CUKAS annual report 2006 entry cycle

Conservatoires UK
ADMISSIONS SERVICE

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about conservatoire education

Conservatoire (music college) education is suitable for any talented musician wishing to develop their performing, conducting or composing to a professional standard. Offering a combination of practical training, academic study and professional development, conservatoires provide the most holistic training for those planning a career in the creative arts. With individual tuition forming the major component of most courses, conservatoire students can expect to enjoy a vibrant, creative atmosphere geared to helping them develop their unique artistic and academic potential.

The UK is well served by conservatoires, most of which are members of Conservatoires UK (CUK), the network of British music colleges. There are CUK member conservatoires in London **(Royal College of Music**, **Trinity College of Music)**, Birmingham **(Birmingham Conservatoire)**, Cardiff **(Royal Welsh College of Music and Drama)**, Glasgow **(Royal Scottish Academy of Music and Drama)**, Leeds **(Leeds College of Music)** and Manchester **(Royal Northern College of Music)**. Together, these conservatoires cover a wide range of musical disciplines drawn from all corners of the professional music industry, including solo orchestral and chamber music instruments; piano and other keyboard instruments; vocal studies; jazz; early music; music technology; traditional music; composition; conducting; community music and popular music.

Emphasis is placed on first study provision within the context of validated degree courses at university level: three- or four-year undergraduate courses (BA or BMus) and one- or two-year postgraduate courses (MMus, PgDip etc), which fit within the developing framework of studies established by the European Bologna Agreement. Some conservatoires also offer research degrees, which are underpinned by the research interests of the institutions' own performing and academic staff.

recruitment policy

The opportunity to conduct, perform or have their music performed on a regular basis, both informally and in public, is integral to conservatoire students' development. Therefore, all conservatoires must maintain high-calibre performing ensembles (orchestras, bands, jazz and world music ensembles, choirs, operas, musical theatre productions and many other groups) in which students can participate. To ensure that each ensemble can run and that each student receives an adequate number of playing opportunities, ensemble instruments are normally recruited in line with an accepted 'instrumental ecology', which sets out the optimum number of students of each instrument based on the ratios of instruments needed to make up an orchestra, band or other ensemble. In contrast, the recruitment of predominantly solo instruments, such as piano, can be more flexible and numbers are often based on how many students a conservatoire can comfortably accommodate.

the student mix

Conservatoires benefit immeasurably from encouraging both musical and cultural diversity, and so welcome a diverse population of staff, students and visiting artists from different communities and countries around the world. Recognising that every student possesses a unique set of abilities, applications are encouraged from all musicians who meet the stated entry requirements. Relevant support is available to students with physical, learning or hidden disabilities on an individual and (if desired) confidential basis.

At the most fundamental level, conservatoires are committed to promoting equality in all activities, and aim to provide performing, learning, teaching, working and research environments free from discrimination. Each conservatoire maintains its own Widening Access and Equal Opportunities policies, which can be viewed on its website. Applying these principles within a broader context, conservatoires work actively to widen access to the performing arts and conservatoire education, in many cases working in partnership with education departments, schools, music services and community groups.

International students are warmly welcomed at conservatoires, both as undergraduate or postgraduate degree students and through ERASMUS and other exchange programmes. Many conservatoires hold auditions outside the UK, offering international applicants the chance to talk to conservatoire staff, ask questions about the applications process and audition in person.

online

about cukas

The Conservatoires UK Admissions Service (**CUKAS**) is a small, specialised online admissions system launched in 2005 to process applications to undergraduate, postgraduate and other music programmes at UK conservatoires. It also includes some foundation year courses at pre-undergraduate level and a limited number of research programmes. The first applications cycle was for courses commencing in 2006.

The CUKAS system is operated by UCAS on behalf of Conservatoires UK (**CUK**), a group of seven UK conservatoires:

Conservatoire	**CUKAS Institution Code**
Birmingham Conservatoire, Birmingham (BHAM CONS) www.conservatoire.uce.ac.uk	B34
Leeds College of Music, Leeds (LCM) www.lcm.ac.uk	L31
Royal College of Music, London (RCM) www.rcm.ac.uk	R56
Royal Northern College of Music, Manchester (RNCM) www.rncm.ac.uk	R57
Royal Scottish Academy of Music and Drama, Glasgow (RSAMD) www.rsamd.ac.uk	R58
Royal Welsh College of Music and Drama, Cardiff (RWCMD) www.rwcmd.ac.uk	R59
Trinity College of Music, London (TCM) www.tcm.ac.uk	T75

