

POSTGRADUATE HANDBOOK

2026-27

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

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**UNIVERSITY
OF LONDON**

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1. INTRODUCTION

The Academy offers the following postgraduate awards:

- Postgraduate Certificate (PG Cert)
- Master of Arts in Performance or Composition (MA)
- Master of Arts in Musical Theatre (MA)
- Master of Music in Performance or Composition (MMus)
- Professional Diploma (Prof Dip)
- Advanced Professional Diploma (APD)
- Advanced Artist Diploma (AAD)
- Advanced Opera Diploma
- CPD Diploma in Community and Participation
- Research degrees in Composition and Performance Practice (MPhil/PhD)

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

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

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

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

2.WHERE DO I FIND INFORMATION ABOUT MY STUDIES?

POSTGRADUATE PROGRAMME HANDBOOK

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

DEPARTMENTAL HANDBOOK

- Principal Study Department staff and contacts
- Principal Study teaching expectations
- Key department dates
- Department-specific expectations (attendance, concerts, masterclasses, etc.)
- Departmental classes
- Departmental facilities
- Principal Study examination requirements
- Professional Skills

EXAMINATION PROCEDURES

Examination Procedures 2026-27

- General information for students and examiners
- Constitution of Recital Panels (under 'Practical Examinations', p. 4)
- Accompaniment provision
- Equipment for exams
- Marking Criteria (for individual courses/modules)
- Professional Skills Assessment Criteria (pp. 27-8)

3. THE POSTGRADUATE PROGRAMMES TEAM

Head of Postgraduate Programmes

Neil is responsible for all of the postgraduate programmes.

Professor Neil Heyde

n.heyde@ram.ac.uk

Room G81, ext 452

Senior Postgraduate Tutor & Associate Head of Research

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

Professor David Gorton

d.gorton@ram.ac.uk

Room 178, ext 481

Senior Postgraduate Tutor

Sarah has an overview of research degree programmes and advanced diplomas. She is Tutor for harp, jazz, conducting, advanced artist diploma, advanced opera diploma and research degree students.

Dr Sarah Callis

s.callis@ram.ac.uk

Room 178, ext 347

Postgraduate Tutor & Associate Professor

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

Prof Roderick Chadwick

r.chadwick@ram.ac.uk

Room 278, ext 458

Postgraduate Tutor & Piano Professor

Mei-Ting is Tutor for piano and accordion students.

Dr Mei-Ting Sun

msun@ram.ac.uk

Room 278, ext 358

Postgraduate Tutor & Lecturer in Postgraduate Studies

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

Dr Briony Cox-Williams

b.williams@ram.ac.uk

Room 278, ext 441

Postgraduate Tutor & Senior Lecturer in Artist Development

Anna is Tutor for woodwind and percussion students.

Anna Wolstenholme

awolstenholme@ram.ac.uk

Room 278, ext 358

Postgraduate Tutor & Associate Professor of Music

Emily is Tutor for string students (violin-violoncello-double bass).

Prof Emily Kilpatrick

EKilpatrick@ram.ac.uk

Room LG84

Postgraduate Tutor & Lecturer in Analysis and Aural Skills

Geoff is Tutor for Musical Theatre students.

Dr Geoff King

GKing@ram.ac.uk

Postgraduate Programmes and Research Administrator

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

Dr Tom Reid

TReid@ram.ac.uk

Room 511, ext 316

KEEPING IN TOUCH

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

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

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

Please regularly update your contact details via Quercus.

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

THE TUTORIAL SYSTEM

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

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

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

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

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

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

4. KEY PROGRAMME DATES

Autumn	Monday 7 - Friday 11 September 2026	Enrolment week
	September / October	First Portfolio supervision and Artist Development meetings
	Friday 2 October, 15:00	Sign-up / application deadline for Electives Deadline for Second Study application form
	Monday 26 October – Friday 30 October	Reading Week (no academic teaching, except Musical Theatre)
Spring	Monday 15 February – Friday 19 February 2027	Reading Week (no academic teaching, except Musical Theatre)
	March – April (dates tbc)	Final Examination Part One (a concerto exam or chamber music exam for most departments)
Summer	Thursday 22 April, 15:00	Portfolio deadline
	May - June (dates tbc)	Final Examination Part Two (Final Recitals)
2026-27	Friday 1 October 2027, 15:00	MMus Project deadline

5. STUDY REQUIREMENTS AND ASSESSMENT

MA PROGRAMME STRUCTURE

PORTFOLIO (PROGRAMME HANDBOOK)

40 CREDITS – 25% OF MA AWARD

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

4

ARTIST DEVELOPMENT (PROGRAMME HANDBOOK) ASSESSED IN THE PORTFOLIO

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

3

PROFESSIONAL SKILLS (DEPARTMENT HANDBOOK) 60 CREDITS, FORMATIVELY ASSESSED

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

2

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

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

1

MA (2 YEARS)¹

Year One

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

Year Two

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

MA (1 YEAR)

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

¹ PG Cert students follow the MA programme without Portfolio

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

MMUS PROGRAMME STRUCTURE



MMUS (2 YEARS)

Year One

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

Year Two

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

MMUS (1 YEAR)

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

³ For composers, Part One and Part Two are combined in the composition portfolio.

