



Conservatoire Courses

BMus (Hons)

Designed to develop expertise, knowledge, creativity and versatility, our BMus (Hons) provides a challenging programme of practical study supported by academic work. The course concentrates on your development as a 'performer-teacher', that is, a professional performer or composer who also has the appropriate skills to impart their expert knowledge to the next generation of musicians.

The recent development of a five-year route incorporating BMus (Hons) and PGCE qualifications is an important and unique step in this area. The five-year route allows you to take the final year of the BMus over two years and combine it with a part-time PGCE, taught through the University's Faculty of Education. After five years, you would graduate with a BMus (Hons) degree and Qualified Teacher Status, allowing you to teach music in classrooms or to earn more working as a peripatetic teacher for a Music Service. Both courses are spread evenly over Years 4 and 5, which means you can maintain your instrumental or compositional skills at the highest level through individual specialist lessons, while studying education and pedagogy. Applications for this scheme are made at the beginning of the third year.

A distinguishing feature of our BMus(Hons) course has always been the number and diversity of electives available, through which you can tailor the course to your own interests and needs. Following revalidation in 2006, this substantial range of elective activities – including conducting, choral singing, community music, Indian music, folk, jazz, free improvisation, Kodály method, second study, music technology etc – has been segmented into three categories: first study support, first study activities and musicianship electives (see p89). This will help to ensure you get the support you need in your first study area, as well as the related skills and broadly-based musical experience needed in the profession today.

As you progress through the course, you will be encouraged to experiment and think imaginatively about your own musical growth, to articulate your professional aspirations and to develop a realistic career plan. The recent introduction of peer- and self-assessment will give you a chance to reflect on your progress and you will also benefit from the further embedding of Personal Development Planning (PDP – see p34) into the course, and greater use of our virtual learning environment Moodle (see p30). Opportunities for professional placements and external engagements (see p98) are integrated into the course via Professional Development modules.

Karl Dorman

BMus (Hons), organ

Studies with: Marcus Huxley, Daniel Moulton and Henry Fairs



Having transferred from the Royal Academy, I can thoroughly recommend the teaching in the Organ Department at the Conservatoire. The attention to detail and historical awareness of the staff, combined with a significant amount of individual freedom and unbiased assessment created for me a positive atmosphere in which I could continue my development as an informed and confident musician.

Practical Work

Throughout the course, great emphasis is placed upon developing strong practical skills. Intensive individual tuition is complemented by an array of activities designed to develop individual artistry and musical fluency:

- ⊙ 40 hours of individual specialist tuition per year
- ⊙ Masterclasses
- ⊙ Individual or Ensemble Coaching
- ⊙ Performance/Composition Workshops
- ⊙ Ensemble Playing
- ⊙ Teaching Techniques
- ⊙ Specialist activities in chosen area (please see Departmental pages for details)
- ⊙ Option of 2 years additional Second Study tuition (see p39)

Academic Studies

Academic studies are delivered from a predominantly practical viewpoint. Musicianship skills are taught through workshops which relate theory to practice and always involve student performances. Other contextual studies contribute to the broad framework of musical understanding required by both performers and composers.

- ⊙ Musicianship (Harmony, Aural, Improvisation, Composition)
- ⊙ Music History
- ⊙ Analysis
- ⊙ Performance Practice
- ⊙ Professional Development

Matthew Prior
BMus (Hons), guitar
Studies with: Mark Ashford



The Guitar Department offers a stable and supportive learning environment, with great teaching and guidance. The academic subjects are relevant and comprehensive, and the learning support is second to none.

Course Structure

Years 1 & 2 concentrate on providing a thorough grounding in technical and performance skills, plus contextual knowledge, including an emphasis on harmony training. Professional development, embedded into your core modules, focuses on increasing your self-awareness, covering areas such as time management and analysis of your individual learning style. You will be encouraged to experiment through a variety of performance options.

Year 3 offers the opportunity to begin specialising through the choice of advanced studies in each area, plus enhanced professional development activities. The Conservatoire participates in a number of international exchange schemes with both European and US conservatoires. Provided you have attained an appropriate level of skill, you will be encouraged to spend a term or semester abroad during Year 3, studying at one of our partner institutions.

Year 3 and 'Year 4' (whether studied part-time over two years or full-time) determine the final honours degree classification. In Year 4 you will be assessed in performance or composition (as appropriate), two projects and a range of professional skills electives. From early on in the course, you will work towards a Major Project, which forms an important component of the final year. Allowing for the fact that your ambitions may change during the course of your studies, the Major Project offers a flexible platform for you to explore a specialism and format appropriate to your professional aspirations. Examples of Projects include chamber music, accompaniment, recorded performance and dissertation.