The CUKAS system handles only applications to music programmes at the above conservatoires; information relating to other programmes of study (drama, dance, etc) is not included in this report. Further education courses and some music technology-based degree courses offered at CUK institutions are also excluded from the CUKAS scheme, although links to individual institutions' websites from the CUKAS website enable students to find out about these courses and apply direct to the institution.

the importance of a small system for conservatoires

Before CUKAS, admission to most UK conservatoires was traditionally via paper applications to individual music schools, each with its own requirements and timescale. This costly and labour-intensive arrangement had the effect of limiting each institution's pool of applicants and intimidating potential applicants from backgrounds from which conservatoires have not traditionally recruited.

A major factor in the creation of CUKAS was the desire of Conservatoires UK institutions to attract a broader base of applicants by increasing accessibility to advanced musical training. At each college, use of the CUKAS system supports an ongoing programme of work aimed at widening participation in conservatoire education.

Similar to UCAS, CUKAS enables applicants to create a single electronic application that can be submitted to up to six conservatoire music courses. Importantly, applicants can also make a simultaneous application through UCAS to other UK institutions offering music courses – effectively enabling them to apply to up to 12 degree courses in the same academic year, although they can only accept a place through one system.

The implementation of CUKAS has allowed conservatoires to coordinate and monitor applications, which, in turn, will help to support both music education initiatives and the British professional music industry.

the applications process

The CUKAS website allows potential applicants to search by instrument and includes more than 60 courses covering areas from jazz to opera and from teaching to composition. Through a secure web interface, CUKAS users can then create an application, check its progress and reply to offers, all using a unique ID and password. The system can be accessed 24 hours a day from anywhere in the world, making it particularly convenient for international applicants.

In each application cycle, the common deadline for on-time applications is 1 October in the year preceding entry. Late applications may be considered at the discretion of individual conservatoires until the close of each application cycle. [For 2006 entry, the closing date for late applications via CUKAS was 31 May, after which applicants had to apply directly to the conservatoire(s) of their choice. If accepted, they were added to the CUKAS system via a Record of Prior Acceptance (*see below*). Following a review of CUKAS' maiden admissions cycle, it was decided to extend the deadline for late applications through CUKAS to 31 August for 2007 entry and beyond.] Once their submissions have been made, applicants enjoy an efficient follow-up service and can take advantage of a central point of contact for queries.

Applicants who cannot be accommodated by the CUKAS system for any reason can apply directly to and be auditioned at the conservatoire(s) of their choice at the discretion of the conservatoire(s). Any direct applicant who is successful in gaining a place can be added retrospectively to the CUKAS system for the purpose of being incorporated into statistics. This type of record is known as a Record of Prior Acceptance, or RPA.

principal and second study disciplines

Normally, an applicant specifies a single instrument or area of study they wish to pursue: their 'principal study discipline'. Alongside this, they will normally be able to select a complementary or related second instrument or area of study in which they will receive additional tuition. Although the desire to pursue a 'second study' may be specified on the CUKAS application, the granting of this is normally negotiated directly with the conservatoire, outside the CUKAS system. Occasionally, however, an applicant may specify that they wish to study two instruments / areas of study concurrently and equally. In this case, a CUKAS application would be made for 'joint principal study'. The availability of joint principal study varies by institution.

It is common for prospective conservatoire students to apply to several conservatoires and/or to request an audition on an alternative principal study instrument. It is also reasonably common, particularly with respect to postgraduate courses, for applicants to apply to two or more courses at a single conservatoire.

auditions

Auditions are an integral part of the conservatoire application process. Because practical ability is the main selection criterion, nearly all applicants are auditioned, either in person or via an audition recording. Though live auditions are still held at individual colleges or international audition centres, CUKAS is an important tool in streamlining the process of applying to conservatoire music courses.

supporting cukas users

To ensure the transition from paper-based applications to CUKAS was as smooth as possible, during its launch year, UCAS and CUK organised a number of training workshops and events for conservatoire admissions staff, school and agency careers officers, teachers at specialist music schools and others. Guides for applicants and advisers are available on the CUKAS website, as is a substantial Frequently Asked Questions page.

Additionally, UCAS runs dedicated helplines for applicants and for conservatoire admissions staff. It is expected that a Welsh-language version of the CUKAS online application will shortly become available.