⁴ For composers, Part One and Part Two are combined in the composition portfolio.

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

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

MA	Principal Study accounts for 75% of the degree
MMus	Principal Study accounts for 50% of the degree
PG Cert	Principal Study accounts for 100% of the degree

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

FINAL EXAMINATIONS

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

There are two exceptions:

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

PROFESSIONAL SKILLS

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

There are four key areas, which each department handles differently according to professional preparation requirements. Full details of what is expected of you can be found in your **departmental handbook**. Relevant Assessment Criteria can be found in the **Examination Procedures Handbook** (pp. 27-8).

7. ARTIST DEVELOPMENT

Artist Development team - Anna Wolstenholme, David Taylor and Catriona Price.

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

Your department (Strings, Vocal etc.) is responsible for the Professional Skills component of this kind of development, focusing specifically on your craft. Artist Development (AD) complements this, exploring the broader context of life and work as a professional musician. It is run centrally, across departments, except in Musical Theatre where it is integrated into the core timetable (although all AD sessions remain available to Musical Theatre students if timetabling allows).

The Artist Development content is constantly updated so that your training is tailored to meet the professional realities you will face as graduates. It combines sessions in building the practical skills you need to sustain a career – self-employed tax, working with promoters, funding applications – with sessions that engage with your individual artistic identity, such as creative collaboration and project creation. There is a particular focus on developing the kinds of technical skills now so necessary for life as a professional artist, with a video option in the Creative Ownership requirement built into the Portfolio. The details for this can be found in [Section 10](#).

During your studies, you can request additional individual guidance and career development sessions, which are run regularly by the Artist Development team.

SESSIONS AND ELECTIVES EXPLAINED

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

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

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

KEY DATES

In October, the Artist Development team will run a series of medium-sized group sessions for postgraduate students.

These introductory sessions will be scheduled in automatically (on ASIMUT) and you will be able to claim 2 points for attending.

8. POINTS REQUIREMENTS

(Not required for Musical Theatre or Jazz students)

The points system is designed to ensure that your studies include elements you *choose* as well as things the Academy schedules for you. You will need to document how you have met the points requirement in the Logbook and Points Declaration component of your Portfolio, stating which Artist Development sessions and electives you attended during the year and indicating briefly what you have taken away from the experience. You should also include any written work completed as part of an elective or required class. The Logbook and Points Declaration template can be downloaded [here](#).

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

Points required:

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

Weightings:

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

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

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

9. ELECTIVES AND REQUIRED CLASSES

REGISTRATION

Signing up takes place on **Moodle** [Course: PG Electives 26-27 | RAM Moodle](#) and will be available from **Monday 14 September at 19:00**.

The deadline for signing up for most electives is **Friday 2 October, 15:00**.

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

REQUIRED CLASSES

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

Choral Conducting	Choral Pedagogy (run by the department)	8 points
Jazz	Self-generated Project (run by the department)	8 points
Ensemble Piano	Song Class as allocated by the department for at least one semester per year.	8 points
Voice	Song Class – singers choose one of their departmental Song Classes or Opera Scenes to document as a required class.	8 points
Brass	The Orchestral Musician's Toolbox (run by the department)	8 points

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

MMus Performers	Creative Programming and Research	16 points
MMus Composers	Contemporary Music Workshop	16 points

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

ELECTIVES CATALOGUE (LISTED ALPHABETICALLY)

Analysis and Aesthetics (Alex Hills)

5 points per 5-week block

Mondays, 16:30-18:00, G48

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

The elective will run in **four 5-week sub-blocks**. You may take as many, or as few, as you wish, but must sign up for each one individually, with **the sign-up made available 2 weeks before**.

The first block (**Sep 21, 28, Oct 5, 12, 19**) is an introduction and refresher to analysis and theory in common-practice tonal harmony. The second block (**Nov 2, 9, 16, 23, 30**) deals with theories of musical form based on expectation and narrative in tonal music. The third block (**Jan 11, 18, 25, Feb 1, 8**) deals with the place of music in philosophical aesthetics and will be based around weekly readings. The final block (**Feb 22, Mar 1, 8, 15**) focuses on the analysis of contemporary and experimental music.

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

1 point per session

Selected Thursdays in Spring term, 10:30-12:00, Room 352/151 (tbc)

11, 25 February; 4, 11 March

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

Attentive Listening (Roderick Chadwick)

14 points if taken in full

Thursdays, 09:30-11:00, Room 151

1 point per session

PG students may attend the classes in weeks 1-3, or join on 8 October (week 4).