Year 1	Year 2	Year 3	Year 4	Year 4	Year 5
First Study <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Coaching ⊙ Performance / Composition workshops 	First Study <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Coaching ⊙ Performance / Composition workshops 	First Study <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Coaching ⊙ Performance / Composition workshops ⊙ Teaching techniques 	Final Recital or Composition Portfolio <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Coaching 	First Study <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Coaching 	First Study <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Coaching
Orchestras, bands, choirs and other performing ensembles					
Musicianship Skills 1 <ul style="list-style-type: none"> ⊙ Harmony ⊙ Aural ⊙ Electives 	Musicianship Skills 2 <ul style="list-style-type: none"> ⊙ Harmony ⊙ Aural ⊙ Electives ⊙ 20th Century devising (improvised and devised music) 	Electives in Advanced Musicianship Specialisms <p>Electives differ slightly every year. Examples might include</p> <ul style="list-style-type: none"> ⊙ Improvising ornamentation ⊙ Baroque counterpoint ⊙ Vocal harmony 	Major Project <p>A project, created around your choice of specialism, which can be one of four types:</p> <ul style="list-style-type: none"> ⊙ Performance/Composition/Studio project ⊙ Teaching ⊙ Community music ⊙ Academic (dissertation) 	Major Project <p>A project, created around your choice of specialism, which can be one of four types:</p> <ul style="list-style-type: none"> ⊙ Performance/Composition/Studio project ⊙ Teaching ⊙ Community music ⊙ Academic (dissertation) 	Final Recital or Composition Portfolio
Professional Development embedded into core modules		Professional Development <p>Specialist Talks for example</p> <ul style="list-style-type: none"> ⊙ PGCE ⊙ Funding PG study ⊙ Tax ⊙ CVs 	Professional Development <p>Specialist Talks, including self-promotion:</p> <ul style="list-style-type: none"> ⊙ creating a brochure or website ⊙ setting up private teaching ⊙ writing programme notes 	Professional Development <p>Specialist Talks, including self-promotion:</p> <ul style="list-style-type: none"> ⊙ creating a brochure or website ⊙ setting up private teaching ⊙ writing programme notes 	
		Contextual Studies <ul style="list-style-type: none"> ⊙ Performance practice ⊙ Music history 	Contextual Studies <ul style="list-style-type: none"> ⊙ Analysis ⊙ Performance practice ⊙ Music history 	Contextual Studies <ul style="list-style-type: none"> ⊙ Analysis ⊙ Performance practice ⊙ Contextual studies specialisms, for example: <ul style="list-style-type: none"> ⊙ Renaissance to Baroque ⊙ Film Music 	Contextual Studies Project <p>Seminar</p>
			Contextual Studies Project <p>Essay</p>		

Duration

FT: 4 years

FT: 5 years, incorporating PGCE

Applications

CUKAS:

Institution Code B34

Course Code 300F

Fees

2008 fees TBC

2007 UK/EU: £3070; Overseas: £10,300

Entry Requirements

For insurance purposes, you must be at least 18 years of age by 1 September in the year of enrolment.

a) Normally, you should satisfy one of the following:

- ⊙ GCE/GCSE passes in 5 different subjects including passes in 2* subjects at A2 level (each 40 points min). GCSE passes should be at Grade C or higher
- ⊙ Scottish Certificate of Education/Scottish Qualifications Authority Intermediate/ Higher/ Advanced Higher in 5 different subjects, of which 3* are at Higher level
- ⊙ An Irish Leaving Certificate with 5 different subjects at grade C or above, 4* of which are at Higher level
- ⊙ An International Baccalaureate with a minimum of 24 points
- ⊙ All other non-UK applicants should have completed a course of secondary education at a high school/college/conservatoire, including classes in music theory. You should normally possess a qualification which would be required for entry to a university in your home country.

PLUS

b) A standard in First Study equivalent to that of the Associated Board's Grade VIII (Distinction): this may be demonstrated at audition or on your audition recording.

* Candidates hoping to satisfy these requirements should note that successful performance at your audition is accepted as the equivalent of one A2 Level/SQA Higher/Advanced Higher/ILC Higher in Music.

English Language Requirements

IELTS: 6.0 / TOEFL: 550

See p19 for further details

Audition Requirements

- ⊙ Instrumentalists (Percussionists excepted) must perform two pieces (or movements) of different styles and periods of their own choice. Candidates may also be asked to play scales (ABSM Grade VIII standard) and sight-read.
- ⊙ Singers must perform two pieces (or movements) of different styles and periods of their own choice. At least one of the pieces must be an aria (with recitative, if available) from an opera or oratorio. Candidates may also be asked to sight read.
- ⊙ Percussionists will be asked to play pieces on Timpani, Drum Kit, Snare Drum and Tuned Percussion (Xylophone or Vibraphone or Marimba).
- ⊙ Composers must send a portfolio of at least three compositions and a high-quality recording of at least one of these works.

Official accompanists will be provided but you may bring your own accompanist if you prefer.

Further Details

Admissions Team

T: +44 (0)121 331 5901

E: conservatoire.admissions@duce.ac.uk

BMus (Hons) Jazz

The BMus (Hons) Jazz is a highly specialised course specifically designed to meet the needs of the modern jazz performer. The course is heavily weighted toward practical work with the majority of time dedicated to one-to-one lessons, small group coaching and private practice. All academic classes support different aspects of jazz performance and include Jazz History, Transcription and Analysis, Contemporary Issues and Composition.

The individual lesson is at the heart of a conservatoire education and your 40 hours per year of individual tuition will cover several different areas of musicianship. In the early years of the course your tutor will concentrate on helping you to establish a productive practice regime and build a foundation of fundamental technical skills, with an emphasis on improvisatory processes. As you mature, your tutor's role will increasingly become one of mentor and guide, overseeing your artistic and conceptual development and providing the space for you to find a personal voice.

Small group coaching follows a similar pattern: in Years 1 & 2 you will be assigned to a small group, typically of two to three frontline instruments plus rhythm section, which will receive intensive weekly coaching on core repertoire. In Years 3 & 4, you will run your own small group, in which you will have your own choice of repertoire and personnel, and be able to apply for mentoring and coaching as you see necessary for the band's development. Senior small groups receive coaching from Visiting Artist in Residence Dave Holland and other international guests.

For jazz musicians, the relationship between improvisation and composition is central to developing an individual voice and personal approach, so a significant strand of composition modules runs through all four years of the course. All student compositions feed into performance, from being included in small group programming to being performed by our Jazz Composers' Ensemble.

