

# BMus (Hons) PROGRAMME SPECIFICATION

## Undergraduate Programme Specification: BMus (Hons)

### 1 GENERAL INFORMATION

1.1	Awarding Institution	The University of London
1.2	Teaching Institution	The Royal Academy of Music
1.3	Final Award	BMus (Lond.: RAM) with Honours
	Exit awards:	Cert.HE; Dip.HE; BMus (Lon.: RAM)
1.4	Programme Title	Bachelor of Music with Honours (London: RAM)
1.5	Duration	4 years
1.6	Mode of Study	Full-time
1.7	QAA Subject Benchmark	Music
1.8	Dates of Production / Revision	Nov 2008, Nov 2009, August 2015, Sept 2020
1.8	Entry to the programme	Permitted after audition into B1, B2, or B3, not into B4

### 2 AIMS OF THE PROGRAMME

The programme delivers an integrated Honours-level education that centers on your development of high technical and musical standards in performance or composition, at the heart of which is your ability to listen creatively. The programme aims to develop your:

- 2.1 professional and intellectual skills in order to optimise your creative musical potential
- 2.2 ability to engage with musical processes and materials through performance, composition, analysis and criticism
- 2.3 knowledge base the skills that enable you to explore critically a wide range of repertoires in cultural and historical contexts
- 2.4 ability to synthesise musical theory and practice
- 2.5 ability to make informed and discriminating creative decisions and to communicate those decisions cogently to others
- 2.6 sustainable skillset in order that you are prepared for the challenges of a musical career, including the demands of public leadership in professional contexts.

### 3 INTENDED LEARNING OUTCOMES OF THE PROGRAMME

On successful completion of the programme, you will be able to demonstrate the following outcomes, which correspond to the QAA subject benchmark for Music:

#### 3A Knowledge and Understanding of:

A1	technical and musical skills in your Principal Study commensurate with entry to the music profession and / or postgraduate study
A2	performance traditions, styles and interpretative strategies appropriate to different repertoires

A3	traditions of, historical contexts for, and current developments in your Principal Study discipline and related musical practices
A4	the relationship between historical, theoretical and critical study and musical practice
A5	the principles of musical pedagogy and outreach (as appropriate, depending on completion of the relevant electives).

### 3B Subject-Specific Skills: an ability to:

B1	project a distinctive musical personality
B2	perform or compose with technical and interpretative surety to a standard commensurate with entry to the music profession or postgraduate study (as appropriate)
B3	exhibit an informed and discriminating awareness of the conventions and symbolic meanings associated with a variety of musical repertoires, instruments, voices and genres
B4	reflect on the processes of music-making
B5	make critical judgements of the merits of musical performances and works and make a reasoned choice between various interpretative readings
B6	design and deliver a professionally convincing recital programme or to create a compelling portfolio of compositions
B7	employ musical terminology, both orally and in writing, in order to explain and convey technical and critical musical information
B8	(if you are a performer) perform effectively as part of a musical ensemble
B9	(if you are a composer) collaborate effectively with solo performers and musical ensembles

### 3C Transferable Skills: an ability to:

C1	engage in productive critical self-evaluation and self-assessment
C2	respond positively to the criticism of others
C3	marshal evidence in order to devise and sustain a cogent and coherent argument
C4	communicate, both orally and in writing, with confidence and insight
C5	manage time and prioritize tasks by working to strict deadlines
C6	take responsibility for your own personal / professional development and self-promotion
C7	use appropriate technology creatively and effectively

During the course of the programme, you work towards the learning outcomes listed above. Your progress towards these outcomes is gradual and may be met in stages corresponding to the QAA FHEQ as follows:

#### Level 4

Ensure fundamental technical security with the basic materials of music, both instrumentally and in the classroom, encompassing performing, practical musicianship, theoretical and historical knowledge. Introduce the interconnectedness of these core areas. Address areas of deficiency in previous training.

## Level 5

Work is on a more substantial scale, demonstrating extended argument and a systematic engagement with external knowledge – performances, historical and contemporary sources. This knowledge can be assimilated, integrated and communicated in a convincing manner. The connections between all areas of the programme are reinforced through a developing awareness of both historically appropriate and historically contingent aspects of performance and musical study.

