

POST GRADUATE HANDBOOK

2020 - 2021

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create.
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MARYLEBONE ROAD, LONDON NW1 5HT
RAM.AC.UK



**UNIVERSITY
OF LONDON**

Continued overleaf

1.Introduction.....	4
2.Where do I find information about my studies?.....	5
3.The Postgraduate Programmes Team	6
Keeping in Touch.....	7
The Tutorial System	7
4.Key Programme Dates	8
5.Study Requirements and Assessment (not Prof Diploma)	10
MA Programme Structure.....	10
MA (2 years).....	10
MA (1 year) ²	11
MMUS Programme Structure	12
MMUS (2 years).....	12
MMUS (1 year).....	13
6.Principal Study (PG Cert, MA, MMus)	14
Final Examinations.....	14
Professional Skills.....	14
7.Artist Development	15
Sessions and Electives explained.....	15
Key dates.....	15
Artist Development and the Portfolio	16
8.Electives and Required Classes.....	17
Registration	17
Required Classes.....	17



Electives Catalogue (listed alphabetically)	18
9.Portfolio	30
Introduction	30
Supervision and Tutorials	30
What do I have to submit?	30
Assessment.....	34
Submission FAQs	36
Instructions for submitting.....	37
10.MMus Project.....	38
Introduction	38
Assessment Criteria.....	38
Developing the project	38
Presenting the project.....	39
Course Details	39
11.Credit Frameworks	39
Component Areas	41
12.Professional Diploma.....	42
Introduction	42
Credit Structure.....	42
Assessment.....	42
Key Dates	42
13.Academic Malpractice.....	43
14.Institutional Information.....	44
Feedback (to the Academy)	44
Beyond your studies... ..	44
Graduation for MMus.....	44
Tier 4 Student Work Placements.....	45
15.Guidance on Submissions.....	47
16.Research Events.....	47
17.Licentiate of the Royal Academy of Music (LRAM)	47

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)
- CPD Diploma in Creative Music Leadership
- Advanced Diplomas in Opera and in Performance (Adv Dip)
- 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 Advanced Diplomas, CPD Diploma in Creative Music Leadership, and Musical Theatre 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 also cover general aspects of study at the Academy. There is a separate handbook to cover Examination Procedures. All handbooks are available on Blackboard. Information is also available from a range of staff who are detailed in the Handbooks.

If you have queries or concerns about any aspect of your studies or your wellbeing please contact your Tutor (see section 3, below) who will be able to help you to find the right support.

WHERE DO I FIND INFORMATION ABOUT MY STUDIES?

Postgraduate Programme Handbook

- Postgraduate programmes team and tutorial system
- Key programme deadlines, including written work submission
- Blackboard (submission of work, registering for electives, class information)
- 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

- Department staff and contacts
- Principal study teaching expectations (including teaching off-site)
- Key department dates
- Department-specific expectations (attendance, concerts, masterclasses, etc.)
- Departmental classes
- Departmental facilities
- Principal study final examination requirements
- Professional Skills
- Special Circumstances procedure
- Leave of absence

Examination Procedures

- Composition of recital panels
- Assessment Criteria
- Examination requirements
- Equipment and accompanist provision
- General information for students and examiners

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 and Associate Head of Research

David has an overview of postgraduate taught degree programmes and is Tutor for historical performance, brass, composition, violin and viola students. He also helps 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 and is Tutor for harp, jazz, musical theatre, advanced diploma students in opera and performance, and research degree students.

Dr Sarah Callis

s.callis@ram.ac.uk

Room 178, ext 347

Postgraduate Tutor and Reader in Music

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

Roderick Chadwick

r.chadwick@ram.ac.uk

Room 278, ext 458

Postgraduate Tutor and Piano professor

Mei-Ting is Tutor for piano and accordion students and a Piano professor.

Dr Mei-Ting Sun

msun@ram.ac.uk

Room 278, ext 358

Postgraduate Tutor & Lecturer in Postgraduate Studies

Briony is Tutor for vocal studies, cello and double bass students and provides specialist support for piano accompaniment students.

Dr Briony Cox-Williams

b.williams@ram.ac.uk

Room 278, ext 441

Postgraduate Tutor, Lecturer in Artist Development and Senior Lecturer in Chamber Music

Anna is Tutor for woodwind and percussion students, lecturer in Artist Development and Senior Lecturer in Chamber Music.

Anna Wolstenholme

awolstenholme@ram.ac.uk

Room 278, ext 358

Postgraduate Tutor & Lecturer in Artist Development

Jessica is Tutor for conducting and piano accompaniment students, co-supervisor for vocal studies, and lecturer in Artist Development.

Dr Jessica Walker

jwalker@ram.ac.uk

Room 509, ext 429

Postgraduate Programmes and Research Administrator

Oliver Till

Oliver provides administrative support for the postgraduate and research degree programmes, and manages the public research events.

o.till@ram.ac.uk

Aybrook Street 206, 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 do please ask one of us.

The Academy is an extremely lively and active community and it is vital that you keep in touch with us. Please check your @ram email account and ASIMUT schedule (online timetabling and room booking system) every day. Also please check your pigeonhole in the Student Common Room whenever you are at the Academy. Your account is accessible on-site on any Academy computer, or through syncing your device through the Academy's exchange server – compatible with most email programmes.

It is vital that you let the Registry and Departmental Administrators know of any changes to your address or telephone 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.

THE TUTORIAL SYSTEM

Your Tutor is responsible for overseeing your programme of study. You can come to your Tutor with any concerns about your life at the Academy. Your Tutor is a contact point outside of your department, who can:

- Advise on all aspects of your life at the Academy, including academic, financial, pastoral, or career concerns
- Help to fix any problems, or direct you to the right people within the Academy to resolve an issue
- Supervise your Portfolio and/or MMus project work (as part of the supervision team)
- Oversee your programme of study behind the scenes in consultation with your Head of Department
- Represent you at the Examination Boards and write references for you
- Sign Leave of Absence requests, applications to the Special Circumstances Committee, and other request forms relating to your studies