One of the central aims of the course is to launch jazz performers into the music profession. You will have a chance to document your work as a jazz musician through a Studio Project in the third year. You will also design a Major Project in the fourth year around an area of professional practice of your choice. As further professional development, you will look at contemporary role models in jazz performance, undertaking in-depth case studies of their careers. There are also classes providing advice on how to manage a freelance portfolio career in music, covering topics such as personal finance and tax, publicity and events promotion, applications to funding bodies and bidding for commissions.

If you're interested in teaching, it's now possible to split your fourth year of study to accommodate part-time study of a PGCE, achieving Qualified Teacher Status, as well as your BMus (Hons) by the end of the course.

Practical

Designed to develop improvisation skills in small and large group playing, regular practical activities include:

- ⊙ 40 hours of individual specialist tuition per year
- ⊙ Masterclasses
- ⊙ Vocabulary and Studies (Technical Module)
- ⊙ Small Group Coaching
- ⊙ Performance and Composition Workshops
- ⊙ Rhythm Workshop
- ⊙ Jazz Orchestra, Big Band and Jazz Composers' Ensemble
- ⊙ Option of 2 years additional Second Study tuition (see p39)

Academic

The academic content provides the skills and contextual knowledge necessary for a career in jazz:

- ⊙ Jazz Musicianship (Harmony, Aural, Improvisatory processes)
- ⊙ Composition
- ⊙ Jazz History
- ⊙ Transcription and Analysis
- ⊙ Jazz in Context
- ⊙ Professional Development

François Théberge

Head of Jazz and Improvised Music, Conservatoire National Supérieur de Musique et de Danse, Paris



The absolute dedication of the tutorial staff to the highest level of musicianship has proven itself to be worthwhile, as I've noticed real growth in the students' final recitals over the last few years. Some of the best music I've heard this year has been in some of the students' recitals - it's obvious that the artistic environment in which they study is on an international level, and the future of this jazz program is in very good shape.

Full-time

With PGCE

Year 1	Year 2	Year 3	Year 4	Year 4	Year 5
First Study Performance <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Group coaching ⊙ Repertoire class ⊙ Masterclasses 	First Study Performance <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Group coaching ⊙ Repertoire class ⊙ Masterclasses 	First Study Performance <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Own small group ⊙ Performance platform ⊙ Masterclasses 	First Study Performance <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Own small group ⊙ Performance platform ⊙ Masterclasses 	First Study Performance <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Own small group ⊙ Performance platform ⊙ Masterclasses 	First Study Performance <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Own small group ⊙ Performance platform ⊙ Masterclasses
Vocabulary and Studies (Technical module)	Vocabulary and Studies (Technical module)	Vocabulary and Studies (Technical module)	Final Performance		
Jazz Musicianship 1	Jazz Musicianship 2	Jazz Musicianship 3	Major Project A project, created around your choice of specialism, which can be one of four types: <ul style="list-style-type: none"> ⊙ Studio project ⊙ Dissertation ⊙ Teaching ⊙ Student defined 	Major Project A project, created around your choice of specialism, which can be one of four types: <ul style="list-style-type: none"> ⊙ Studio project ⊙ Dissertation ⊙ Teaching ⊙ Student defined 	Final Performance
Rhythm Workshop	Rhythm Workshop	Studio Project			
CIT Skills for Musicians	Composition & Arranging ⊙ Big Band	Transcription Project <ul style="list-style-type: none"> ⊙ Transcription ⊙ Analysis ⊙ Seminar ⊙ Performance 			
Composition ⊙ Basic techniques		Composition ⊙ Extended techniques and concepts	Composition & Arranging Portfolio		Composition & Arranging Portfolio
History ⊙ Jazz Panorama	History ⊙ Case studies ⊙ Seminar	Professional Development	Professional Development	Professional Development	
		Jazz in Context ⊙ Entrepreneurs: case study	Contemporary Issues in Jazz	Contemporary Issues in Jazz	

Duration

FT: 4 years

FT: 5 years, incorporating PGCE

Applications

CUKAS:

Institution Code B34

Course Code 310F

Fees

2008 fees TBC

2007 UK/EU: £3070; Overseas: £10,300

Entry Requirements

For insurance purposes, you must be at least 18 years of age by 1 September in the year of enrolment.

a) Normally, you should satisfy one of the following:

- ⊙ GCE/GCSE passes in 5 different subjects including passes in 2* subjects at A2 level (each 40 points min). GCSE passes should be at Grade C or higher
- ⊙ Scottish Certificate of Education/Scottish Qualifications Authority Intermediate/ Higher/ Advanced Higher in 5 different subjects, of which 3* are at Higher level
- ⊙ An Irish Leaving Certificate with 5 different subjects at grade C or above, 4* of which are at Higher level
- ⊙ An International Baccalaureate with a minimum of 24 points
- ⊙ All other non-UK applicants should have completed a course of secondary education at a high school/college/conservatoire, including classes in music theory. You should normally possess a qualification which would be required for entry to a university in your home country.

PLUS

b) A standard in First Study equivalent to that of the Associated Board's Grade VIII (Distinction): this may be demonstrated at audition or on your audition recording.

* Candidates hoping to satisfy these requirements should note that successful performance at your audition is accepted as the equivalent of one A2 Level/ SQA Higher/Advanced Higher/ILC Higher in Music.