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

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

Concert Workshop (Roderick Chadwick)

14 points (full course)

Wednesdays 17:00-18:30, various locations (see ASIMUT)

1 point per session

First class on Wednesday 14 October 2026

To paraphrase Franz Liszt: “Le concert, c’est quoi?” [What is a concert?]. The answer lies in the fact that conservatoires – like the broader profession – cherish traditions as much as they push boundaries, and their concert culture reflects this. Fundamental to all scenarios is the act/art of communication, the main focus of this elective in which experience comes from performing and observing in a discursive, supportive environment; emphasis is upon how you present and frame what you play, as well as how you play it.

The classes evolve throughout the year, from seminars featuring recorded and live performances, to workshops where class members can audience-test their repertoire in progress. You will be encouraged to harness all the skills developed in your training to date, be they contextual awareness, aural awareness, ensemble skills or general creativity – at times in unpredictable ways.

Contemporary Music Workshop (David Gorton)

One term only: 8 points

Mondays, 14:00-15:30, Room 107

Full elective: 14 points

First class on Monday 5 October 2026

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

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

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

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

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

The sign-up deadline for this class is 12:00 on Wednesday 30 September 2026.

Creative Programming and Research

16 points

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

Tuesdays, 09:30-11:00, Room 107. MMus students ONLY.

First class - 15 September 2026

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

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

Diversity and Concert Programming

1 point per session

(Victoria Hodgkinson)

3 Thursday sessions in Room 117 (Board Room) – Spring term, dates tbc.

This elective will encourage you to develop your critical consciousness around cultures of contemporary concert programming. In these classes we will examine thinking associated with current day 'status-quo' concert programming expectations and analyse ways in which artists have challenged these traditions, platforms and formats. We will explore key concepts instilled within the contemporary philosophies of musical programming such as questions of canon and tokensim, genre categories, and aesthetics via investigating a cross-section of historical and present-day performer examples. Interweaving its way through all the classes will be an ongoing discussion around how one might understand, analyse, envision and promote methods of diversity in concert programming today. The aim of the class is to stimulate individual artistic analysis for the purpose of developing and re-thinking personal creative programming practices.

Selective Bibliography

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Citron, Marcia J. *Gender and the Musical Canon*. Cambridge University Press, 1993.

Fuller, Sophie and Lloyd Whitesell, eds. *Queer Episodes in Music and Modern Identity*. University of Illinois Press, 2002.

Goehr, Lydia. *Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford University Press, 1992.

Gotham, Mark. "Coherence in Concert Programming: A View from the U.K." *International Review of the Aesthetics and Sociology of Music* 45, no. 2 (2014): 293–309.

Thurman, Kira. *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*. Cornell University Press, 2021.

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

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

14 points

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

Thursdays 17:30-19:00 in room 352 – class A

Thursdays 19:00-20:30 in room 352 – class B

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

Sign-up deadline: 12:00, Wednesday 23 September

First classes – Thursday 24 September

Open to PG students of all disciplines, this elective aims to enable performers to deliver with greater freedom and confidence, through enhanced preparation techniques and methods to help harness adrenaline. You will learn many different mind and body techniques, which you can take away and experiment with yourself. This course has been devised and developed by Sophie Langdon, now delivered for 15 years at RAM. Sophie is now joined by Emma Williams and Helen Manente – both of whom are professional flautists and fully qualified Yoga teachers and practitioners.

Understanding Performance Anxiety and Stage Fright

Building performance confidence

Learning many ways to manage stress

Learning methods of injury prevention

Opportunities to perform in class workshops

Help with daily life stress

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

Improve memory confidence through Visualisation Techniques

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

Be ready to present a short 5-minute unaccompanied piece (or extract) in the first informal performance class. Also, you must bring full scores to the Visualisation classes. Most

participants report a significant increase in their capacity to cope with everyday stresses and find EPT a good support for both Academy life, and their future careers.

EPT Yoga

7 points per term

Fridays 10:45-11:45 in room 352

15 places – 8 weekly classes in Autumn and Spring terms

Sign up for one term at a time.

EPT Yoga and Self Care

7 points per term

Fridays 11:45-12:45 in room 352

15 places – 8 weekly classes in Autumn and Spring terms

Sign up for one term at a time

EPT Meditation

7 points per term

Fridays 12:45-13:45 in room 352

10 places – 8 weekly classes in Autumn and Spring terms

Sign up for one term at a time

Sign-up deadline for the Autumn term classes: 12:00, Wednesday 23 September

First classes - Friday 25 September

Sign-up deadline for the Spring term classes: 15:00, Friday 20 November

Exploring the Field of Artistic Research (Sarah Callis)

8 Points

Selected Tuesdays in Spring term, 14:00-15:30 – Board Room (117)

12, 19, 26 January; 2, 9, 23 February 2027.