## Level 6

To develop as an individual artist, building on knowledge gained from the core curriculum in more specialized ways. Performance and composition are fully and fluently integrated with other forms of musical understanding and this provides a capacity to make and evaluate critical, interpretative and analytical decisions. Development occurs in relation to an increasing awareness of the nature and demands of the music profession and with the ability to work in a self-directed manner.

## 4 DELIVERY AND ASSESSMENT OF THE PROGRAMME

### 4.1 Learning, Teaching and Assessment Map

Learning and Teaching Processes are designed to allow you to achieve the intended learning outcomes.

<b>Learning and Teaching Process</b>	<b>Intended Learning Outcomes</b>
Individual Principal Study Lessons	A1, A2, A3, A4; B1, B2, B3, B4, B5, B6, B7; C2, C4, C5
Performance Classes	A1, A2, A3, A4; B1, B2, B3, B4, B5, B7, B8; C2, C4
Masterclasses	A1, A2, A3, A4; B1, B2, B3, B4, B5, B7, B8; C2, C4
Directed Ensemble Coaching e.g. orchestra	A1, A2, A3; B2, B3, B8; C1, C2, C4, C5, C6
Ensemble Coaching	A2, A3; B1, B2, B3, B4, B5, B6, B7, B8; C1, C2, C4, C5, C6
Lectures	A2, A3, A4, A5; B3, B4, B5, B7; C3, C4, C6, C7
Seminars	A2, A3, A4, A5; B3, B4, B5, B7; C3, C4, C6, C7

Assessment methods are designed to allow you to demonstrate that you have fully achieved the intended learning outcomes.

<b>Assessment method</b>	<b>Intended Learning Outcomes</b>
Recital / Portfolio	A1, A2, A3, A4, A5; B1, B2, B3, B4, B6; C1, C2, C4, C5, C6, C7
Concert Assessment	A1, A2, A3, A4; B1, B2, B3, B4, B8; C1, C2, C4, C5, C6, C7
Practical Test	A2, A3, A4, A5; B3, B5; C1, C2, C4
Written Assignment	A2, A3, A4, A5; B3, B4, B5, B7; C1, C3, C4, C5, C6, C7
Written Test	A2, A3, A4, A5; B3, B4, B5, B7; C1, C3, C4, C5, C6, C7
Coursework / Professorial Report	All
Viva voce Test	A2, A3, A4, A5; B1, B3, B4, B5, B7; C1, C2, C3, C4, C5, C6

## 4.2 Learning and Teaching Processes

The BMus (Hons) programme uses a range of teaching methods to ensure that your learning processes are stimulating, challenging, diverse and complementary.

**Individual lessons.** Regular one-to-one work with a Principal Study teacher underpins the core aims of the programme. This working 'environment' (which is a defining feature of specialist conservatoire training) is designed to foster the passing on of discipline-specific professional / artistic practices, and to enable students to develop key professional skills that relate directly to their individual abilities and artistry: musical technique, interpretation skills, repertoire building, programme / portfolio building; audition techniques, and so on. The reflexive nature of the relationship between teacher and student is a critical element in the development of reflective, critical and informed attitudes to performance.

**Performance classes** provide a bridge between individual tuition, masterclasses, and concert performances. They allow you to present work-in-progress and receive informal feedback from departmental staff and from their peers. They are designed to enable you to gain insights into technical and interpretative issues, and to develop your critical faculties in relation to your own creative processes and performances, and those of others.

**Masterclasses** provide you with opportunities to present work to a leading visiting artist, normally in an open setting (open to other students and members of the public). Like performance classes, masterclasses complement individual tuition by widening the range of interpretative judgments to which you are subject. They are designed to expose you to the very highest international professional standards and provide additional high-profile performance opportunities.

**Ensemble and Directed Ensemble coaching** is the means by which small or large groups of performers receive tuition in preparation for concert performances. Rehearsals and performances in large ensembles are designed to develop: (1) an ability to work co-operatively; (2) a sense of professional discipline and rigour; (3) the particular technical and musical skills of large ensemble performance; (4) knowledge of the repertoire. You participate in chamber music work as part of your programme. Small ensemble work is mostly student-directed, with periodic coaching by staff. If you are a performer then this mode of study is designed to develop: (1) close working relationships that are essential for high-level chamber music-making; (2) the ability to work autonomously; (3) the ability to solve interpretative and technical issues to the end of developing coherent performances; (4) knowledge of the repertoire. If you are a composer then this mode of study is designed to develop: (1) close working relationships that are essential for high-level music-making; (2) the ability to work autonomously; (3) the ability to realize creative ideas in live performance with accuracy and efficiency; (4) knowledge of instruments / voices.