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

msun@ram.ac.uk	
Jessica Walker jwalker@ram.ac.uk	Conducting, Piano Accompaniment

KEY PROGRAMME DATES

Autumn Term	Monday 7 - Friday 11 September	Enrolment week
	September / October	First Portfolio supervision meetings (online)
	Wednesday 16 September, 14.00	Deadline for Second Study application form Deadline for applying for Historical Performance 2 nd Study Elective (for non HP students)
	Thursday 1 October, 12.00	Signup deadline for Electives
	Monday 19 - Friday 23 October	Intensive Projects Week (no academic teaching)
Spring Term	Tuesday 5 and Wednesday 6 January	Artist Development Days
	Monday 1 - Friday 5 March	Intensive Projects Week (no academic teaching)
	March	Final Examination Part One (a concerto examination or chamber music exam for the majority of departments)
Summer Term	Thursday 6 May, 15:00	Portfolio deadline
	Thursday 13 May, 15:00	Deadline for Professional Skills performances to have taken place
		Professional Skills Self-Declaration form deadline
	May / June	Final Examination Part Two (Final Recital)

2020-21	Thursday 30 September 2021, 15:00	MMus Project deadline
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STUDY REQUIREMENTS AND ASSESSMENT (NOT PROF DIPLOMA)

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
<ul style="list-style-type: none"> 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 with Tutor (both group and 1-to-1 sessions) Artist Development Requirements (see section 7)
None of these components contribute to your final degree result; however, a Professional Skills Profile mark will be recorded on your transcript	

¹ PG Cert students follow the MA programme without Portfolio

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 with Tutor (group and 1-to-1 sessions) Artist Development Requirements (see section 7)
• Final Examination Part Two	50	
• Portfolio	25	
Year-two Professional Skills (this component does not contribute to your degree result, but a profile mark will be recorded on your transcript)		

MA (1 YEAR)²

Award requirements (pass)	Weighting %	Attendance requirements
• Final Examination Part One ³	25	Principal Study lessons / classes / ensembles etc. as determined by your department Portfolio supervisions with Tutor (group and 1-to-1 sessions) Artist Development Requirements (see section 7)
• Final Examination Part Two	50	
• Portfolio	25	
Departmental Professional Skills (this component does not contribute to your degree result, but a profile mark will be recorded on your transcript)		

² For composers, Part One and Part Two are combined in the composition portfolio.

³ For Musical Theatre students the Part One and Part Two are weighted equally. For composers, Part One and Part Two are combined in the composition portfolio.

MMUS PROGRAMME STRUCTURE

PORTFOLIO (PROGRAMME HANDBOOK)

40 CREDITS – 20% OF MMUS AWARD

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

5

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.

4

MMUS PROJECT (PROGRAMME HANDBOOK)

40 CREDITS – 30% OF MMUS AWARD

Cross-departmental classes and individual supervision. Delivery of a creative and/or research project, with commentary and context.

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 – 50% OF MMUS AWARD

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

1

MMUS (2 YEARS)

Year One

Progression requirements (pass)	Attendance requirements
<ul style="list-style-type: none"> 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 with Tutor (group and 1-to-1 sessions) Artist Development Requirements (see section 7) MMus Performance Workshops (as appropriate)
None of these components contribute to your final degree result; however, a Professional Skills Profile mark will be recorded on your transcript	

Year Two

Award requirements (pass)	Weighting %	Attendance requirements
• Final Examination Part One ⁴	16.6	Principal Study lessons / classes / ensembles etc. as determined by your department Artist Development Requirements (see section 7) Project Preparation Seminars (see section 10) Portfolio supervisions with Tutor (group and 1-to-1 sessions)
• Final Examination Part Two	33.3	
• Portfolio	20	
• Project Work submission	30	
Year-two departmental Professional Skills (this does not contribute to your degree result, but a profile mark will be recorded on your transcript)		

MMUS (1 YEAR)

Award requirements (pass)	Weighting %	Attendance requirements
• Final Examination Part One ⁵	16.6	Principal Study lessons / classes / ensembles etc. as determined by your department Artist Development Requirements (see section 7) Project Preparation Seminars (see section 10) Portfolio supervisions with Tutor (group and 1-to-1 sessions)
• Final Examination Part Two	33.3	
• Portfolio	20	
• Project Work submission	30	
Departmental Professional Skills (this does not contribute to your degree result, but a profile mark will be recorded on your transcript)		

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

⁵ For composers, Part One and Part Two are combined in the composition portfolio.

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 and Prof.Dip 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) 1/3 of Principal Study Mark
2. Part Two (usually a Final Recital) 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, 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 (thus does not directly contribute to your degree result, which is determined by final assessments only), but you must pass in order to gain the necessary credits for the degree. Your transcript will record a single Professional Skills Profile mark.

There are five key development 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.

ARTIST DEVELOPMENT

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 - identifying and honing 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. 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 new requirement for you to collaborate on a short, creative video, the details for which are in section 9.

During your studies, you can access additional individual guidance and career development sessions, on request, from the Lecturers in Artist Development - Anna Wolstenholme and Jessica Walker.

SESSIONS AND ELECTIVES EXPLAINED

A combination of Artist Development sessions and electives 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 individual tutor will explain the sign-up procedure for all of 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 more specialised areas, such as West End work, or composing for film. We also hold two days of sessions with a broader reach in January. This is where you will find talks about self-employed tax, or how to get into an orchestra.

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 range of topics, from creative learning and socially engaged music practice, to contemporary music workshops for performers, to engaging with your musical heritage. Some departments also run required classes which contribute to the portfolio points system (see [section 8](#)).

KEY DATES

- Introduction to Artist Development, 15th September, 10.30am (online)
- Dedicated Artist Development Days Tue 5 & Wed 6 January 2021 (details TBA)

ARTIST DEVELOPMENT AND THE PORTFOLIO

You document your own engagement with Artist Development in the Portfolio ([section 9](#)), which is formally assessed at the end of your studies. You will need to fill in an AD form (available on Blackboard) as part of your portfolio logbook, stating which AD sessions and electives you attended during the year, also including any written work completed as part of an elective or required class.

Academy-based Artist Development sessions, electives and some required classes accrue portfolio points, a set number of which you will need to amass over each year. You can also gain points for certain types of external Artist Development activity.

Points required:

MA	Year 1 (or 1-year)	minimum of 20 points (of which 12 must be internal)
	Year 2	minimum of 10 points (of which 5 must be internal)
MMus	Year 1 (or 1-year)	minimum of 26 points (of which 18 must be internal)
	Year 2	minimum of 10 points (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 (eg HP project for non-HP students)	2
Second Study lessons (not HP)	6
Shorter elective (usually 6-10 sessions)	8
Most departmental Required classes	
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	

ELECTIVES AND REQUIRED CLASSES

REGISTRATION

The deadline for signing up for electives is Thursday 1 October 2020, noon. Signing up takes place on **Blackboard** and instructions are sent to students in September.