This elective will look at the field of artistic research, a relatively new area of scholarship in which performers and composers (and practitioners from many other artistic fields) undertake research through their own creative work, usually embodying the results directly in creative outputs. It will explore the evolution of the field over the past few decades and examine recent publications and PhDs, most of which include a combination of writing and performance/composition. The process of balancing the demands of artistic creation with those of scholarly enquiry has resulted in the emergence of multiple motivations and methods across a wide range of project types. Exploring these different approaches can raise useful and interesting questions about the relationship between artistry, craft and research.

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

Great Pianists of the 20th Century: Comparative Listening (Daniel-Ben Pienaar)

Full elective: 14 points

1 point per class

Dates below, 15:00-16:30, Room 107.

6, 7, 8; 13, 14, 15 October 2026.

26, 27, 28 January; 2, 3, 4 February 2027.

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

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

History of Russian and (Post-)Soviet Music (Nicholas Walker)

14 points if taken in full

1 point per session

Wednesdays, 15:00-16:30, Room 151.

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.

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

Lecture recital/presentation: Wednesday 21 April 2027. Individual times will be notified by the module leader.

Submission deadline for write-up of Lecture Recital: Monday 12 April 2027 – 17:00

Intended learning outcomes

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

Bibliography

Bulgakov, M. A., *The Master and Margarita*, trans. Larissa Volokhonsky and Richard Pevear (London, Penguin, 2007).

Chekhov, A. P., *Five Plays: Ivanov, The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard*, trans. Ronald Hingley (Oxford, World's Classics, 2008).

Dostoyevsky, F. M., *The Brothers Karamazov*, trans. David McDuff (London, Penguin, 2003)

Figes, O., *Natasha's Dance* (London, Allen Lane, 2002).

Pushkin, A. S., *Yevgeny Onegin*, trans. G. M. Ledger (Oxford, Oxquarry books, 2001).

Turgenev, I. S., *Sketches from a Hunter's Album*, trans. Richard Freeborn (London, Penguin, 1990).

Walsh, S. *Mussorgsky and His Circle* (London, Faber & Faber, 2013).

Frolova-Walker, M. *Russian music and nationalism from Glinka to Stalin* (New Haven, Yale University Press, 2007)

Historical Performance - Instrumental Elective

(Margaret Faultless and individual professors)

Lessons by arrangement

2 points: 4 hours of one-to-one lessons in the Autumn Term

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

2 points: Participation in a HP performance project

1 point: 3-hour class

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

Students must participate in more than one category of activity to complete the elective. You will be given a written report and feedback mark for the recording.

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

PG historical performance electives application form 2026/7

You will be required to submit a five-minute video (of relevant repertoire but on any instrument).

Applications for current and returning students are open from **1 June 2026** and students are encouraged to apply early.

All students must apply before the deadline of **15:00** on **Friday 25 September 2026**

Elective summary

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

The tuition will consist of 8 hours of one-to-one lessons (and occasional group lessons) with a specialist professor from the HP department.

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

The lessons will enable you to make informed choices about stylistic playing and to develop a strong technique on your chosen instrument. You are encouraged to attend class-based activity in the Historical Performance Department ([via the HP administrator – 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.

ASSESSMENT

- A 200-300 word self-reflection. This will include dates of lessons, repertoire studied, a commentary on the learning experience and details of HP classes/projects/other relevant activity attended.
- A 15-minute video (with at least one other musician), submitted as an unlisted YouTube link with the self-reflection to be sent to m.faultless@ram.ac.uk by **15:00** on **Friday 16 April 2027**.

Bibliography

Primary Sources:

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

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

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

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

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

Secondary Sources:

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

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

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

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

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

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

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

Historical Performance - Vocal Elective

(Margaret Faultless, Nick Mulroy, Liz Kenny, Sophie Daneman, Chris Bucknall and others)

Lessons by arrangement

2 points: 4 hours of one-to-one lessons in the Autumn Term

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

2 points: Participation in a HP performance project

1 point: 3-hour class

The ADVANCED Elective is open to students who have taken the HP Elective in MA1 or MMus1.

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

[PG historical performance electives application form 2026/7](#)

You will be required to submit a five-minute video of 17th or 18th century repertoire.

Applications for current and returning students are open from **1 June 2026**, and students are encouraged to apply early.

All students must apply before the deadline of **15:00** on **Friday 25 September 2026**.

Elective Summary

You will sing secular and sacred 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. Support for your individual repertoire and ensemble work will be available throughout the course.

Your repertoire must be fully prepared for classes (rehearsals are scheduled for you to work with continuo players and other instrumentalists) in order that you are ready to engage in, and actively lead, the direction of the class.

You are strongly recommended to attend other sessions in the Historical Performance Department, to establish chamber music groups, and you may be invited to participate in HP projects. [Contact the HP administrator Oliver Doyle ODoyle@ram.ac.uk](mailto:ODoyle@ram.ac.uk) for more information.

Autumn

You will have opportunities to sing in classes and take part in seminar-workshops on skills involved in singing seventeenth century music.