Still in its infancy, the CUKAS system is regularly reviewed by both CUK and UCAS to identify and act on any potential areas for development or improvement.

information included in this report

This, the first annual review of the CUKAS system, provides a useful snapshot of the UK conservatoire sector at this point in time. Comparison tables, showing application trends, will be added to subsequent reports as information becomes available. As stated above, CUKAS handles only applications to music programmes at CUK conservatoires. Therefore, this report does not include information relating to other programmes of study, including further education courses and some music technology-based degree courses.

terminology

populations

applicants
Applicant counts in this report provide the number of applicants who submitted a completed CUKAS application through the CUKAS scheme for 2006 entry. The population will include any applicants who applied for entry by an alternative application method, but who were later added to the CUKAS system via a Record of Prior Acceptance (*defined below*).

The applicant population will *include*:
- applicants who applied for 'deferred entry' (entry in the following academic year)
- applicants who applied but subsequently 'withdrew' their application (*defined below*) during the cycle
- applicants who were added to the CUKAS system via Records of Prior Acceptance

The applicant population will *exclude*:
- applicants who 'cancelled' their application (*defined below*)

offers
When an institution makes a decision about an applicant's choice with either a guaranteed unconditional (GU) or guaranteed conditional (GC) decision, that applicant is deemed to have received an 'offer'. Where figures are provided at an applicant level, applicants have been counted once regardless of how many offers they received.

placed applicants
Applicants are defined as 'placed' when they are holding a choice with a 'GU1' state at the end of the application cycle. A 'GU1' choice state occurs when an applicant has been offered a guaranteed unconditional (GU) place on a course, and the applicant selects this offer as their first choice. Applicants who were accepted through Records of Prior Acceptance (*defined below*) are included in the placed population. Applicants who were placed but subsequently withdrew their application are *not* included in the placed applicant population.

record of prior acceptance (rpa)
Applicants are encouraged to apply through CUKAS between the published application dates; however, not all applicants are able to do so. So that information about all those applying to and accepted by conservatoires is as complete as possible, a Record of Prior Acceptance (RPA) is available to collect details of individuals who do not apply through the main CUKAS application scheme. An RPA captures summary details of the applicant and course, as well as principal and secondary areas of study. Information about individuals who have been accepted using the RPA process is sometimes shown as a separate line in data tables.

unplaced applicants
Applicants who either were rejected by all the institutions to which they applied, declined any offers they held, or withdrew their application at any stage in the CUKAS cycle are defined as 'unplaced'.

withdrawn applicants (withdrawals)
A count of the number of applicants who withdrew their entire CUKAS application at any point during the application cycle.

cancelled applicants
Applicants who cancel their application within 14 days of receiving their welcome letter receive a full refund of their application fees and any audition fees paid to CUKAS. Applications may also be cancelled due to the identification of a duplicate application, if fraudulent activity is suspected, or in the case of the death of the applicant. Cancelled applications are *not* included in any of the populations in this report.

data definitions

age
The age of an applicant is calculated from the date of birth stated on their application. The assigning of applicants to age categories is based on the age they will be at the end of the September just prior to the start of their course.

disability
Disability information is requested from all applicants on the CUKAS application.

domicile
Domicile data is derived from the applicant's home postcode for UK applicants, and the area of permanent residence for overseas applicants.

ethnicity
Ethnicity data is requested on the CUKAS application from UK domiciled applicants only. The applicant can choose not to provide this information.

level of study
Most of the tables in this report are split into postgraduate (PG) and undergraduate (UG) levels of study. For the purposes of this report, all data concerning Graduate Diploma (GradDip) courses have been included with Postgraduate (PG) data; similarly, all gap year, pre-graduate and exchange programmes have been included with Undergraduate (UG) data. The only exception to this is in the Principal Study Discipline table (Table 10), where GradDip, gap year, pre-graduate and exchange programme data have instead been classed as 'Other'.

table 1
applicant summary

	Gender		
	Male	Female	Total
Applicants	**1,429**	**1,824**	**3,253**
Placed applicants	642	749	1,391
(of which were RPAs)	*24*	*26*	*50*
Unplaced applicants	787	1,075	1,862
(of which were Withdrawals)	*121*	*158*	*279*

notes on table 1

Subsequent tables in this document that provide CUKAS applicant numbers by level of study (UG / PG splits) or mode of study (full-time / part-time splits) may not total to the same sum as figures presented in this summary table. This is because individual applicants may apply to courses at different levels and/or modes of study and therefore are duplicated in tables with such splits.