**Lectures** provide a forum for the dissemination of ideas, information and skills to the end of establishing a sound and sustainable knowledge base. They serve as models for organizing materials into a coherent argument.

**Seminars** are designed to encourage the sharing of ideas and the development of structured arguments and debating skills. They encourage you to develop your critical faculties and presentational skills through the presentation and defence of your own views, together with the

opportunity to critique the views of your peers and Professor. Seminars are used for modules that require a mix of Professor-led delivery, student-led debate, and interactive supervision.

**Academic supervisions** provide the opportunity for academic staff to develop, monitor, and critique your individual projects, and to provide you with specialist input where applicable.

### 4.3 Assessment

- 4.3.1 Two precepts underpin the programme's assessment strategy: (1) the function of assessment is to enable students to demonstrate that they have achieved the programme's intended learning outcomes at an appropriate level; (2) assessment promotes and supports student learning, by providing feedback on standards achieved and how improvements could be made.
- 4.3.2 All modules have appropriate descriptive marking guidelines whose function is to ensure comparability of standards across all levels and activities within the programme, to demonstrate these standards to external bodies, and to promote transparency within the Academy.
- 4.3.3 The varied assessment methods used in the programme are designed to provide the most appropriate means of evaluating student achievement, to promote different types of learning experience, and to avoid excessive formal testing. The following list of assessment methods is indicative, not comprehensive or binding:

**Recital.** The end-of-year recital is the focal point of the programme for performers and is the primary assessment method for your Principal Study module. The recital given at the end of the programme enables you to demonstrate your achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and interpretative skills, communication and presentational skills, and programme design skills. As such, it is the 'acid test' of your summative achievement as a creative musician during the programme.

**Portfolio.** The end-of-year portfolio submission is the focal point of the programme for composers and is the primary method of assessing your Principal Study module. The portfolio submitted at the end of the programme enables you to demonstrate your achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and creative skills, communication and presentational skills, and with the ability to work with performers and appropriate technologies. As such, it is the 'acid test' of your summative achievement as creative musicians during the programme.

**Practical Test.** Performance-related and technical skills developed in modules like Aural Skills and Conducting Skills are tested by practical tests designed to enable you to demonstrate your achievements practically.

**Written Test.** Assessment by written test is an efficient and effective means of assessing your ability to develop a sufficient knowledge base and marshal information cogently in the context of a closed-book, timed environment.

**Written assignment.** Written assignments enable you to demonstrate your understanding of module content and methods, competence in research methods, the ability to marshal information to construct cogent rational arguments, communication skills, and self-management skills. You are given several weeks to complete assignments, enabling you to produce work that has been researched and presented with an attention to detail.

## 5 PROGRAMME STRUCTURE

You study on the BMus programme over four academic years. You study at four Levels: Level 4, Level 5, Level 6 (B3), and Level 6 (B4). Credit is given at all levels. Your marks awarded in Levels 5, Level 6 (B3) and Level 6 (B4) are weighted in the ratio 1:2:3. Classification of your award will be based on marks accumulated at Level 5 (B2) and Level 6 (B3 and B4) only. In some cases you may be exempted from modules in which you are deemed to satisfy requirements through a formal AP(E)L process. Each Level of your programme comprises 120 credits. 480 credits are required in order for you to be awarded the degree with honours.

If you leave the programme having successfully completed 120 credits at Level 4, then you are eligible for the award of Certificate of Higher Education (CertHE). If you leave the programme having successfully completed 120 credits at Level 4 and 120 credits at Level 5, then you are eligible for the award of Diploma of Higher Education (DipHE). If you leave the programme having successfully completed 120 credits at level 6 (B3) and 60-105 credits at level 6 (B4), then you are eligible for the award of an Ordinary (non-honours) BMus (Lond.: RAM).

The modules listed below represent the minimum requirement for the award, which is based on these modules alone.