Spring

You will have opportunities to sing in classes and take part in seminar-workshops on skills involved in singing eighteenth century music.

There is no formal assessment for this Elective.

Bibliography

Primary Sources:

- Caccini, Giulio. *Le Nuove Musiche*. Firenze: Giorgio Marescotti, 1602. (English translation here: <https://www.earlymusicsources.com/pie>)
- Maffei, Giovanni. *Delle lettere del Sr. Gio. Camillo Maffei*. Naples: Raymundo Amato, 1562. Translation in Carol MacClintock, *Readings in the History of Music in Performance*. Bloomington, Indiana University, 1982. pp.36-60.
- Montéclair, Michel Pignolet de, trans. Andrew Robinson. *Les Agrements – French Baroque Ornamentation*. Hebden Bridge: Peacock Press, 2008.
- Muffat, Georg, ed. and trans. David Wilson. *Georg Muffat on Performance Practice The Texts from Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik: A New Translation With Commentary*. Bloomington: Indiana University Press, 2001.
- Rognoni, Riccardo. *Il vero modo di diminuire*. Venice: Giacomo Vicenti, 1592.
- . *Selva de varii passaggi*. Milan: Filippo Lomazzo, 1620. (English Translation here: <https://tinyurl.com/57ynrses>)
- Tosi, Pier Francesco, trans. J.E Galliard. *Observations on the Florid Song*. London: For J. Wilcox, 1743.

Secondary Sources:

- Bang Mather, Betty. *The Interpretation of French Music from 1675-1775 for Woodwind & other Performers*. New York: McGinnis & Marx Music Publisher, 1978.
- Butt, John. *Playing with History*. Cambridge: Cambridge University Press, 2002.
- Duffin, Ross. *How Equal Temperament Ruined Harmony (& why you should care)*. Norton, 2008.
- Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech*. Portland: Amadeus Press, 1982.
- Wimborne, Emily. *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*. Chicago: The University of Chicago Press, 2016.
- Smith, Anne. *The Performance of 16th-Century Music: Learning from the Theorists*. Oxford: Oxford University Press, 2011.
- Tarling, Judy. *Baroque String Playing for Ingenious Learners*. St Albans: Corda Music Publications, 2000.
- . *The Weapons of Rhetoric*. St Albans: Corda Music Publications, 2004

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

One term: 8 points

Full elective: 14 points

Dates below, 13:15-14:45, Room 107.

6, 7, 8; 13, 14, 15 October 2026.

26, 27, 28 January; 2, 3, 4 February 2027.

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

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

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

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

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

Keyboard Skills (Advanced) (Nicholas Walker)

14 points

Wednesdays, 12:45-14:15, Room 508 (Yamaha Digital Piano Suite)

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

Keyboard Skills (Creative) (Nicholas Walker)

14 points

Wednesdays, 11:15-12:45, Room 508 (Yamaha Digital Piano Suite)

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

Open Academy Elective (Julian West, Jackie Walduck)

Selected Mondays, 10:00-11:30

5 October – Forsythe Room; 12 October – ABRH

19 October – ABRH; 2 November – ABRH

30 November – ABRH.

4 January; 11 January; 8 March – locations tbc.

- Eight 90-minute classroom-based sessions across the Autumn and Spring terms – 8 points
- Full elective includes a creative project placement of at least 2 half-days/1 full day - 14 points

NB) Students must attend an Open Academy safeguarding session prior to participation in a creative project.

Open Academy is the Academy's Community and Participation department, working with around 5000 people beyond our enrolled students and staff each year.

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

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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).

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

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 (NB full text available here https://www.researchgate.net/publication/233702067_Community_music_and_the_welcome)

Holt, N. et al, *Routledge Handbook of Arts and Health* (Routledge, London and New York, 2026).

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, *Engaged Passions: Searches for Quality in Community Contexts* (Eburon Academic, 2010).

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 Moodle)

Stevens, J, *Search & Reflect* (Rockschool, 2007).

Performing Experimental Music (Alex Hills)

8 points

November – rehearsals (dates/times/locations tbc)

November – informal sharing (date/time/location tbc)

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

It runs as a brief intensive project, with 3 rehearsal sessions, which will also cover some of the historical and philosophical background of the music, culminating in an informal sharing of the week's work.

The music covered will include both some of the pioneering experimental music composers (Cage, Oliveros, Cardew, Eastman etc.) and current figures (Braxton, Walshe, Baille have all featured in recent classes). In particular, we explore how to prepare a work where aspects of the score are not fixed, and where the performance may depart from conventional ways to approach the instrument. No prior experience is required.

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

14 points if taken in full
1 point per class

Selected Wednesdays, 11:00-13:00, Room 107.

First class – Wednesday 7 October (Week 4). Runs throughout Autumn term, Spring term and during the first two weeks of the Summer term.