table 2
institution summary

Level		BHAM CONS	LCM	RCM	RNCM	RSAMD	RWCMD	TCM
UG	Applicants	632	505	693	695	462	404	678
	Applicants offered places	311	200	196	306	171	173	191
	Placed applicants	141	106	91	167	108	90	84
	Unplaced applicants	491	399	602	528	354	314	594
	of which were Withdrawals	*63*	*45*	*72*	*81*	*39*	*40*	*68*
PG	Applicants	165	61	722	404	310	138	347
	Applicants offered places	75	18	259	252	117	60	165
	Placed applicants	48	8	159	171	85	44	89
	Unplaced applicants	117	53	563	233	225	94	258
	of which were Withdrawals	*27*	*9*	*47*	*43*	*29*	*14*	*43*

notes on table 2

Because the table above looks at applications by institution, the following definitions necessarily override the general definitions given in Terminology and *are valid for this table only*:

applicants	number of CUKAS applicants with at least one choice to the specified institution
applicants offered places	applicants that received at least one guaranteed unconditional (GU) or guaranteed conditional (GC) decision at the specified institution (includes applicants who later withdrew)
placed applicants	applicants with a 'GU1' choice state (guaranteed unconditional offer at their first choice) at the specified institution
unplaced applicants	the number of applicants to the specified institution that were not placed at that institution
withdrawals	number of applicants to the specified institution who withdrew their entire CUKAS application at some point before the close of the application cycle

table 3a
age of ug applicants

Age	Gender		Total	%
	Male	Female		
Under 21	728	862	1,590	83.3
21–24	126	99	225	11.8
25–39	50	37	87	4.6
40 and over	1	5	6	0.3
Total	**905**	**1,003**	**1,908**	**100.0**

table 3b
age of pg applicants

Age	Gender		Total	%
	Male	Female		
Under 21	32	37	69	4.9
21–24	285	478	763	53.8
25–39	227	331	558	39.4
40 and over	18	10	28	2.0
Total	**562**	**856**	**1,418**	**100.0**

table 4a
disability of uk domiciled ug applicants

Disability	Gender		Total	%
	Male	Female		
No disability	693	754	1,447	92.3
Learning difficulty	37	31	68	4.3
Blind/partial sight	2	2	4	0.3
Deaf/partial hearing	5	2	7	0.4
Wheelchair/mobility	1	1	2	0.1
Autistic disorder	3	1	4	0.3
Mental health	3	2	5	0.3
Unseen disability	8	6	14	0.9
Multiple disabilities	1	3	4	0.3
Other disability	5	7	12	0.8
Total	**758**	**809**	**1,567**	**100.0**

table 4b
disability of uk domiciled pg applicants

Disability	Gender		Total	%
	Male	Female		
No disability	317	469	786	92.8
Learning difficulty	15	21	36	4.3
Blind/partial sight	4	1	5	0.6
Deaf/partial hearing	0	0	0	0.0
Wheelchair/mobility	0	0	0	0.0
Autistic disorder	2	0	2	0.2
Mental health	1	1	2	0.2
Unseen disability	7	2	9	1.1
Multiple disabilities	1	0	1	0.1
Other disability	4	2	6	0.7
Total	**351**	**496**	**847**	**100.0**

table 5a
domicile of ug applicants

Domicile	Applicants	Placed	Unplaced	*of which Withdrawals*
North East	42	15	27	*3*
Yorkshire and the Humber	149	62	87	*11*
North West	128	53	75	*13*
East Midlands	113	54	59	*13*
West Midlands	108	53	55	*12*
Eastern	119	52	67	*12*
Greater London	129	40	89	*9*
South East	221	97	124	*21*
South West	126	60	66	*9*
Wales	133	58	75	*10*
Scotland	268	114	154	*14*
Northern Ireland	26	8	18	*2*
Other UK	5	1	4	*0*
UK sub-total	**1,567**	**667**	**900**	***129***
EU	147	41	106	*15*
Other overseas	194	79	115	*21*
Total	**1,908**	**787**	**1,121**	***165***