English Language Requirements

IELTS: 6.0 / TOEFL: 550

See p19 for further details

Audition Requirements

- ⊙ You will be required to perform two contrasting pieces with a rhythm section (provided), one of which must be chosen from a list of standards, and one of their own choice. You will also be asked to perform a short transcribed solo (Drummers & Vocalists excepted) and sight-read.
- ⊙ Pianists, Bassists and Drummers audition by taking their place in the rhythm trio.
- ⊙ Drummers & Vocalists will be asked to play through the chord changes of any of the listed standards at the piano.
- ⊙ Drummers must also take part in an interactive test, joining in with various grooves indicated by the piano and bass.
- ⊙ All candidates will be interviewed at audition.

Full details of our audition requirements are available from the Admissions Team.

Further Details

Admissions Team

T: +44 (0)121 331 5901

E: conservatoire.admissions@duce.ac.uk

GradDip Jazz

This conversion course offers intensive training in practical jazz skills for graduates who have a strong interest in jazz but have not received specialist jazz musicianship training or one-to-one tuition in jazz performance. Alongside the development of solid generic musical and academic skills, you will typically have undertaken some academic modules in jazz as part of your previous study, and will have participated in ensemble activities as a jazz performer.

The course aims to help you develop skills useable at a professional level through a combination of individual specialist tuition with a variety of tutors (40 hours in total), small group coaching, performance workshops, repertoire building and jazz musicianship. These practical activities are underpinned by a programme of academic work designed to develop contextual knowledge and skills. Modules include composition, analysis, contemporary issues and professional development. You will also be encouraged to take part in the broad programme of practical elective activities offered by the Conservatoire (see p89).

Large performing ensembles include the Conservatoire's Big Band and Jazz Orchestra (see p82), and there are frequent performance opportunities for small groups in the Conservatoire's lunchtime and evening concert series.

In addition to acting as a useful stand-alone course for developing your professional skills, the Graduate Diploma in Jazz offers ideal preparation if you are looking to study jazz at postgraduate level (see p112). A variety of assessment methods are used, including essays, seminars and performances.

Please note that, although you normally need to be a graduate to apply for this course, the Graduate Diploma in Jazz is classed as an undergraduate course and does not qualify for support from postgraduate funding bodies, such as the Arts and Humanities Research Council (AHRC).

Professional Development	Contemporary Issues in Jazz	Composition	Performing Ensembles
	Analysis, Transcription & Performance		<ul style="list-style-type: none"> ⊙ Big Band ⊙ Jazz Orchestra
First Study <ul style="list-style-type: none"> ⊙ Individual lessons ⊙ Own small group coaching ⊙ Performance workshops 	Jazz Musicianship	Performance Platform <p>Series of peer-assessed performances, including feedback from established promoters (Birmingham Jazz)</p>	Repertoire
Final Recital			

Duration

FT: 1 year

We are hoping to introduce a 2-year PT option.
Please ask for details.

Applications

CUKAS:

Institution Code B34

Course Code 410F

Fees

2008 fees TBC

2007 UK/EU: £3070; Overseas: £10,300

Entry Requirements

You should possess a good Bachelor's Degree or the equivalent. While it is not necessary to demonstrate advanced skills in jazz, you must demonstrate at audition / on your audition recording an appropriate level of musical fluency and technical proficiency in your chosen specialist area, as well as a basic grasp of jazz skills.

English Language Requirements

IELTS 6.0 / TOEFL 550

See p19 for further details

Audition Requirements

- ⦿ You should perform two contrasting pieces with a rhythm section (provided), as well as a short transcribed solo (unaccompanied).
- ⦿ Pianists, Bassists and Drummers audition by taking their place in the rhythm trio.
- ⦿ Guitarists may choose to audition with just bass and drums, or the full rhythm trio.

Further Details

Admissions Team

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Alcyona Mick, alumna BMus (Hons) Jazz, piano



There are an awful lot of musicians in London and there just aren't the same opportunities. Birmingham provided a relaxed and supportive environment in which to get my playing and writing together, whilst studying on the Jazz course. There's a good atmosphere.

PgCert Music Performance

The Postgraduate Certificate in Music is a flexible part-time programme offering advanced study in performance or jazz performance (see also p113).

For recent music graduates, the course offers an extra year of focused study in performance with our dedicated team of specialist tutors. Equally, if you've been working in music for a few years, it presents an excellent chance to refresh and refocus your performance skills in the light of your career development plans.

Specialist tuition, normally undertaken on an individual basis, is available for 25 hours over the duration of the course.

New First Study Area: Bass Clarinet

Clarinetists wishing to explore in depth the now extensive repertoire for bass clarinet and, as a related instrument, basset horn, can take advantage of this new first study area within the PgCert or the performance pathway of the PgDip/MMus.

The programme has been set up in collaboration with the Italian clarinetist Paolo De Gaspari, who has initiated a diploma for bass clarinet at the Academia in Pordenone, near Venice. His expertise, particularly in contemporary repertoire, alongside that of Prof Michael Harris (Head of Woodwind and former principal bass clarinetist of the Philharmonia Orchestra) and Mark O'Brien (CBSO, BCMG) will ensure your study is both stimulating and musically challenging. You will be offered the option of a shared Orchestral Audition / Recital as your final assessment.

Alongside your first study tuition, you'll also follow a negotiated programme of supporting activities. You'll have the chance to configure your own learning experience to suit your professional aspirations through a series of career development tutorials.

The PgCert can be studied as a freestanding course, or as a progression route into further postgraduate study, including our Postgraduate Diploma, Master of Music and Advanced Postgraduate Diploma courses (see pp112 & 116).