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

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

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

Piano Transcription (Mei-Ting Sun)

3 points

Selected Thursdays, 10:00-12:00, Rooms 151 & 412

First 3 weeks offered as an elective. Dates tbc

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

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

This elective is not available to piano soloists.

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

Practical Conducting (Dominic Grier)

14 points

Selected Fridays, 16:30-18:00, Room 151

(final session is 3 hours in a performance venue)

9, 23 October; 6, 13, 20 November; 15, 29 January; 12, 26 February.

8 places only. Auditions on **Friday 25 September 2026**, 16:30-18:00 in 151.

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

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

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

Applications: Interested students should fill in the [Microsoft form](#) (including a short statement about their interest/motivation/experience) by **12:00 on Wednesday 23 September 2026**.

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

Following this, auditions will take place on Friday 25 September.

Project Development Coaching (Daniel-Ben Pienaar)

1 point per session

Wednesday afternoons by appointment, Room 346

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

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

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

12 points

Selected Thursdays, 10:00-11:30, Room 352 (tbc).

22 October; 5, 12 November; 7, 14 January.

8 places only. Applications will close on **2 October 2026**

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

The following areas are covered:

Term 1:

1. What is a recording?
2. Listening to yourself *before* recording
3. How to use/organise studio time

Term 2:

1. Recorded sound
2. Simple principles and techniques of editing and mixing

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

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

Please apply by completing this [short questionnaire](#) by **12:00 on Friday 2 October 2026**.

Soundbox (Peter Sheppard Skærved)

1 point per session

Selected Thursdays in Spring term, 12:30-14:00, Museum Strings Gallery

11, 25 February; 4, 11 March

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

Transcription and Arrangement (David Gorton)

8 points

Supervision by arrangement

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

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

Registration deadline: Those interested must submit a brief statement of artist development needs to Tom Reid by **15:00, Friday 2 October 2026**

10. PORTFOLIO

Co-ordinator: Neil Heyde

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

INTRODUCTION

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

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

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

SUPERVISION AND TUTORIALS

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

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

Jazz	Chris Montague
Upper Strings (Violin & Viola)	Peter Sheppard Skærved and Nazrin Rashidova
Lower Strings (Cello & Double bass)	Neil Heyde

WHAT DO I HAVE TO SUBMIT?

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

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

1. AI Declaration, Logbook and Points Declaration (fill in the template document)

Complete the template provided on the [Student Information Hub](#) to declare your **ownership** of your submission, and to document all of your professionally-relevant activities during your study period. You must also demonstrate that you have met the points requirement (see [Section 8](#) for details).

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

2. Reflective Writing

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

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

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

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

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

(Guide length: 2000 words.)

3. Professional Documents and Public Engagement

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

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

Materials could include the following:

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

Guide length for text outlining strategy: 250 words.

Minimum requirement: 5 items or links.

4. Creative Ownership Component (finishing students only)

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

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

There are four options (CHOOSE ONLY ONE):

i. Self-generated performance or event

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

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

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

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

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

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

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

ii. Project Proposal

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

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

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

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

iii. Creative Video

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

- You must provide an accompanying statement with your video which explains the concept (maximum 150 words).
- You should submit your video using your Academy OneDrive and provide a link (ensuring that the sharing settings are changed to 'People in Royal Academy of Music' so that the markers can view the files), or upload to a streaming platform (e.g. YouTube or Soundcloud) and provide an active link (unlisted or private links are appropriate for material you do not want to make publicly available). Alternatively, if these approaches are not possible, you may use one of the Academy's other supported and secure platforms (e.g. Microsoft Stream on SharePoint, Planet eStream) or upload the video file to Moodle (as an MP4), allowing it to be viewed with the in-built media player.
- You must credit all the roles involved in the creation of the video, either in the film itself or in the accompanying statement. This must be included irrespective of how many people are involved and should show full details of the music used, performers, videography, editing, directing, etc.
- It should be approximately 3 minutes in length (minimum of 2 min and maximum of 5 min).
- It should include at least one distinctive original element.
- We will be looking for a balance between the creative and the technical elements of this task. How you communicate and present your idea is important, however simple the technical approach.

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

iv. Commentary on a video or audio recording

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

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

- why and how the recording was made

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

Your recording must be available for the assessors and included with the submission. This could be via a link to a public website, or you could submit a private/unlisted link using your Academy OneDrive or one of the other platforms listed above (YouTube/SoundCloud/Microsoft Stream/Moodle etc). **If the recording is longer than 5 minutes, you must include timestamps in your written commentary.**

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

ASSESSMENT

The Portfolio is assessed holistically. We will refer to the general written work assessment criteria (see the **Examination Procedures Handbook** p. 25) in relation to the following areas:

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

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

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

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

First-year students on a two-year programme are required to submit an End-of-year Portfolio at the end of their first year (in May) which covers all of the above sections, **except the Creative Ownership Component**. The End-of-year Portfolio is a progression requirement and is

formatively assessed. (We will provide a report and feedback mark but this does not contribute to your final award profile.) Where points recorded on the Points Declaration form fall below the minimum requirement, the missing points will be added to the second-year requirements.