Some electives with limited space and/or a selection process have separate application processes and or an earlier application deadline (see the catalogue below for 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.

Choral Conducting	Choral Pedagogy (run by the department)	8 points
Composition	Contemporary Music Workshop	16 points
Jazz	Self-generated Project (run by the department)	8 points
Organ	Organology (run by the department)	8 points
Piano Accompaniment	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

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)

<p>Analysis and Aesthetics (Alex Hills) Mondays 16.30-18.00, Aybrook Street 106</p>	<p>8-14 points (depending on number of sessions attended and whether written work is completed)</p>
<p>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.</p> <p>The repertoire covered is flexible depending on the interests of the participants but in the past has ranged from Dufay to Ariana Grande via Bach and Beethoven. Classes will be a mixture of seminars directed by the class leader and student-led presentations. While classes will initially run weekly, sessions catering to particular needs and interests will be arranged throughout the year. For those who wish to produce work, this can take either essay form or be given as a presentation.</p>	
<p>Attentive Listening (Roderick Chadwick) Thursdays 09.30-11.00, Aybrook Street 207</p>	<p>14 points if taken in full 1 point per session</p>
<p>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.</p> <p>The main aim of the elective is broadening participants' stylistic and sonic awareness. From a professional 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.</p>	

Composition (David Gorton) Supervision by arrangement	8 points
<p>The Composition elective is available for postgraduate performance students who have prior experience of instrumental and/or vocal composition at degree level (or equivalent). The elective is limited to a small number of students and the selection process will consider the artist development needs of applicants alongside prior experience. Students receiving second-study composition lessons are not eligible to take the elective.</p> <p>The elective provides a series of one-to-one composition lessons across the year (up to 5 hours), which may be augmented with group sessions or participation in Contemporary Music Workshop where appropriate. Students will work on a composition project of the scope and style of their choice in agreement with the elective leader. Assessment will be through submission of a single composition or group of compositions, normally of around ten minutes total combined duration.</p> <p>Earlier registration deadline: Those interested must submit a score (and recording if available) of a representative composition, and a brief statement of artist development needs to email Oliver Till by <u>noon, Monday 21 September 2020</u>.</p>	

Concert Programmes and Programming (Briony Cox-Williams) Mondays, 11.00-12.30, Spring Term only	8 points
<p>This elective explores a mix of historical and current factors that underpin programming decisions across a range of music-making experiences. Using texts from scholarly sources as well as popular writings, aspects such as repertoire, venue, audience and performers will be considered, along with the relationships between these. We will look at a range of programming strategies, and ask questions about who drives them, and what their purpose is. By looking at these past and present models of programming, you will gain a deeper understanding of some of the cultural, social, economic and aesthetic factors at work, culminating in your own presentation to the class based on a programme of your own making, and the rationale behind it.</p> <p>Later registration deadline: noon, Wednesday 18 November 2020 on Blackboard.</p>	

<p>Concert Workshop (Roderick Chadwick)</p> <p>Mondays 9.30-11.00, Henry Wood Room</p>	<p>14 points (full course)</p> <p>1 point per session</p>
<p>At the heart of this elective has always been the question ‘how do we communicate most effectively in concert scenarios?’ – eclipsing the more fundamental issue of ‘what is a concert?’. Suddenly now, both of these seem equally urgent.</p> <p>One big answer to the first question is: through experience. Concert Workshop helps build this, in an inter-departmental forum where workshops include open discussion about stagecraft and interpretation.</p> <p>Term 1 features a mixture of informal workshops, guest speakers and discussions about how concert-giving has evolved, right up to 2020.</p> <p>Term 2 has time set aside for assessed performances, with a chance to try new collaborations and/or repertoire, or to dry run an upcoming event. We will also be looking for opportunities to reflect repertoire and themes in wider Academy projects this year.</p> <p>Running throughout the elective, a third question: how does the music you play influence the way you present it? Is Brahms a formal affair, and Reich a chance to chill out?</p>	

<p>Contemporary Music Workshop (David Gorton)</p> <p>Mondays 14.00-15.30 or 15.30-17.00 (two parallel classes available), Room 107</p>	<p>One term only: 8 points</p> <p>Full elective: 14 points</p> <p>Full elective with written assignment: 16 points</p>
<p>Contemporary Music Workshop is an elective open to all postgraduate performance students. It is also the required class for MMus composition students.</p> <p>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.</p> <p>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.</p> <p>In addition, MMus composition students submit a detailed written account of their own contribution to the projects (guide length 2000 words), along with notation of the developed musical materials.</p> <p>The work is assessed holistically from the evidence of the practical sessions and group presentations, and where relevant the written account, taking into account the following: the level of creativity, initiative, and/or musicality brought to the projects; the level of critical awareness of the creative processes at work in the projects.</p>	

<p>Creating your own performance projects (Jessica Walker)</p> <p>Spring Term, dates TBC</p>	8 points
<p>A series of five, two-hour workshops led by Jessica Walker, for singers and collaborative pianists. The focus of these workshops will be how to turn an idea into a small-scale creative project, from inception to promotion and performance. You can either sign up for this elective as a duo, or be paired with someone in the first workshop.</p> <p>Later registration deadline: noon, Wednesday 18 November 2020 on Blackboard.</p>	
<p>Creative Collaboration (Jessica Walker)</p> <p>1-3rd March 2021 at Glyndebourne (maximum 15 students)</p>	8 points
<p>A three-day intensive course in collaboration with Glyndebourne, led by Artistic Director Stephen Langridge, for singers, instrumentalists and composers. Through a series of workshops, the participants will explore methods of creating music theatre, and develop their abilities and skills as collaborative artists.</p> <p>Registration: Apply via a short proposal to Jessica Walker, the details of which will be sent to students in January 2021</p>	
<p>Creative Programming and Research (Neil Heyde & Briony Cox-Williams)</p> <p>Tuesdays 9.30-11.00, Room 107 MMus students ONLY</p>	16 points
<p>This course critically examines different aspects of concert practice, exploring strategies for responding to sources (including 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 considering issues such as the role of the concert-giver, as well as looking at historical and contemporary models of concert practice, we will encourage you to explore ways of engaging with both established and new audiences. There will be sessions led by the teachers, as well as several based on whole-class discussion.</p> <p>Students produce 2 short written assignments during the year (due November and February) and present a 20-minute lecture-recital at the beginning of the summer term. Deadlines are communicated by the class leaders.</p>	