Preliminary Studies 15 credits

Preliminary performance
Preliminary portfolio
Project proposal

Professional Portfolio 15 credits

Certificate Recital 30 credits

Duration

PT: 1 year

Applications

CUKAS:
Institution Code B34
Course Code 500P

Fees

2008 fees TBC
2007 UK/EU: £2360
(Because it is part-time, this course is not normally available to overseas students)

Entry Requirements

- ⊙ You should normally possess at least a Bachelor's Degree with Honours
- ⊙ You will need to demonstrate at audition that you possess appropriate skills in your chosen specialist area.

English Language Requirements

IELTS 6.0 / TOEFL 550
See p19 for further details

Audition Requirements

Postgraduate audition requirements vary according to area of specialist study. A summary of the major audition elements is provided below; full details are available from the Admissions Team.

- ⊙ Performance candidates (excluding Jazz performers and accompanists) will be asked to present a varied programme of about 15 minutes' duration. Depending on the area of study, candidates may be required to include orchestral excerpts, an extended piece and/or specified material.
- ⊙ Singers must include works in at least three European languages, including English.
- ⊙ Brass Quintet candidates must audition as an ensemble and individually.
- ⊙ Jazz performers should perform two contrasting pieces with a rhythm section (provided), as well as a short transcribed solo (unaccompanied). Pianists, Bassists and Drummers audition by taking their place in the rhythm trio. Guitarists may choose to audition with just bass and drums, or the full rhythm trio.
- ⊙ Piano Accompaniment candidates should bring a singer with whom they must perform three works (including a Lied), and must also perform an extended piece/movement for solo piano and sight-read.

Further Details

Admissions Team
T: +44 (0)121 331 5901
E: conservatoire.admissions@uce.ac.uk

Peter Donohoe

*Pianist,
Conservatoire Vice President and
Consultant to the Piano Department*



I am very proud to be associated with an institution that is fully aware of the modern music world and has made itself entirely able to meet the demands of the younger generation. This is the result of true dedication by members of staff over a long period, with the long-term future of the students in the forefront of the minds of all those involved.

STOP PRESS: New Course Introduced

We're delighted to introduce a new postgraduate course, available from 2008 entry onwards:

Postgraduate Certificate (Specialist Performance)*

The Postgraduate Certificate (Specialist Performance) is an intensive new course offering one year of focused study in performance or jazz performance only. Designed to sit between our successful part-time PgCert (Music Performance) and PgDip courses, the PgCert (Specialist Performance) is a full-time course offering 40 hours of individual specialist tuition culminating in a substantial final performance, but without the academic content of the PgDip. The course is ideal for musicians performing at PgCert level, who want to develop their repertoire, technique and stamina.

As with all our postgraduate programmes, alongside your individual tuition, you will undertake a Professional Portfolio module: a negotiated programme of activities, which support your first study, help you to build a unique profile as a musician and help to prepare you for professional life. Your activities may be drawn from our extensive musicianship electives programme (see pp89-94), ensemble or specialist performance programmes. If you are an international student, your Professional Portfolio activities might include further tuition in English language for academic purposes.

The PgCert (Specialist Performance) is suitable as a stand-alone course, or as preparation for further postgraduate study, including our PgDip and AdvPgDip courses.

(*pending validation in Spring 2008)

Preliminary Studies 15 credits Preliminary performance
Professional Portfolio 15 credits
Final Performance 60 credits Classical: 50-minute recital Jazz: two 40-minute sets

Duration

FT: 1 year

Applications

2008 Entry: Direct to the Conservatoire.
2009 Entry: Applications may be accepted through CUKAS; please check our website for details nearer the time.

Fees

2008 UK/EU: £4,540
2008 Overseas: £12,500

Entry Requirements

- ⊙ You should possess a good first (Bachelor's) degree.
- ⊙ You will need to demonstrate at audition that you possess appropriate skills in your chosen specialist area.

English Language Requirements

IELTS 5.5 / TOEFL 525 or equivalent
See p19 for further details.

Audition Requirements

The audition requirements for this course are the same as those for the PgCert Music Performance. See p111 for further details.

Further Details

Admissions Team
T: +44 (0)121 331 5901
E: conservatoire.admissions@bcu.ac.uk

Postgraduate Diploma / Master of Music

Designed for recent graduates and suitable mature students, our taught Postgraduate Diploma (PgDip) and Master of Music (MMus) courses provide the opportunity for the further study of performance or composition at an advanced level, or initial studies in musicology.

Like the Postgraduate Certificate (see p110), they are suitable as stand alone courses or as preparation for further study, such as our Advanced Postgraduate Diploma in Music (Professional Performance) (see p116) or research degrees (see p118).

The PgDip offers specialised study in four areas:

- ⊙ **Performance** – In addition to traditional western instrumental and vocal disciplines, this pathway includes specialised programmes for
 - ⊙ bass clarinet performance – see p110 for details
 - ⊙ brass quintet performance – see p49 for details
 - ⊙ choral conducting – see p60 for details
 - ⊙ guitar ensemble performance – see p43 for details
- ⊙ **Composition** – We welcome composers working in music technology and non-western idioms, as well as notated art music.
- ⊙ **Jazz** – This pathway offers the opportunity to specialise in either jazz performance or jazz composition. (See opposite for details)
- ⊙ **Community Music** – This flexible programme is suitable for both experienced community musicians and those at the start of their careers.

The MMus offers study in any the four pathways described above, or a fifth area of specialism:

- ⊙ **Musicology** – This pathway includes a significant element of individual research supported by studies in musicology.

Practical Work

Both the PgDip and the MMus offer a total of 40 hours of specialist tuition, normally undertaken on an individual basis. On all pathways, your first study tuition will lead to a major assessment appropriate to your chosen pathway (a recital, portfolio, community music project or dissertation).