Second-year students are expected to build upon and update existing material in ways that closely reflect your development during the final year. *Your final submission should cover both years of study (including both years of the Logbook and Points Declaration); you can draw directly from your End-of-year portfolio or include new materials that respond to both years of study.* The points requirement is less demanding in the second year than the first, but you should follow up any issues raised in the previous year. Any shortfall in recorded points below the minimum requirement will be reflected in the final mark awarded.

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

SUBMISSION FAQs

How many files do I need to submit?	One for each section of the Portfolio (except for Musical Theatre students, who usually submit a single PDF file plus the AI Declaration).
Which file types can I submit?	PDF or Word Document - if the work is submitted in another file format it will not be marked. If you are using Pages/docs or another word-processing program, please save as a PDF.
How do I submit other media (photo, audio, video)?	Photo: Insert the photo into Word (or similar). Audio/video: Use your Academy OneDrive and provide a link (ensuring that the sharing settings are changed to 'People in Royal Academy of Music' so that the markers can view the files), or upload to a streaming platform (e.g. YouTube or Soundcloud) and provide an active link (unlisted or private links are appropriate for material you do not want to make publicly available). Alternatively, if these approaches are not possible, you may use one of the Academy's other supported and secure platforms (e.g. Microsoft Stream on SharePoint, Planet eStream) or upload the video file to Moodle (as an MP4), allowing it to be viewed with the in-built media player. For help on OneDrive links see the following page: Using OneDrive to store and share your files. Please test all links before you submit. If the video is not accessible, the work will not be marked.

Which fonts are acceptable?	Only use standard fonts such as Arial or Times New Roman. If you need to use an unusual font, save your document as a PDF/A file (under PDF options).
How do I merge multiple PDF files into one file (e.g. professional documents)?	This website allows you to combine PDFs for free: https://combinepdf.com/
Can I upload large files (>10mb)?	Yes, but please wait after clicking submit, as depending on your internet upload speed, this may take seconds, or even a few minutes.
How do I know if I have submitted successfully?	You will get a confirmation email.

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

INSTRUCTIONS FOR SUBMITTING

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

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

Section 1: **AI Declaration, Logbook and Points Declaration** (Second-year students also need to include their first-year Logbook and Points Declaration)

Section 2: **Reflective Writing**

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

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

11. MMUS PROJECT

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

INTRODUCTION

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

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

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

ASSESSMENT CRITERIA

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

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

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

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

DEVELOPING THE PROJECT

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

There are two formal progress checkpoints during Year 2:

1. A project summary for the Academy website, to be submitted by **15 January 2027**
2. A presentation at the beginning of the Summer term outlining the aims and constituent elements of the project. This is coupled with a 750-word written project proposal based on the presentation.

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

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

If your project involves collecting research data from other people (e.g. through interviews or questionnaires, or documented workshops) you will need to complete an Ethics Approval Form, which can be accessed and downloaded from here: [Ethics - Home](#)
Please discuss any specific issues your project raises with your supervisor.

PRESENTING THE PROJECT

Events

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

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

Captured audio/video materials

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

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

Written materials

These should demonstrate:

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

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

Your project must be submitted electronically to Moodle by [15:00, Friday 1 October 2027](#).

Guidance on submissions (formats, etc) is available on Moodle.

COURSE DETAILS

Year 1	Performers	Creative Programming and Research
	Composers	Contemporary Music Workshop
Year 2	Project Preparation Seminars	Fridays 09:00-10:15, Room 107
	Project Preparation Workshops	Fridays 10:30-11:30, Various venues
	One-to-one Supervision	Some Fridays 09:00-10:15 and by individual arrangement

One-year students attend both years' courses.

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

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

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

12. CREDIT FRAMEWORKS

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

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

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

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

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

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

COMPONENT AREAS

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

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

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

13. TRANSLATION SOFTWARE AND GENERATIVE AI TOOLS

As part of your Portfolio or Project submission, you will be required to complete an AI declaration form confirming your use (or non-use) of these tools. For the Portfolio, this form is a component of **item 1**, along with the **Logbook and Points Declaration** - the template for all three can be downloaded from the **Student Information Hub** and is also available on Moodle.

Whether you do or don't use Generative AI is not significant in itself. However, if you do use it, you must be transparent (clear) about *how* you have used it. **Make careful note of any places where the AI declaration form indicates you should add text to your submission.**

If assessors are not confident that your use of AI tools is both transparent and appropriate you will be required to undertake a viva examination in addition to the written submission.