<p>Enhanced Performance Techniques – Full course (Sophie Langdon)</p> <p>20 weeks of 1-hour classes</p> <p>3 classes, with 8 students per class</p>	<p>14 points (full course)</p>
<p>Video introduction to Enhanced Performance Techniques</p> <p>Participants MUST be willing to commit to doing only mental practice (no actual physical practice!) on their chosen repertoire – this is a new aspect of the course and the requirement covers weeks 1 to 12.</p> <p>Open to PG students of all disciplines, this elective enables performers to deliver with greater freedom and confidence, through enhanced preparation techniques.</p> <p>You may come to this course to get help with performance anxiety or stage fright – even the greatest artists can suffer from this and have the need to develop strategies. You may come because you are already comfortable on stage, but looking for greater performing spontaneity, or ways to reduce everyday stress. Even the best trained instrumentalists are likely to experience injury during their musical careers – it is possible to prepare to help prevent injury. Understanding your mind and body are key.</p> <p>Course content: meditation, yoga (no previous experience required) stretching and breathing, visualisation techniques, and psychological strategies. The techniques also enhance everyday life skills, reducing general stress and increasing capacity to handle difficult and challenging situations. The work also contributes to avoiding future injury. Also included: Performance Classes, work on spoken introductions, Video Workshop. You will need to choose a 5-10-minute piece, which must be unaccompanied. This is for weeks 1 to 12, and must be a piece you have never played before, and wish to prepare mentally on this course. 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.</p>	

<p>Enhanced Performance Techniques – Elements (Sophie Langdon)</p> <p>Each Element will comprise 3 weeks of 1-hour classes</p>	<p>1 point per session</p>
<p>(single modules from the EPT course)</p> <ol style="list-style-type: none"> 1. Yoga – 2 classes, each to have 10 students 2. Meditation – 2 classes, each to have 8 students 3. Visualisation – 2 classes, each to have 6 students 4. Greet Your Gremlin – 2 classes, each to have 6 students <p>See above for details of EPT course content and video introduction.</p> <p>Registration: Details confirmed during term time</p>	

<p>Historical Performance Second Study Elective</p> <p>Lessons by arrangement</p>	<p>8 points for full elective</p> <p>2 points per HP performance project</p> <p>1 point per class</p>
<p>This Elective will give you the opportunity to explore historically informed performance on period instruments. The tuition will consist of six hours of one to one lessons (or occasional group study) with a specialist professor from the HP department. You will be 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.</p> <p>Space permitting you are encouraged to attend (in person or online) additional HP department classes. You will have to arrange these via the HP administrator bethanwhite@ram.ac.uk. Some students will be invited to play in high-profile Academy ensemble projects on period instruments.</p> <p>At the end of the Autumn term you will receive a written report of your progress and engagement from your teacher and the Head of HP will invite you to describe your progress and development. Some students may receive an additional two hours of tuition.</p> <p>Application: There are a limited number of places on these electives and a separate application form must be completed. This is made available to students at the start of term, and the deadline is <u>2pm, Wednesday 16 September 2020</u>.</p> <p>Bibliography</p> <p><u>Primary Sources:</u></p> <p>Francesco Geminiani The Art of Playing the Violin (1751) (OUP)</p> <p>J.J. Quantz Versuch einer Anweisung die Flöte traversiere zu spielen (Faber & Faber 1966)]</p> <p>C. P. E. Bach Versuch über die wahre Art das Clavier zu spielen Berlin (Eulenberg Books 1974)</p> <p>Leopold Mozart A Treatise on the Fundamental Principles of Violin Playing 1756</p> <p>Giuseppe Tartini Tutorial Letter to Maddalena Lombardini [trans. Burney 1779]</p> <p><u>Secondary Sources:</u></p> <p>Le Huray, P, Authenticity in Performance: Eighteenth-Century Case Studies (CUP, 1990)</p> <p>Judy Tarling Baroque String Playing for Ingenious Learners (Corda 2000)</p> <p>Betty Bang Mather The Interpretation of French Music 1675-1775 for Woodwind & other Performers</p> <p>David Boyden The History of Violin Playing from its Origins to 1761</p> <p>John Butt Playing with History (CUP 2002)</p> <p>Nikolaus Harnoncourt Baroque Music Today: Music as Speech (Amadeus Press 1982)</p> <p>Ross Duffin How Equal Temperament Ruined Harmony (& why you should care) (Norton 2008)</p>	

<p>Advanced Historical Performance Second Study Elective Lessons by arrangement</p>	<p>8 points for full elective 2 points per HP performance project 1 point per class</p>
<p>This course is open only to students who have taken the HP Elective in MA1 or MMus 1. This Elective will give you the opportunity to explore historically informed performance on period instruments. The tuition will consist of six hours of one to one lessons (or occasional group study) with a specialist professor from the HP department. You will be 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.</p> <p>Space permitting you are encouraged to attend (in person or online) additional HP department classes. You will have to arrange these via the HP administrator bethanwhite@ram.ac.uk. Some students will be invited to play in high-profile Academy ensemble projects on period instruments.</p> <p>At the end of the Autumn term you will receive a written report of your progress and engagement from your teacher and the Head of HP will invite you to describe your progress and development. Some students may receive an additional two hours of tuition.</p> <p>Application: There are a limited number of places on these electives and a separate application form must be completed. This is made available to students at the start of term, and the deadline is <u>2pm, Wednesday 16 September 2020</u>.</p>	

<p>The Interpreter's Workshop (Daniel-Ben Pienaar and Neil Heyde) Dates below, 12.00-13.00, Museum Piano Gallery 3,4,5, 17,18,19 November 2020; 2,3,4,16,17,18 February 2021</p>	<p>One term: 8 points Full elective: 14 points</p>
<p>This course is divided in 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'?</p> <p>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.</p> <p>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.</p> <p>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 for models from which aspects of craft can be gleaned.</p>	

Listening to Recordings (Daniel-Ben Pienaar) as advertised in Diary of Events, Piano Gallery	1 point per session
In this series, led by Daniel-Ben Pienaar, each event focuses on a significant recording or recordings, or on key recorded versions of a specific work. Special attention is given to outstanding aspects of instrumental craft and the aesthetic values evidenced in such recordings as a challenge to modern performers.	