Your first study tuition will be supported by a programme of group activities such as performance classes, masterclasses, composition or community music workshops. A specially devised programme for Vocal & Operatic students also includes languages and stage-craft. For students' convenience, taught classes are normally timetabled on one day in the week.

Our postgraduate courses are designed to be flexible, allowing you to develop a specialism or distinctive musical profile within your chosen area: for instance, in the performance of contemporary music or chamber music. Throughout your course, you will be able to take part in the broad programme of practical activities offered by the Conservatoire, and you may normally audition for places in our orchestras, choirs, bands and other groups alongside undergraduate students. A Professional Portfolio module will help you negotiate a suitable programme of activities within the context of your career aspirations.

Academic Studies

Whether you follow the PgDip or the MMus, your practical study will be complemented by relevant academic modules. The difference between the two courses is that the MMus provides much greater academic breadth. As an MMus student, you would attend a taught programme on Musical Aesthetics and Philosophy, together with some research seminars in conjunction with research students. The enhanced academic content of the MMus makes it a fitting preparation for a research degree programme (see p118).

Focus on Postgraduate Jazz Studies

Just as we offer a bespoke undergraduate jazz course (see p104), any one of our flexible postgraduate programmes can be tailored to meet the unique needs of jazz musicians. There are two strands to postgraduate jazz study: Performance and Composition. You can study Jazz Performance at PgCert (see p110), PgDip or MMus level, while Jazz Composition can be pursued at PgDip or MMus level.

As a PgDip Jazz Performer you will receive 40 hours of individual instrumental lessons, plus small group coaching, priority access to our guest masterclass sessions (including working with Dave Holland) and regular public performance opportunities, culminating in your Final Performance.

As a PgDip Jazz Composer you will receive 40 hours of individual composition lessons, available from Mike Gibbs, Liam Noble and Hans Koller. You will also have access to the Jazz Composers Ensemble, which you will be asked to direct both in rehearsals and to present public concerts of your own work. Jazz Composition students also have priority access to workshops with guest composers.

For both postgraduate Jazz Performers and Composers, the PgDip includes a shared module in Analysis and Aesthetics of Contemporary Jazz, which not only acts as a forum for students of both disciplines to discuss their music, but also stimulates artistic growth and conceptual development.

The MMus qualification is achieved by following an additional 60 credits' worth of academic modules, which can be taken simultaneously with the PgDip course, or at a later date as part-time study.

Mike Gibbs *Jazz Composer*



In the last several years, I've witnessed the birth and blossoming of jazz composition at the Conservatoire, in a vibrant, provocative and flourishing environment, with new pieces performed by specially assembled ensembles - and I'm honoured to be associated with it.

Preliminary Studies 15 credits <ul style="list-style-type: none"> ⊙ Preliminary performance ⊙ Preliminary portfolio ⊙ Project proposal ⊙ Research proposal 	Professional Portfolio 15 credits	Academic Studies 30 credits <ul style="list-style-type: none"> ⊙ Performance practice ⊙ Analysis for composers ⊙ Techniques in musicology ⊙ History and practice of community music ⊙ Analysis and aesthetics of contemporary jazz 	PgDip MMus
Final Recital / Portfolio / Project 60 credits			
Musical Philosophies 30 credits	Research Seminars 15 credits	MMus Study 15 credits <ul style="list-style-type: none"> ⊙ Performance scholarship ⊙ Cultural studies ⊙ Transcription and editing ⊙ Special composition project 	

Ben Mortimer

MMus, composition

Studies with: Michael Wolters



The quality and variety of expertise at the Conservatoire is fantastic. I have tutorials with four or five tutors, whose individual specialisms and interests inspire all areas of my work. The Composition Department is welcoming and supportive of my styles and this has enabled me, with guidance, to study and write any music I desire.

Duration

FT: 1 year
PT: 2 years

Applications

CUKAS:
Institution Code B34
Course Codes
PgDip: 600F / 600P
MMus: 800F/ 800P

Fees

PgDip

2008 fees TBC
2007 UK/EU: £4720 (FT), £2360 (PT)

MMus

2008 fees TBC
2007 UK/EU: £5080 (FT), £2540 (PT)

Entry Requirements

PgDip

- ⊙ You should normally possess at least a Lower Second Class Honours Degree (preferably in Music) with a minimum of 60% in your first study area.
- ⊙ Non-UK candidates should normally possess at least a Bachelor's Degree, or a degree-equivalent Diploma from a conservatoire or equivalent institution.

MMus

- ⊙ You should normally possess at least an Upper Second Class Honours Degree (preferably in Music) or equivalent, with a minimum of 60% in your first study area.
- ⊙ Non-UK candidates should normally possess a good Bachelor's Degree, or a similar degree equivalent Diploma from a conservatoire or equivalent institution.

All Candidates

- ⊙ You will need to demonstrate at audition / interview that you possess appropriate skills in your chosen specialist area.
- ⊙ You must send an essay / piece of written work from your undergraduate course, or on a prescribed topic.

English Language Requirements

PgDip: IELTS 6.0 / TOEFL 550
MMus: IELTS 6.5 / TOEFL 575
See p19 for further details

Audition Requirements

Postgraduate audition requirements vary according to area of specialist study. A summary of the major audition elements is provided below; full details are available from the Admissions Team.