- **READ THE TRAFFIC LIGHT GUIDANCE THAT FOLLOWS NOW.** (It will be much too late if you leave it until you are about to submit.)
- AI-generated text is often obvious to assessors (even when it is used well). If you use AI to help you write any part of the submission you must include some **explanatory text at the beginning of any relevant section (including details of the tools used)** so that it is clear to the reader what you have done.
- If you are in doubt about whether you have been using Generative AI tools, please indicate that you **USED** Generative AI tools in question 2 (on the declaration form) and provide explanatory text. (Simple spell-checking within a word processor does not normally constitute Generative AI usage, but Microsoft Copilot and Grammarly, for example, should be declared.)
- Whether you do or don't use Generative AI, think carefully about how you ensure you *demonstrate* your ownership of the ideas and materials. (This is new in the declaration this year, and we think it will become important in everything you do in future.) It can be very useful to include lots of specific *detail* about things you have done, followed up with *evidence* of how you have responded to what you have learnt.
- For 'private' documents (e.g. Reflective Writing) the quality of your written English is not a high priority for assessment (provided you are sufficiently clear) and using translation tools might negatively impact the individuality and specificity of your communication. (Individuality and specificity are important elements in the marking criteria.) However, for 'public' documents (e.g. Biographies and CVs) it is important that the English is correct and clear. Using a range of tools to help with this will not negatively impact your mark.
- If you used translation software **FROM ENGLISH** to help with developing your work you don't need to declare anything in the submission itself.
- If you used software to translate anything longer than a paragraph **TO ENGLISH** you must include your original language text as well as the translation in the submission.
- **IF YOU FAIL TO DECLARE CORRECTLY YOU CAN PUT YOUR ENTIRE DEGREE AT RISK.** Academic Malpractice is a very serious offence. It includes submitting the work

of others – or of AI – as your own, and concealing (hiding) questionable or inappropriate AI use (see traffic light guidance). We can only award your degree if we are confident the work is yours.

Using AI for Academy submissions: a traffic light system

✓ Appropriate use	? At risk practices	X Inappropriate use (likely Academic Malpractice)
✓ Ethical use where you clearly demonstrate you are the author of the submission (where you demonstrate ownership of the ideas and materials)	? Relying/depending on AI tools for a significant part of the submission	X Unethical use where you are no longer the author of the submission (where you cannot demonstrate ownership)
✓ Transparent use where you have made it clear where and how you have used AI in your submission	? Not making all use of AI tools clear	X Deceptive , hidden use where you have used AI but have not declared this in the submission
✓ Helping you to get started with the submission with planning or ideas	? Using AI tools to generate a part of the submission	X Putting the whole submission (or complete sections) into an AI tool and using what is generated with little or no change
✓ Helping you with small changes in the development of the submission	? Using AI for a lot of the development of a submission	X Asking an AI tool to generate a reference list or other critical element of a submission instead of doing it yourself
✓ Helping you with proofreading/checking before final submission	? Using AI to re-write parts or the whole of a submission at the final stage	X Using AI tools to answer exam questions
✓ Using AI tools in discussion with your tutor/supervisor	? Using AI in ways your tutor/supervisor has not recommended	X Using AI when the submission instructions state that AI must not be used

14. ACADEMIC MALPRACTICE

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

All students receive information on the Academy's expectations in terms of referencing, academic convention and scholarly practice during their first year of study. You should consult with your Tutor if you do not understand what is expected of you in terms of these areas as soon as possible and in any case before you are required to take any kind of assessment. Guidelines can also be found in the **Academy Regulations** (found on the [Student Information Hub](#)) which explain the definitions of academic malpractice and how it should be avoided (see pp. 106-13).

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

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

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

Generative Artificial Intelligence (GAI)

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

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

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

15. INSTITUTIONAL INFORMATION

FEEDBACK (TO THE ACADEMY)

Student Union members and specific postgraduate student representatives are part of Academy committees. Students are encouraged to use their representatives and let them know of any matters of concern that they wish to be raised at these committees.

Academy students are given the opportunity to complete an online survey each year, which covers both programme-specific feedback and institution-wide provision.

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

BEYOND YOUR STUDIES...

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

For your immediate steps before and after graduation, be sure you connect with the Artist Development team - Anna Wolstenholme awolstenholme@ram.ac.uk, David Taylor DTaylor@ram.ac.uk and Catriona Price CPrice@ram.ac.uk

There are many opportunities available, including one-to-one advice.

GRADUATION FOR MMUS

If you are registered on the MMus course, providing you have completed and passed all the required course modules, you will be awarded your degree at the November Postgraduate Exam Board. An email will also be sent to your RAM email address, confirming your award.

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

16. STUDENT VISAS

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

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

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

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

ALL PLACEMENTS AND EXTERNAL PERFORMANCES

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

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

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

EXTERNAL PERFORMANCES

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

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

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

OUTREACH WORK PLACEMENTS

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

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

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

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

See also: [External Bookings - Home](#)

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

17. GUIDANCE ON SUBMISSIONS

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

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

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

18. RESEARCH EVENTS

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

19. LRAM

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

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

20. COLLECTION AND USE OF STUDENT DATA

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

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