Open Academy Elective (Julian West) Dates listed below & communicated by elective leader	Classes: 8 points (or 1 point per class) Projects: 2 points per day
<p>Open Academy is the Academy's Learning, Participation and Community initiative, working with around 6,000 people beyond our enrolled students and staff each year.</p> <p>As the importance of participatory and community music programmes in areas including education, health and wellbeing continues to grow both in the UK and internationally, it is crucial that our students have the opportunity to obtain skills and experience in this exciting and expanding area of work. Open Academy offers lectures, seminars and workshops alongside hands-on practical experience in the field.</p> <p>We work closely with artistic and community partners, offering opportunities for students and project participants to explore making music together. These include workshops with children and young people in mainstream schools and SEND settings, disabled people, those receiving treatment in hospitals, residents and staff of care homes, and people attending day centres. All our projects are led and supported by skilled professionals, ensuring the quality of the experience for everyone involved and giving our students the chance to develop their musicianship, skills and confidence in a wide variety of contexts. They also enable everyone to make connections with people from all walks of life, and to reflect upon the contribution musicians can make to society through their artistry and some of the ways in which that artistry can find its meaning and purpose in the world.</p> <p>Early registration deadline: register by <u>Wednesday 16th September, 2pm</u> on Blackboard.</p> <p>It is also possible to join individual sessions listed below (signup on ASIMUT TBA)</p> <p>Autumn Term (to be delivered remotely / recorded)</p> <p>18th September, Introduction Session TBC</p> <p>22nd September, 9.45-11.15: Music in Education Settings Part 1</p> <p>29th September, 9.45-11.15: Music in Education Settings Part 2</p> <p>6th October, 9.45 – 11.15: Music, Health and Wellbeing</p> <p>13th October, 9.45 – 11.15: Music, Disability and Inclusion</p> <p>27th October, 9.45 – 11.15: Improvisation and collaborative music making</p> <p>3rd Nov, 3.15-4.45pm: Reflective Practice – how to learn from experiences on projects?</p> <p>24th Nov, 3.15-4.45pm: Feedback and Reflection on project experience</p> <p>Spring Term</p> <p>9th February, 9.45-11.15: Workshop Games - a toolkit of games and activities for workshops</p>	

w/c 22 March: Feedback and Reflection on project experience

Performing Experimental Music (Alex Hills) Thursdays, 09.30-12.30, Room B50	4 points (classes) 2 points (concert)
<p>This elective provides an introduction to performing music in C20th and 21st experimental music traditions.</p> <p>It will operate in two versions: one a 4 class 'taster', offered during the beginning of Spring Term, in playing experimental music and some of the issues involved. The other will be for students who already have some experience in this repertoire (that can include taking the earlier classes), and will be to join in the preparation for a concert given jointly with a similar undergraduate elective. The concert will be early in the Summer Term, although the first rehearsals will take place before the Easter break.</p> <p>Works studied will include pieces for open instrumentations, in open forms, using unconventional playing techniques, requiring 'theatrical' performance and text scores. The social aspects of the experimental music tradition, and its relationship to other musical genres and art forms will also be considered, especially in relation to London's rapidly growing 'alternative classical' performance scene. Classes involve both playing core works and a discussion of aesthetic, cultural and performance issues raised by that work.</p>	

Performing French Music (Roy Howat, Neil Heyde and Emily Kilpatrick) Thursdays, 13.00-15.00, Room 107	14 points if taken in full 1 point per class
<p>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 or Poulenc, for example) can be brought in as apt.</p> <p>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.</p> <p>Each genre – song, instrumental or orchestral – informs the others, so a core aspect of the elective is gaining a sense of how song 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 <i>The Art of French piano music: Debussy, Ravel, Fauré, Chabrier</i> (London: Yale UP, 2009) and his various critical editions of music by Debussy, Fauré and Chabrier.</p>	

The Pianist's Heritage (Daniel-Ben Pienaar) Selected Thursdays 15:00-16:30, Piano Gallery	8 points if taken in full, or 1 point per seminar
<p>A programme of discussions curated and taught by Daniel-Ben Pienaar, with invited speakers.</p> <p>These sessions provide a unique opportunity for reflection and debate around key repertoire areas of the pianist, and around the most burning performance-practice questions of our time – crucially how these relate to expectations in the current music professions. The legacy of historical instruments, great recordings and pianists of the 20th century; as well as debates around the idea of 'canonical' vs. non-canonical and new repertoire loom large in these colloquia.</p>	

Piano Transcription (Mei-Ting Sun) TBC	3 points
<p>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.</p> <p>This class is part of the Professional Skills provision in the Piano Department but may be of particular interest to composers.</p>	

Principles of Chamber Music (Anna Wolstenholme) 6 lectures (online during term 1), Fridays, 14.30-16.00 25 September; 9, 30 October; 13 November (possible dates) 15, 29 January; 12, 26 February (possible dates)	1 point per seminar 2 points for completed assessment
<p>The Chamber Music lectures are designed to enhance all aspects of practical chamber music with a series of 6 lectures on the following subjects:</p> <ol style="list-style-type: none"> 1. How to rehearse 2. Gesture and leading 3. Phrasing and syntax 4. Instrumental and vocal ensembles 5. Listening and communication 6. Performer as creator <p>These 90 min lectures will be delivered by a combination of internal and external specialists including Tamara Stefanovich (Visiting Professor in Chamber Music), Simon Cox (Septura), Michael Dussek, Neil Heyde, Zoe Martlew, John Myerscough (Doric Quartet) and Peter Sheppard Skærved. Full details to be announced on Blackboard in advance of each session.</p>	

The aim is to provide a comprehensive learning platform for chamber music outside coaching and performance activity. This elective will be relevant to any student who considers chamber music and its associated skills to be an integral part of their musical activity.

Assessment: A 1,500 (+) word critical reflection of your own chamber music activity in relation to all six lectures. Your written work must be illustrated with examples of repertoire studied, coached, and/or performed as well as any chamber concerts, masterclasses or courses attended internally or externally. You should also describe how you have developed holistically as a chamber musician. Drop-in sessions will be scheduled towards the end of the Spring term to discuss the written submission.