### Performers:

HE Level	Units of Study	Credits
<b>4</b> Progression to HE Level 5 is conditional upon the successful completion of (or exemption from) all Level 4 modules.	Principal Study 1 (Solo Performance)	<b>45</b>
	Professional Development Activity 1	<b>25</b>
	Aural Skills 1	<b>15</b>
	Analytical Skills 1	<b>15</b>
	Contexts for Performance 1	<b>15</b>
<b>5</b> Progression to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all Level 5 modules.	Artist Development 1	<b>5</b>
	Principal Study 2 (Solo Performance)	<b>45</b>
	Professional Development Activity 2	<b>25</b>
	Aural Skills 2	<b>15</b>
	Analytical Skills 2	<b>15</b>
<b>6 (B3)</b> Progression to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all Level 6 (B3) modules.	Contexts for Performance 2	<b>15</b>
	Artist Development 2	<b>5</b>
	Principal Study 3 (Solo Performance)	<b>45</b>
	Professional Development Activity 3	<b>25</b>
<b>6 (B4)</b>	Professional Development Portfolio 3	<b>10</b>
	Electives	<b>40</b>
	Principal Study 4 (Solo Performance)	<b>60</b>
	Professional Development Activity 4	<b>25</b>
	Professional Development Portfolio 4	<b>15</b>
	Elective(s)	<b>20</b>
<b>Total: 480 BMus (Hons)</b>		

### Composers:

HE Level	Units of Study	Credits
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<b>4</b> Progression to HE Level 5 is conditional upon the successful completion of (or exemption from) all Level 4 modules.	Principal Study 1 (Portfolio)	<b>45</b>
	Professional Development Activity	<b>25</b>
	Aural Skills 1	<b>15</b>
	Analytical Skills 1	<b>15</b>
	Contexts for Performance 1	<b>15</b>
	Artist Development 1	<b>5</b>
<b>5</b> Progression to HE Level 6 (B3) is conditional upon the successful completion of (or exemption from) all Level 5 modules.	Principal Study 2 (Portfolio)	<b>45</b>
	Professional Development Activity 2	<b>25</b>
	Aural Skills 2	<b>15</b>
	Analytical Skills 2	<b>15</b>
	Repertoire	<b>15</b>
	Artist Development 2	<b>5</b>
<b>6 (B3)</b> Progression to HE Level 6 (B4) is conditional upon the successful completion of (or exemption from) all Level 6 (B3) modules.	Principal Study 3 (Portfolio)	<b>45</b>
	Professional Development Activity 3	<b>25</b>
	Professional Development Portfolio 3	<b>10</b>
	Electives (inc. Orchestration)	<b>40</b>
<b>6 (B4)</b>	Principal Study 4 (Portfolio)	<b>60</b>
	Professional Development Activity 4	<b>25</b>
	Professional Development Portfolio 4	<b>15</b>
	Elective(s)	<b>20</b>
		<b>Total: 480 BMus (Hons)</b>

## 6. STUDENT SUPPORT

Your study on your programme is supported by an extensive network of staff. You have access to an extensive network of academic support and pastoral / personal support. You receive an induction at the start of your programme of study. This includes: diagnostic testing for placement in appropriate tutorial groups; advice on learning support; an induction into library and IT facilities; guidance on health and safety (including audiometric testing); registration; international student meetings; introduction to senior staff with programme responsibilities; head of year meeting.

## 7. DISTINCTIVE ASPECTS OF THE PROGRAMME

The Academy's focus on excellence in musical performance and creativity is reflected in four distinctive aspects of your BMus programme:

- 7.1 Due to its competitive entry and international reputation, the programme attracts a cosmopolitan, strongly motivated, and talented student body which gives you a realistic sense of the demands required to be at the top of your profession.
- 7.2 Your teaching is delivered by leading professional figures, whether in weekly lessons or in high-profile public masterclasses, so that you are educated within a culture that affords the highest professional standards in relation to artistic interpretation and technical discipline.
- 7.3 The programme is designed to enable you to make the most of the educational opportunities afforded by being at the cultural heart of Europe's leading city for classical music. This is reflected in the outward looking aspects of the Academy's musical life (including public concerts and research events), as well as the outreach activities centred on the work of the Open Academy.

- 7.4 The Academy's world-class collections of string and keyboard instruments, music manuscripts, early printed materials, and other musical artefacts, together with the programme of events in the Academy's Museum, provide an unparalleled resource which impacts upon your learning experience at all levels of your programme.