- ⊙ Performance candidates (excluding Jazz performers and accompanists) will be asked to present a varied programme of about 15 minutes duration. Depending on the area of study, candidates may be required to include orchestral excerpts, an extended piece and/or specified material.
- ⊙ Singers must include works in at least three European languages, including English.
- ⊙ Brass Quintet candidates must audition as an ensemble and individually.
- ⊙ Jazz performers should perform two contrasting pieces with a rhythm section (provided), as well as a short transcribed solo (unaccompanied). Pianists, Bassists and Drummers audition by taking their place in the rhythm trio. Guitarists may choose to audition with just bass and drums, or the full rhythm trio.
- ⊙ Piano Accompaniment candidates should bring a singer with whom they must perform three works (including a Lied), and must also perform an extended piece/movement for solo piano and sight-read.
- ⊙ Composers (including Jazz composers) should be prepared to discuss a portfolio of compositions, which they must previously have submitted, if possible with accompanying recordings.
- ⊙ Musicologists should send a summary of their proposed project and be prepared to discuss this at interview.
- ⊙ Choral Conducting & Community Music candidates may be asked to prepare a programme which will form the basis of their audition. Please contact the Admissions Team for details.

Further Details

Admissions Team
T: +44 (0)121 331 5901
E: conservatoire.admissions@uce.ac.uk

Advanced PgDip (Professional Performance)

The AdvPgDip (Professional Performance) is the most intensive and demanding of our postgraduate performance courses and is intended for outstanding musicians already on the threshold of a professional career. The course aims to provide you with the opportunity to progress your existing musical skills to professional performance standard and to develop originality and artistry in the presentation of musical styles. As well as deepening your musical comprehension and interpretative skills, the course also offers the chance to enhance your presentation and communication skills.

The AdvPgDip is available in one of four divisions:

- ⊙ Instrumental Performance
- ⊙ Piano Accompaniment
- ⊙ Opera Repetiteur
- ⊙ Vocal Performance

Specialist tuition is available for 45 hours over the duration of the course, and may include the study of related second instruments and lessons with more than one teacher, as appropriate. In common with PgDip/MMus students (see p112), you will undertake a support programme of Performance Practice lectures and a Professional Portfolio module. The latter consists of tutorials which help to guide the design of a programme of supporting activities in the context of your career aspirations.

You will undertake three major assessments, normally in public performance conditions. Options include solo recital, chamber music, and performance with orchestra.

Performance 1 45 credits	Performance 2 45 credits	Performance 3 45 credits
Performance Practice 30 credits		
Professional Portfolio 30 credits		

Daniel Sanford-Casey

Advanced Postgraduate Diploma, clarinet

Studies with: Timothy Lines and Prof Michael Harris



The 'APD' is a course like no other I know of; the opportunities are superb: well-publicised recitals examined by top international players and the opportunity to play a concerto with the Conservatoire orchestra, for example. Michael Harris is quite simply a legend of the orchestral clarinet world, having appeared on countless recordings with many different orchestras and as for Tim Lines... well, it's not anywhere that you can study with a former principal of both the LSO and the CBSO. It's fantastic to be given such great opportunities, which keep me constantly challenged and improving.

Duration

FT: 1 year
PT: 2 years

Applications

CUKAS:
Institution Code B34
Course Code: 602F / 602P

Fees

2008 fees TBC
2007 UK/EU: £5080 (FT), £2540 (PT)

Entry Requirements

- ⊙ You should normally possess a postgraduate qualification in performance. However, applicants with public performance experience at an appropriate level may be considered.
- ⊙ You will need to demonstrate at audition that you possess appropriate skills in your chosen specialist area.
- ⊙ All applicants (repetiteurs excepted) must send a current repertoire list and two sample 50-minute recital programme proposals.
- ⊙ You must also send an essay / piece of written work from your undergraduate course, or on a prescribed topic.

English Language Requirements

IELTS 6.0 / TOEFL 550
See p19 for further details

Audition Requirements

Postgraduate audition requirements vary according to area of specialist study. A summary of the major audition elements is provided below; full details are available from the Admissions Team.

- ⊙ Instrumental performers: you should present a stylistically varied programme (25 minutes maximum) of at least three works, including one extended work/movement.
- ⊙ Vocal performers: you should perform a programme (20 minutes maximum) including works in at least three European languages, including English. These may include arias from the operatic and/or oratorio repertoire. You will also be asked to read short texts in French, German and Italian.
- ⊙ Piano Accompaniment: you should bring a singer with whom you must perform three works (including a Lied), and must also perform two contrasting solo piano works from the standard repertoire, including a substantial movement from the Classical or Romantic repertoire (total duration 10-15 minutes). You will also be asked to sight-read.
- ⊙ Opera repetiteurs: you must play two contrasting solo piano works including a substantial movement from the Classical or Romantic repertoire (total duration 10-15 minutes). You must also play a substantial prepared extract from an operatic vocal score, give a short coaching session in a prepared operatic excerpt to a singer (without prior rehearsal) and sight-read.

Further Details

Admissions Team
T: +44 (0)121 331 5901
E: conservatoire.admissions@uce.ac.uk

Research: MPhil / PhD

We offer postgraduate courses leading to the degrees of MPhil and PhD. The Master of Philosophy is both a free-standing research degree involving about half the work of a PhD, and is a useful training-ground for the Doctor of Philosophy. The PhD can be accessed directly by applicants with a suitable Master's qualification.

Since our mission is to promote the highest standards of performance and composition, it follows that our Research Policy is sharply focused on these activities. Applications relating to the practice and philosophy of musical performance and composition and other areas of particular interest in the conservatoire context are therefore encouraged.