Submission deadline: Thursday 22 April, 3pm on Blackboard.

Project Development Coaching (Daniel-Ben Pienaar)

1 point per session

Wednesday afternoons by appointment, YG 350

Daniel-Ben Pienaar and Peter Shepard Skaerved lead these ad hoc one-to-one sessions, either arranged directly with Peter and Daniel-Ben, 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, recording and self-editing, knowledge of historical recordings, a provocative and practical attitude to HIP debates, collaboration with composers, and contextual historical inquiry with a view to creating new work today.

Soundbox (Peter Sheppard Skærved)

1 point per session

Various Thursdays, 12.30-14.00, Museum Strings Gallery

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.

<p>Thinking about recording / The self-directed recording artist (Peter Sheppard Skærved with Daniel-Ben Pienaar)</p> <p>Various Thursdays, 10.00-11.30, Museum Strings Gallery</p>	<p>1 point per session</p>
<p>Led by two critically acclaimed self-producing recording artists, five 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 'at the desk' recording, which has become key in recent months? There will be opportunities for one-to-one follow-up discussions during and after the time frame of the classes.</p>	

<p>Transcription and Arrangement (David Gorton)</p> <p>Mondays, 11.30 for term one only, room AS108, followed by two weeks of workshops and small group tutorials in the Spring Term.</p>	<p>Term one and workshops only: 8 points</p> <p>Full elective: 14 points</p>
<p>Transcription and Arrangement is an elective open to all postgraduate performance students. This elective explores the art of arranging and transcribing music for a variety of ensembles and contexts. It 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. In the first term taught classes will explore issues of instrumental writing, ensemble texture, voicing, and balance. These will lead to a common task using, as appropriate, an ensemble drawn from within the class, with a practical workshop after the Christmas break (COVID distancing regulations permitting). In the second term students will work on a free project, as agreed with the elective leader, that will be supported through small group supervision. It is expected that students wishing to take this elective will have a working knowledge of Sibelius or similar music notation software.</p>	

PORTFOLIO

Co-ordinator, Neil Heyde

INTRODUCTION

The Portfolio is a tool for you to manage and communicate your development as an artist and your career planning. You will use it to provide an overview of all of your work in Principal Study, Professional Skills and Artist Development. It is also the means by which all of the work you have done during your studies – including external work – can be assessed and directly impact 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 to graduate (covered in the Departmental Handbooks). The Portfolio, on the other hand, 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, which is 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
Lower Strings (Cello & Double bass)	Neil Heyde
Vocal Studies (second years)	Jessica Walker (shared with Briony Cox-Williams)

WHAT DO I HAVE TO SUBMIT?

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

supervisor. If at the end of the process, you find yourself just 'ticking off' items from the lists below something has gone wrong! The communication of your development as an artist is just as important as the management of your career preparation. Guidance for submission to Blackboard will be provided. Submission FAQs are found [here](#).

1. Logbook

The logbook allows you to register all aspects of your work during the programme. Artist Development is central to this (see [sections 7 and 8](#) for details) and you are required to complete the AD form (found on Blackboard) to demonstrate how you have met the minimum points requirement. For each item, you need to write a brief description of what you have taken away from the learning experience.

(Guide length: 50 words per point. For example, write around 50 words for a single Artist Development Session, or 400 words for a medium-length elective. If you completed a written assessment for any of the items, this should be included in section 3 of the form, instead of writing a descriptive text)

In addition, provide a list of all your other professionally relevant activities during your study period. This should detail what you have covered in your Principal Study lessons and may include more private types of development (rehearsals/practice etc.) as well as concerts, masterclasses, projects, etc.

In order to make it easy to see the range of work you have done and the volume of activity in each area most students divide this into a series of categories rather than simply entering items chronologically.

The following categories are suggested to provide a starting point:

- individual lessons
- chamber music
- work with other students
- coached work
- internal Academy projects
- external engagements

We suggest that you keep a regular diary with full details of everything you do and then edit it for submission.

2. Reflective Writing

Write a commentary that describes how your artistic life has developed during your time as a postgraduate student. Using the Logbook as source material, summarise the key developments (artistic and practical) that have emerged, and describe what actions you have taken to shape your future. You might find it helpful to set out short, medium and longer-term plans, particularly if this will be the last step in your formal education. Or you could write about the ways you have been balancing your musical development with practical considerations such as earning income or preparing for professional life.

This is also an opportunity 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 – whatever seems to you to be of relevance as you step back and look at the year's work.

(Guide length: 2000 words.)

3. Professional Documents

Provide a selection of professional documents that you have used (and/or documents you have prepared because you expect to use them). These could include, for example:

- CVs (résumés): 1 or 2 pages, tailored for specific types of work
- Biographies (various lengths) for use in programmes, CD booklets, websites etc.
- Lists: sample programmes, repertoire lists, or lists of compositions, etc.
- Applications: for funding; for work; for further study; business plan; project proposal(s)
- Correspondence: with concert promoter; artistic director; producer; venue; school; educational authority; music centre; other partners etc.
- Promotional materials: fliers; 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

Also include a cover sheet that explains what each of the documents is and what it is used for (for example: a CV that is used for applying for teaching positions, or a 250-word biography that I used for a solo recital programme, etc.).

Minimum: 5 items

4. Web presence

Outline your strategy for developing and/or controlling your online presence and provide selected links to material that is about you in a professional context (as appropriate and relevant to your portfolio). Material for which you have editorial control (directly, or by personal contact) is particularly interesting. Examples could include:

- 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
- Any other website

If you do not currently have a web presence that you control, write about why you have made this choice.

Minimum: one link and short text outlining strategy (guide length 250 words)

5. Artist Development Collaborative Video (finishing students only)

(Jazz students undertake a modified version of this assignment as part of their required class; see departmental handbook.)