table 5b
domicile of pg applicants

Domicile	Applicants	Placed	Unplaced	*of which Withdrawals*
North East	7	2	5	*0*
Yorkshire and the Humber	55	20	35	*7*
North West	88	46	42	*7*
East Midlands	24	11	13	*2*
West Midlands	57	30	27	*8*
Eastern	65	25	40	*4*
Greater London	181	78	103	*16*
South East	110	35	75	*12*
South West	59	20	39	*4*
Wales	59	20	39	*5*
Scotland	117	64	53	*11*
Northern Ireland	16	6	10	*2*
Other UK	9	4	5	*1*
UK sub-total	**847**	**361**	**486**	***79***
EU	205	81	124	*18*
Other overseas	366	162	204	*31*
Total	**1,418**	**604**	**814**	***128***

table 6a
top five eu countries (excl. uk) for ug applicants

Domicile	Applicants	Placed	Unplaced	*of which Withdrawals*
France	29	7	22	*2*
Spain	29	11	18	*2*
Ireland	18	4	14	*1*
Poland	10	3	7	*1*
Germany	9	3	6	*2*
Other EU	52	13	39	*7*
Total	**147**	**41**	**106**	***15***

table 6b
top five eu countries (excl. uk) for pg applicants

Domicile	Applicants	Placed	Unplaced	*of which Withdrawals*
Greece	35	12	23	*2*
Republic of Ireland	34	14	20	*6*
Spain	27	10	17	*1*
France	18	6	12	*0*
Netherlands	14	6	8	*2*
Other EU	77	33	44	*6*
Total	**205**	**81**	**124**	***17***

table 7a
top five non-eu countries for ug applicants

Domicile	Applicants	Placed	Unplaced	*of which Withdrawals*
United States of America	33	9	24	*3*
Hong Kong	14	5	9	*2*
Japan	14	4	10	*1*
China	9	5	4	*2*
Singapore	8	1	7	*1*
Other non-EU	116	55	61	*11*
Total	**194**	**79**	**115**	***20***

table 7b
top five non-eu countries for pg applicants

Domicile	Applicants	Placed	Unplaced	*of which Withdrawals*
United States of America	60	27	33	*5*
Australia	28	10	18	*4*
Japan	28	16	12	*4*
Hong Kong	27	7	20	*1*
Canada	24	11	13	*0*
Other non-EU	199	91	108	*17*
Total	**366**	**162**	**204**	***31***

table 8a
ethnicity of uk domiciled ug applicants by gender

Ethnicity	Gender		Total	%
	Male	Female		
White	700	749	1,449	92.5
Black	4	8	12	0.8
Asian	13	12	25	1.6
Mixed	21	23	44	2.8
Other	2	3	5	0.3
Not known	18	14	32	2.0
Total	**758**	**809**	**1,567**	**100.0**

table 8b
ethnicity of uk domiciled pg applicants by gender

Ethnicity	Gender		Total	%
	Male	Female		
White	323	457	780	92.1
Black	1	3	4	0.5
Asian	6	10	16	1.9
Mixed	7	11	18	2.1
Other	1	2	3	0.4
Not known	13	13	26	3.1
Total	**351**	**496**	**847**	**100.0**

table 9
uk domiciled applicants by mosaic classification

MOSAIC group		Applicants	%
A	Symbols of Success	514	21.8
B	Happy Families	210	8.9
C	Suburban Comfort	402	17.0
D	Ties of Community	207	8.8
E	Urban Intelligence	247	10.5
F	Welfare Borderline	51	2.2
G	Municipal Dependency	23	1.0
H	Blue Collar Enterprise	107	4.5
I	Twilight Subsistence	24	1.0
J	Grey Perspectives	139	5.9
K	Rural Isolation	182	7.7
Not known		253	10.7
Total		**2,359**	**100.0**

notes on table 9

MOSAIC is a socio-demographic indicator that employs a method of classifying postcode areas into distinct social types, using a combination of census, electoral role, housing and financial data to classify households. Further information can be found at www.business-strategies.co.uk