The following research areas are particularly suitable for our research environment:

- ⊙ Performance Studies
- ⊙ Performance plus Dissertation
- ⊙ Composition
- ⊙ Musical Aesthetics
- ⊙ Composition and Performance using Live Electronics
- ⊙ 20th-Century Music
- ⊙ Ethno-musicology including Jazz/Pop
- ⊙ 17th-Century Music, especially French

Projects are sometimes directly associated with either performance or composition or both, and often include the actual practice of these arts. Research in these areas can include: performance that is genuinely original, either in repertoire or interpretation; composition that is genuinely original, either in style or in ways

of using existing styles; and musicological and related studies which directly or indirectly inform the practice of music. Cross-disciplinary projects where, for example, a performer and composer may be working closely together, or where the study of some ethnic tradition informs original composition, are also encouraged.

Research students enjoy exclusive use of a dedicated studio equipped with four computers, internet access and acoustic-analysis software, as well as access to the Conservatoire's state-of-the-art electronic music studios (see p25). Students may also take part in the full range of practical activities and lectures available within the Conservatoire.

The expected length of a PhD thesis is 80,000 words, but substantial musical text (e.g. an edition), performance or composition can be included. Performers may include justified and integral performance (live or recorded) as up to 50% of the thesis. Composers may submit a folio of compositions as their 'thesis', accompanied only by a short essay (6,000 words minimum for PhD).

Research studies may, in principle, commence at any time of the year, but it is most convenient to enrol at the start of the academic year in September.

For details of our research strategy, staff publications, PhD completions and other information about our research, please visit www.conservatoire.uce.ac.uk/research

Duration

MPhil

FT: approx. 2 years

PT: approx. 3 years

PhD

FT: approx. 3 years

PT: approx. 5 years including any time spent on MPhil

Applications

Direct to Research Dept

See p134

Fees

2008 fees TBC

2007 UK/EU: £3240 (FT), £1000 (PT), £1405 (Distance);

Overseas: £8500 (FT), £2000 (PT), £3062 (Distance)

Melvin Moore

PhD

Supervised by: Joe Cutler and Richard Causton



I chose to do my research at the Conservatoire for one main reason: I wanted to study with tutors who were sympathetic to my musical aesthetic (a modern take on traditional art song) and who were 'jobbing' composers who were highly experienced and respected within their musical fields. Both of my supervisors, Richard Causton and Joe Cutler are such composers and their insight, knowledge and creativity has influenced my development as a composer.

Entry Requirements

MPhil

- ⊙ You should normally hold a good MA or MMus degree. Applicants without Master's degrees are occasionally allowed entry, providing they can demonstrate academic skills comparable to a good undergraduate degree.
- ⊙ You will normally be expected to apply for transfer to PhD after about one year (full-time) or two years (part-time). It is not necessary to complete the MPhil dissertation before transferring, but you should have submitted a couple of chapters or the equivalent.

PhD

- ⊙ If you are applying directly to the PhD, you must have completed a good Master's in an area relevant to your project, and convince an interview panel that you are ready to embark on study at this level.

English Language Requirements

IELTS: 6.0 / TOEFL: 550

See p19 for further details

Interview & Audition Requirements

Musicology

 (including performance-related topics)

At interview you will normally be asked to bring along a recent essay demonstrating your academic writing skills.

Performers

If you intend to use performance as integral to the project you will also need to audition. We would like to hear you perform for about 30 minutes, with a programme relevant to your project if possible. The standard should be equivalent to post-Masters' level at a UK conservatoire.

Composers

You will need to present two recent scores together with recordings if available.

The expected standard, in each case, is equivalent to that of a completed Masters' from a UK conservatoire. Feel free to consult our Research Department for further guidance.

Further Details

Dr Peter Johnson, Head of Research

Liz Reeve, Research Administrator

T: +44 (0)121 331 5925

E: peter.johnson@uce.ac.uk

Junior Conservatoire

Headed by Timothy English, the Junior Conservatoire provides specialist musical tuition for talented young musicians. Our tutors are of the highest calibre and include members of the CBSO, professional musicians and senior Conservatoire staff. The Junior Department operates on ten Saturdays during each school term using the full facilities of the Conservatoire. Courses are available in classical music, jazz, chamber music, Indian classical music and A Level music, and students can, where possible combine elements from different courses to suit their individual needs. A strong emphasis is put on performance through weekly platforms and termly chamber music recitals, as well as regular concerts for the larger ensembles in the Adrian Boult Hall.

- ⊙ The **Classical Course** offers an hour of first study tuition; additional studies if appropriate; supporting studies in aural, theory and harmony; and chamber music. Two choirs, String Orchestra, Wind Orchestra, Symphony Orchestra and Chamber Orchestra are all incorporated into the timetable. There are also opportunities to study Early Music and Composition.
- ⊙ The **Jazz Course** is based on a core curriculum that includes jazz ensembles, improvisation classes, jazz aural, theory and history. Students can add individual tuition to their timetable as appropriate.
- ⊙ The **Raga Sangeet Course** involves group and individual tuition and follows the classical traditions of the Northern part of the Indian subcontinent. Sitar is available at intermediate level and tabla at foundation and intermediate levels.

- ⊙ The **Chamber Music Course** provides specialist ensemble training and includes regular workshops from visiting ensembles.
- ⊙ **A1 and A2 Music** are also available and are integrated into the Saturday timetable, or offered separately on Wednesday evenings.
- ⊙ Beginners as young as 3 years old are encouraged to apply to join the **Young Strings Project** studying violin, viola, cello or mini-bass as part of a course which includes choir, Kodály training, a Dalcroze Eurhythmics lesson and participation in the Junior Orchestra alongside individual lessons.

For further information or a Junior Conservatoire prospectus, please contact:

Lulu Lezama, Junior Conservatoire Secretary

T: (0121) 331 5905

E: conservatoire.juniors@uce.ac.uk

W: www.conservatoire.uce.ac.uk/juniors