Over the course of your studies you will discover different ways in which you might enhance your creativity and skills. Some key Artist Development sessions will explore starting your own projects, how to upload good quality video content, and how to make professional-level personal recordings. Towards the end of your programme, we ask you to draw together some of the skills and ideas you have developed by making a short video, either with other students, or

with external artists. It doesn't have to be complicated – it could be filmed on a phone, for example. What we ask you to do is to create 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 genre. You do not have to perform in the video – you could choose to direct it or edit it. We leave it entirely up to you, bar the following few requirements:

- It should be no more than five minutes long
- You should provide an unlisted/ private URL (link) in your submission (e.g. [Microsoft Stream](#), Vimeo, YouTube)
- It should include the participation of a minimum of three people, from either inside or outside of the Academy. (Academy students working together can upload their video as a joint submission)
- Each person's role should be credited or explained during the film
- It should include at least one original element – it cannot be solely a traditional performance of existing repertoire

Selected videos will be shared (with your permission) as an online festival of your work.

ASSESSMENT

The Portfolio is assessed holistically. We will refer to the generic written work assessment criteria (Examination Procedures Handbook) 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
- 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.

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 the Lauren Woods in Room G9, or email externalbookings@ram.ac.uk.

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 Artist Development Collaborative Video. The End-of-year Portfolio is a progression requirement and is formatively assessed (pass/fail only). Where points recorded in the Logbook for participation in Artist Development activities 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); 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 smaller 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. Written work submitted for Departmental Professional Skills assessments is not a compulsory requirement for the Portfolio but we recommend including it if you feel it reveals important aspects of your development.

SUBMISSION FAQS

How many files do I need to submit?	One for each section of the Portfolio.
Which file types can I submit?	PDF or Word Document. 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)? N.B. the Collaborative Video is to be uploaded to Microsoft Stream and submitted in the Portfolio as a link	Photo: Insert the photo into Word (or similar). Audio/video: Upload to a streaming platform (e.g. YouTube or Soundcloud) and provide an active hyperlink (unlisted or private links are appropriate for material you do not want to make publicly available).
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 of 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: **Log Book**

Section 2: **Reflective Writing**

Section 3: **Professional Documents**

Section 4: **Web Presence**

Section 5: **AD Collaborative Video** (finishing students only)

Feedback

Marks and feedback on portfolios will be available after the Postgraduate Exam Board, where marks are ratified.

MMUS PROJECT

(MMus Year 2 and MMus One-Year)

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, films, compositions, 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 in order 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.50–90 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. You will be assigned a supervisor to help in shaping your project.

ASSESSMENT CRITERIA

Your project will be judged according to the following criteria:

- The demonstrated integrity of your artistic and practical motivations
- The power with which you communicate your ideas through composition, performance and/or writing
- The depth of your insight (artistic, critical and/or conceptual)
- The clarity and authority with which you identify and respond to the creative 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 ideas

The projects are all assessed holistically (with one final mark) according to the criteria listed above, as well as with reference to the postgraduate descriptors for academic, performance and compositional work.

DEVELOPING THE PROJECT

Students give a presentation about their projects in April/May, and submit a project proposal outlining the constituent elements of the project, including any plans for concert 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. Two assessors will attend all live events; therefore, sufficient advance notice is essential.

For events happening in June/July, 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 three weeks before the performance date.

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 (found on Blackboard). Please discuss specific issues your project raises with your supervisor.

PRESENTING THE PROJECT

Submitted materials should demonstrate:

- Convincing standards of presentation in terms of accuracy, layout, clarity of written style and quality of recorded/filmed materials
- Consistently and clearly presented Bibliography/Discography. We recommend the Chicago Manual of Style, available in the library ([quick reference guide](#)).
- 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 Blackboard by 15.00, Thursday 30 September 2021. Guidance on submissions (formats etc.) is available on Blackboard.

COURSE DETAILS

Year 1 Performers - [Creative Programming and Research](#)

Composers - [Contemporary Music Workshop](#)

Year 2 All - Project Preparation Seminars, Fridays 9.00-12.00

During Year 2, performers and composers work together in a series of weekly sessions which combine research skills seminars, workshops, group tutorials and one-to-one supervisions.

These sessions introduce students to general principles of research methodology, as well as to the specific challenges of practice-driven research, and they include the opportunity to test these methods in practice. The focus for the students' enquiry is their own projects, which are identified during the Autumn Term and pursued throughout the year. Individual supervision is arranged in consultation with the team, and students sign up to present in at least one performance/composition workshop during the year.

One-year students attend both years' courses.

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

220 credits	Principal Study
	Individual lessons and studies – 80 credits
	Professional Skills – 60 credits
	Portfolio – 40 credits
	Project – 40 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 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 thus 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

1. Principal Study

Credit Value	140 credits (80 Individual, 60 Professional Skills)	
Summary Assessment	Final performance – 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	

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

2. Portfolio

Credit Value	40 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

3. Project (MMus only)

PROFESSIONAL DIPLOMA

INTRODUCTION

The Professional Diploma is a one-year programme for students who wish to develop a specific area of specialism such as chamber music, historical performance, compositional specialisms (e.g. specific media) or as preparation for opera studies.

The training consists of Principal Study lessons as the core element and Professional Skills agreed between the student, Head of Department and Tutor at the beginning of the year, selected according to the student's specialism.

CREDIT STRUCTURE

The Professional Diploma comprises 120 credits, as follows:

- Final Assessment 60 credits
- Professional Skills 60 credits

ASSESSMENT

The Final Assessment is subject to the same criteria as other Level 7 (Masters level) 'Part 2' recitals/portfolios and may take the same format (see department handbooks for details including timing requirements), or an alternative that has been proposed by the student and approved by Postgraduate Programmes Board. A feedback mark is awarded, and written feedback provided.

Professional Skills comprises all activities undertaken within the Academy other than Principal Study lessons, whether organised by the student's department or as part of the Academy's wider provision. These are to be listed (along with any external activity the student wishes to be taken into consideration) on the Professional Skills Self-Declaration Form - see below for the submission deadline. A feedback mark will then be awarded by the Head of Department and Tutor. As well as departmental events and projects, all PG Artist Development sessions and electives are open to Professional Diploma students, see [sections 7 and 8](#) for details.

KEY DATES

Week of 14 September	Individual meetings between students, their Head of Department and Tutor to discuss Professional Skills.
Friday 12 March, 12.00	Deadline for Final Assessment proposal form* to be submitted to Oliver Till o.till@ram.ac.uk
Thursday 13 May, 15:00	Deadline for Professional Skills to be completed
	Deadline for submission of the Professional Skills Student Self-Declaration Form*
May / June	Performance Examinations (if adopting recital format)

*Do take advantage of the Professional Diploma tutor's advice when completing these forms.