table 10 (1 of 2)
applicants by principal study discipline

		Course level, Study mode, Gender										
		UG		PG				Other				
		FT		FT		PT		FT		PT		
	Principal Study Discipline	M	F	M	F	M	F	M	F	M	F	Total
Orchestral, Band & Early Music Ensemble Instruments	Violin	54	137	20	64	20	61	1	3	0	0	**360**
	Viola	20	40	6	17	8	20	0	1	0	0	**112**
	Cello	25	57	19	32	14	18	0	0	0	0	**165**
	Double Bass	12	13	5	3	2	3	1	0	0	0	**39**
	Flute	23	77	8	45	8	37	1	0	0	0	**199**
	Oboe	9	21	1	10	3	6	0	2	0	0	**52**
	Cor anglais	1	1	0	1	1	0	0	0	0	0	**4**
	Clarinet	28	62	17	18	19	26	0	0	0	0	**170**
	Bassoon	4	18	1	8	1	4	0	0	0	0	**36**
	Saxophone	35	28	4	6	3	4	1	0	0	0	**81**
	Saxophone (All)	8	7	0	0	1	0	0	0	0	0	**16**
	Saxophone (Alto)	29	22	0	1	2	2	0	0	0	0	**56**
	Saxophone (Tenor)	15	7	1	0	4	1	0	1	0	0	**29**
	Saxophone (Baritone)	2	0	0	0	0	0	0	0	0	0	**2**
	Trumpet	48	23	11	6	12	2	3	0	0	0	**105**
	Trombone	1	0	2	0	0	0	0	0	0	0	**3**
	Trombone (Tenor)	31	10	6	2	12	0	1	0	0	0	**62**
	Trombone (Bass)	10	0	0	0	6	0	0	0	0	0	**16**
	Horn (French)	7	16	1	12	3	6	0	0	0	0	**45**
	Tuba	12	0	4	0	5	0	0	1	0	0	**22**
	Cornet	13	11	1	2	0	1	0	0	0	0	**28**
	Horn (Tenor)	3	3	0	0	0	0	0	0	0	0	**6**
	Baritone	0	0	1	0	0	0	0	0	0	0	**1**
	Euphonium	17	5	7	0	1	0	0	0	0	0	**30**
	Brass Quintet	0	0	0	0	3	1	0	0	0	0	**4**
	Percussion	30	10	3	4	1	1	0	0	0	0	**49**
	Percussion & Timpani	23	12	1	5	3	1	0	0	0	0	**45**
	Percussion (Orchestral) & Drumkit	13	5	2	0	0	0	0	0	0	0	**20**
	Drumkit	48	3	1	0	0	0	0	0	0	0	**52**
	Harp	1	21	0	5	1	3	0	0	0	0	**31**
	Violin (Baroque)	0	0	0	1	0	3	0	0	0	0	**4**
	Viola da Gamba	0	0	0	0	0	1	0	0	0	0	**1**
	Viol	0	0	0	1	0	1	0	0	0	0	**2**
	Cello (Baroque)	0	0	1	3	1	4	0	0	0	0	**9**
	Double Bass (Baroque)	0	1	0	1	0	1	0	0	0	0	**3**
	Flute (Baroque)	0	0	1	2	0	3	0	0	0	0	**6**
	Trumpet (Natural)	0	0	1	0	0	0	0	0	0	0	**1**
	Sackbut	0	0	0	0	1	0	0	0	0	0	**1**
	Lute	0	0	0	1	1	1	0	0	0	0	**3**
	Lute/Theorbo	0	0	0	1	0	0	0	0	0	0	**1**
	Mandolin	1	0	0	0	0	0	0	0	0	0	**1**
Composition, Musicology, Music Tech., Popular Music	Community Music	0	0	0	1	1	0	0	0	0	0	**2**
	Composition	75	26	40	11	38	14	0	0	0	0	**204**
	Composition & Technology	6	1	0	0	1	0	0	0	0	0	**8**
	Composition for Screen	0	0	4	2	23	10	0	0	0	0	**39**
	Conducting	0	0	21	2	22	1	0	0	0	0	**46**
	Conducting (Choral)	0	0	1	0	1	0	0	0	0	0	**2**
	Music Recording	0	0	0	0	3	0	0	0	0	0	**3**
	Music Technology	12	3	0	0	4	0	0	0	0	0	**19**
	Musicology	0	0	1	0	1	0	0	0	0	0	**2**

