and underpin performance psychology, drawing on interdisciplinary research. You will develop critical and analytical resourcefulness, and gain awareness of the mental skills that facilitate effective practice and successful performance.

### **Performing Research: Researching Performance**

You will explore the principles of undertaking musical research, using a range of research methodologies. You will scrutinise current practices and devise and undertake your own research.

### **Personal Teaching Portfolio**

You will develop your teaching practice through self-reflection, self-assessment and guided self-critique. You will discuss current teaching activities with an allocated mentor and observe your mentor and your peers in a teaching situation.

### **Repertoire Project**

You will explore in detail the source materials around a work you are performing, including autograph manuscripts, editions and recordings, and how to relate that to your own performance.

### **Repetiteur Skills 2**

You will gain direct experience of accompanying singers in a variety of contexts (e.g. language classes and operatic scenes) a valuable potential career path for Principal Study pianists.

### **Research Project (Composition/Composition for Screen/Performers)**

You will undertake independent research and further develop the use of research methodologies appropriate to your chosen topic.

### **Strings Performance Class ▲**

You will learn how to observe and supportively critique your own and your peers' performances in regular class-based performance platforms led by professors and visiting guest artists.

### **Studio Experience**

You will be introduced to the process of classical music recording and performing in the studio. You will gain experience of the roles involved in producing a recording, and learn how to prepare a score for editing.

### **Vocal Principal Study Option: Opera**

You will receive opera coaching, acting and stagecraft and perform in an opera scene.

### **Vocal Principal Study Option: Song**

You will receive German, French and English song classes and one-to-one coaching.



### **Vocal Principal Study Option: Historical Performance**

You will receive Italian recitative classes and one-to-one coaching.

### **Women in Music**

You will gain understanding of women's role in music, past and present, through a research-based performance project and a professional placement alongside a female mentor.