ACADEMIC MALPRACTICE

Students are reminded that academic malpractice is a serious offence and will be dealt with severely, as outlined in the Regulations 2020-21 (Examination 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 are also available on Blackboard on the definitions of Academic Malpractice and how it should be avoided.

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 of the offences which constitute academic malpractice, please see the Academic Malpractice Regulations on Blackboard or check with your Tutor.

INSTITUTIONAL INFORMATION

FEEDBACK (TO THE ACADEMY)

Student Union members and specific postgraduate student representatives are part of Academy committees and students are encouraged to use their representatives and let them know of any matters of concern that you wish to be raised at these committees. All Academy students are given the opportunity to complete two online surveys each year: one for programme-specific feedback and another on institution-wide provision.

Why should I fill in the annual PG programme 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 **and What's in it for me?**

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.

A better programme 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: there is a range of opportunities – from one-to-one advice to the Start-Up Visa open to non-UK/EU students, and more. For more details contact our Artist Development team: Jessica Walker jWalker@ram.ac.uk and Anna Wolstenholme awolstenholme@ram.ac.uk.

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. Shortly after this Exam Board the pass list confirming your degree will be placed on the Registry Notice Board. You will also receive an email to your RAM and personal email address confirming your award. In this email you will be asked to confirm an address that your certificate will be sent to. Your degree certificate is issued by the University of London and will be posted to you at the address you provided approximately 8 weeks after the deadline to confirm your address. If you do not confirm an address your certificate will be given to you at Graduation. If you do not attend Graduation your certificate will be returned to the University of London. You will be able to receive a transcript of your results the day after the Exam Board. Your transcript will note your modules marks and degree awarded. Your transcript is also a universally accepted proof of qualification. Details of how to request your transcript will be included in your degree notification email.

TIER 4 STUDENT WORK PLACEMENTS

Students studying at the Academy on a Tier 4 (General) student visa are restricted in their ability to undertake external performance work, as they are prevented from:

1. Undertaking work as an entertainer
2. Being self-employed

However, students on a Tier 4 visa are allowed to undertake any external performance work (paid or unpaid) or other work placement, providing it is arranged through the Academy and is an assessed part of the course.

If a student on a Tier 4 visa does want undertake any external performance work (paid or unpaid) or other work placement they must follow the following guidance in order to comply with their visa regulations:

All placements and external performances

1. All Tier 4 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 Tier 4 Placement Application Form on AIR. A permitted work placement is considered to be any professionally relevant performance or outreach work (paid or unpaid) that is assessed as part of a credit-bearing module. For the vast majority of students at the Academy such activity will be assessed as part of their Professional Skills for (postgraduates). For postgraduates this means that details of the work must be included in the Professional Skills declaration, where it will form part of the profile assessment. It should also be documented in the Portfolio. For undergraduate students it must be included in their Journal. For Advanced Diploma students it will form part of the Viva Voce at the end of their course.
2. Placements which take place after the student's exam board has met (usually in late June) should contribute towards Professional Skills 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. Concerts Department projects, masterclasses, Royal Academy Opera projects, Open Academy projects.

External performances

1. For any paid performance work organised either by the student themselves or through External Bookings, students must complete a Tier 4 Placement Application Form on AIR and submit it to the External Bookings Manager with 3 weeks' notice. For any **unpaid** performance work students must complete a Tier 4 Placement Application Form and submit it to their Department Administrator with 5 days' notice.
2. The student will be notified by email if their placement has been approved or declined. The student should only accept the placement once an approval email has been received. Without this they cannot legally undertake the placement.
3. If the placement is paid, the Academy will contact the promoter and invoice them for the student's fee. Following the performance and receipt of payment from the promoter,

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.

Outreach work placements

1. Outreach work that involves any element of performance must 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 elective.
2. For any outreach work organised either by the student themselves or through Open Academy, students must complete a Tier 4 Placement Application Form on AIR and submit it to the Open Academy Administrator. For paid work they should give 3 weeks' notice, and for unpaid work they should give 5 weeks' notice.
3. The student will be notified by email if their placement has been approved or declined. The student should only accept the placement once an approval email has been received. Without this they cannot legally undertake the placement.
4. If the placement is paid, the Academy will contact the promoter and invoice them for the student's fee. Following the placement and receipt of payment from the promoter, 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.

Please remember that students on a Tier 4 visa 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. For more information please refer to the Tier 4 Student Work Placement Policy and speak to staff in the Registry or External Bookings. All forms can be found on AIR and can be completed digitally. 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 UKVI.

GUIDANCE ON SUBMISSIONS

Portfolios, written elective assessments, and MMus projects are all submitted on Blackboard (www.ram.blackboard.com). Students must consult the relevant page/s on Blackboard for guidance about file formats, style guides, and any other requirements. User guides for Blackboard will be made available from the Registry.

Students will be informed by their class leader or tutor if any work is to be submitted to Registry in paper format instead of via Blackboard.

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 Regulations. For paper submissions will need to be submitted with a cover sheet which you will need to download from Blackboard as these are not available in Registry. You will be issued with a receipt, for you to keep. The Registry will not accept paper submissions for work that is required to be submitted via Blackboard.

When submitting your work via Blackboard you will receive a confirmation email that your work has been submitted. It is vital that you allow enough time to prepare your work for submission before the 15:00 deadline, including printing time (if relevant) and uploading time (if relevant). Regardless of how long you have been queuing, if your work has not been accepted by the Registry by the appointed time then it will be considered late and will be penalised accordingly. Any work submitted or received on Blackboard after the 15:00 deadline will be considered late and will be penalised accordingly.

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 vital part of this environment is the series of regular workshops and research events listed in the [Diary of Events](#). These act as points of reflection for staff and students, and for visitors interested in exploring musical creativity.

All research events are open to students and members of the public: they are useful in providing ideas and material for the Portfolio for MA and MMus students, and in providing models of project work for MMus and MPhil/PhD students.

LICENTIATE OF THE ROYAL ACADEMY OF MUSIC (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 are available in the LRAM Handbook on Blackboard.

TABLE OF CONTENTS

Test heading	49
--------------------	----

Test Heading 49

 Test Heading 49

Test heading 50

 Test Heading 50

 Test Heading 50

Test heading 51

 Test Heading 51

 Test Heading 51

TEST HEADING

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Table

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