table 10 (2 of 2)
applicants by principal study discipline

	Principal Study Discipline	Course level, Study mode, Gender										Total
		UG		PG				Other				
		FT		FT		PT		FT		PT		
		M	F	M	F	M	F	M	F	M	F	
Non-Orchestral/Band Instruments	Guitar	40	8	17	1	8	1	2	0	0	0	**77**
	Guitar (Acoustic)	10	0	0	0	1	0	0	0	0	0	**11**
	Guitar (Baroque)	0	0	0	0	0	0	1	0	0	0	**1**
	Guitar (Classical)	22	7	3	0	4	0	0	0	0	0	**36**
	Guitar (Electric)	87	3	0	0	3	0	0	0	0	0	**93**
	Guitar (Electric Lead)	22	1	1	0	0	0	2	0	0	0	**26**
	Guitar (Electric Bass)	23	1	1	0	1	0	2	0	0	0	**28**
	Piano	167	199	39	94	36	69	5	4	0	0	**613**
	Piano/Keyboards	5	8	0	2	0	0	0	0	0	0	**15**
	Piano (Accompaniment)	1	1	2	7	2	1	0	0	0	0	**14**
	Accompaniment	0	0	2	2	5	10	0	0	0	0	**19**
	Opera Répétiteur	0	0	1	0	1	0	0	0	0	0	**2**
	Organ	10	4	3	4	0	2	0	0	0	0	**23**
	Harpsichord	2	0	1	2	1	2	0	0	0	0	**8**
	Recorder	1	14	0	3	0	3	0	0	0	0	**21**
	Voice	26	98	1	9	4	14	0	3	0	0	**155**
	Voice (Soprano)	2	180	2	185	2	78	0	7	1	53	**510**
	Voice (Male Soprano)	1	0	0	0	0	0	0	0	0	0	**1**
	Voice (Mezzo-Soprano)	0	75	0	62	0	28	0	0	0	17	**182**
	Voice (Alto)	0	2	0	3	1	0	0	0	0	0	**6**
	Voice (Contralto)	0	2	0	0	0	0	0	0	0	0	**2**
	Voice (Counter-Tenor)	5	0	8	0	2	0	0	0	6	0	**21**
	Voice (Tenor)	29	0	40	0	13	0	1	0	16	0	**99**
	Voice (Baritone)	37	0	19	0	7	0	0	0	0	0	**63**
	Voice (Bass-Baritone)	25	0	30	0	15	0	2	0	13	0	**85**
	Voice (Bass)	7	0	3	0	3	0	0	0	0	0	**13**
	Voice (Early Music)	0	1	3	5	0	2	0	0	0	0	**11**
	Voice (Soprano) Early Music	0	0	0	0	0	4	0	0	0	0	**4**
	Voice (Mezzo-Soprano) Early Music	0	0	0	0	0	1	0	0	0	0	**1**
	Voice (Counter-Tenor) Early Music	2	0	0	0	1	0	0	0	0	0	**3**
	Voice (Bass-Baritone) Early Music	1	0	0	0	2	0	0	0	0	0	**3**
Jazz	Saxophone (Jazz)	31	9	0	0	0	0	0	0	0	0	**40**
	Trumpet (Jazz)	11	0	0	0	0	0	0	0	0	0	**11**
	Trombone (Jazz)	5	0	0	0	0	0	0	0	0	0	**5**
	Guitar (Jazz Acoustic)	21	1	0	0	0	0	0	0	0	0	**22**
	Guitar (Jazz Electric Bass)	8	0	0	0	0	0	0	0	0	0	**8**
	Guitar (Jazz Electric Bass) / Jazz Double Bass	1	0	0	0	0	0	0	0	0	0	**1**
	Vibraphone (Jazz)	2	0	0	0	0	0	0	0	0	0	**2**
	Piano (Jazz)	24	1	0	0	2	0	0	0	0	0	**27**
	Double Bass (Jazz)	4	0	0	0	0	0	0	0	0	0	**4**
	Drumkit (Jazz)	36	2	0	0	1	0	0	1	0	0	**40**
	Flute (Jazz)	0	2	0	0	0	0	0	0	0	0	**2**
	Clarinet (Jazz)	0	3	0	0	0	0	0	0	0	0	**3**
	Violin (Jazz)	0	1	0	0	0	0	0	0	0	0	**1**
	Voice (Jazz)	0	1	0	0	0	2	0	0	0	0	**3**
Scottish / Indian Music	Accordion	1	4	0	0	0	0	0	0	0	0	**5**
	Bagpipes	12	5	0	0	0	0	0	0	0	0	**17**
	Clarsach	1	4	0	0	0	0	0	0	0	0	**5**
	Fiddle	2	8	0	1	0	0	0	0	0	0	**11**
	Gaelic Song	3	4	0	0	0	0	0	0	0	0	**7**
	Scots Song	2	4	0	0	0	0	0	0	0	0	**6**
Total (see note 1)		**1,305**	**1,293**	**368**	**647**	**345**	**453**	**23**	**23**	**36**	**70**	**4,563**

notes on table 10

1. Table 10 does not aim to give accurate totals of applications per discipline. Rather, it gives a broad snapshot of the health of the music education sector by illustrating the skills present in the applicant pool.

   Applicants were counted once against each principal study discipline for which they applied. However, they were counted only once per principal study discipline, regardless of how many applications they made in that discipline. For instance, if an individual applied for principal study in trumpet at three conservatoires and principal study in piano at two conservatoires, that applicant was counted once for trumpet and once for piano. This reflects the fact that, having attained a sufficient level of practical ability in two areas, the applicant could have been placed in either principal study, but can only attend one conservatoire. The number of applications in a discipline therefore gives a rough idea of how skilled the application population is in that discipline.

   Additionally, applicants are duplicated in the table where they applied to more than one course level (UG, PG, Other) and/or study mode (full-time, part-time). In particular, this helps to show the level of interest in and practicality of different modes of study.

2. The instruments listed below were available, but received no applications during the 2006 entry cycle. This may be for one or more of the following reasons:

   - the instrument is a variant listing of one in the main table – eg: Saxophone (Jazz) – used only by one or a small number of conservatoires. In this case, there may not have been any applications to the college(s) using this term, even if other colleges received applications in this area under another instrument name.
   - the instrument was superseded by another instrument name and therefore withdrawn before receiving any applications
   - the instrument was open for applications on at least one course but received none
   - the instrument was originally allowed but was withdrawn before receiving any applications
   - the instrument was only available as a second study instrument

Orchestral, Band & Early Music Ensemble Instruments
Flute (Alto)
Piccolo
Clarinet (E flat)
Clarinet (Bass)
Bassoon (Contra)
Saxophone (Soprano)
Trumpet (Bass)
Trombone (Alto)
Flugelhorn
Percussion (Orchestral) & Timpani

Viola (Baroque)
Oboe (Baroque)
Clarinet (Classical)
Bassoon (Baroque)
Cornetto
Horn (Natural)

Non-Orchestral/Band Instruments
Clavichord
Fortepiano
Counter Tenor
Voice (Tenor) Early Music

Jazz
Saxophone Jazz
Saxophone (Alto) Jazz
Saxophone (Baritone) Jazz
Saxophone (Tenor) Jazz
Guitar (Jazz Electric Lead)
Cello (Jazz)
Percussion (Jazz)

Scottish / Indian Music
Cello (Scottish Traditional Music)
Flute (Scottish Traditional Music)
Piano (Scottish Traditional Music)
Snare Drum

Mandolin (Indian Music)
Mridangam
Sitar
Tabla
Vina
Violin (Indian Music)
Voice (Indian Music)

Composition, Musicology, Music Technology, Popular Music
Creative Music Technology

conservatoires

conclusions

Unlike most higher education institutions, conservatoires' recruitment patterns are based on extremely long-term trends. Effective developmental work within the sector can start up to ten years in advance of application.

As shown in Tables 8 and 9, as a sector, conservatoires still tend to attract applications and recruit heavily from 'white middle-class' backgrounds. Possible explanations for this include a lack of resources amongst other potential applicant groups, outdated yet enduring perceptions of conservatoires as 'ivory tower' institutions, or even an endemic lack of a practical classical/jazz music heritage and/or concert-going culture amongst some groups.

As stated in the introductory narrative to this report, there are many initiatives in place to combat uneven recruitment, not least, the launch of the CUKAS system itself. It is hoped that, as a direct result of these activities, in addition to environmental factors, not only the sector but all individual CUK conservatoires will start to show more balanced figures over the next several years.

Other goals for the future include the stabilising of recruitment in areas deemed to be 'endangered', such as bassoon, double bass, French horn and viola.

further information

Detailed information about programmes of study, including those that lie outside the CUKAS system, can be obtained by contacting the conservatoires directly or, in many cases, by visiting their websites, given in the table on page 4. Further information about UCAS and the CUKAS system in general is available from UCAS (www.cukas.ac.uk / www.ucas.com).

This is the first in a series of annual reports on the CUKAS system to be issued by CUK and UCAS. Future reports will include a number of tables comparing up to five years' worth of data. To request a copy of future reports, please contact:

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