Conservatoires UK
ADMISSIONS SERVICE

CUKAS Annual Report

2007 ENTRY CYCLE

2007

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CUKAS first went live in July 2005 for student entry in September 2006. Setting up a project of that scale and complexity was always going to be a challenge – and it was! Together with UCAS, it required a great effort on behalf of individual conservatoires and their staff which, of course, was forthcoming.

Our ultimate goal was to manage the selection and admissions process more effectively – both across the sector and at institutional level – and in setting the system up, our specific aims were to:

- Offer a more effective service to our applicants and their schools.
- Produce better and more comprehensive demographic data regarding our applicants and students.
- Help to promote the social inclusion agenda.
- Raise awareness of UK conservatoire education and training at national and international levels.

We are delighted to be able to report that, less than three years into the project, all of these aims have been achieved. In fact, CUKAS has been an outstanding success.

Our applicants are, of course, our uttermost priority and therefore it is particularly gratifying to confirm that CUKAS has delivered a far better service to them than did the old paper-based approach, or that which we could ever have hoped to achieve as individual institutions. CUKAS is truly, a 21st-century admissions system for 21st-century conservatoires: it offers a wholly web-based system that is quick and easy to use with 'live' updates which can be viewed by applicants as conservatoires post information on the system. CUKAS also includes an innovative email alert system which lets applicants know the moment a conservatoire has updated their application. This year, an SMS text messaging system is also being introduced to remind applicants about deadline dates.

This Annual Report is full of interesting data, but it is worth highlighting some statistics particularly worthy of attention:

- Overall, undergraduate applications are up by 20% on last year's figure; that in itself is very positive. However, applications from low participation neighbourhoods (that is, those areas which traditionally have sent a low proportion of their young people into higher education) have increased by 25% (Table 9), so we are clearly broadening our appeal – the result of our work to widen participation coming to fruition.
- The number of applicants from overseas has also increased by almost 20% (Tables 5a & b), which is great news for the sector, not only in terms of increasing cultural diversity, but also as an indicator of the increasingly high esteem in which British higher music education is held throughout the world.
- Tables 4a & b show that the number of offers we make to applicants who declare a disability is proportionate to those who apply, which underscores our commitment to equality of opportunity.

While there is still some way to go in ensuring that applications to any HE sector are truly representative of the population, all of the news in this report is very encouraging – and it is information which would not have been available without CUKAS. As well as informing individual institutions; having access to this data also greatly assists the sector in defining its objectives, challenges and progress to government and other bodies such as funding councils.

The conservatoire sector is fiercely competitive – one of the most competitive in higher education. However, the success of CUKAS is testament to what we can achieve when we work together, without compromising individual institutional independence or identity. In fact, it has inspired us to do more of that!

Professor Edward Gregson,
Chairman, CUK

Professor John Wallace
Chairman, CUK CUKAS Committee

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. 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

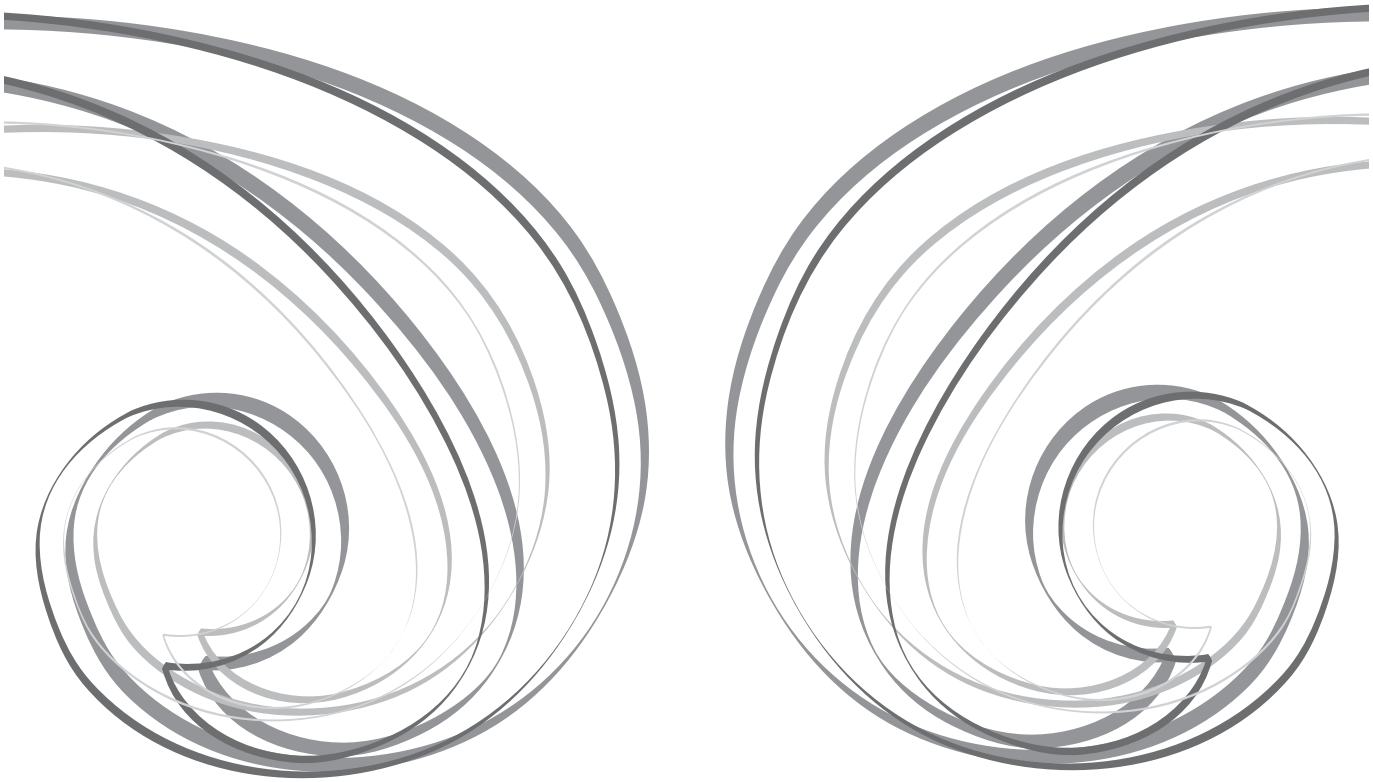
The opportunity to conduct, perform or have their music performed on a regular basis, both informally and in public, is integral to conservatoire students' development. Therefore, all conservatoires must maintain high-calibre performing ensembles (orchestras, bands, jazz and world music ensembles, choirs, 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. 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.



about cukas

The Conservatoires UK Admissions Service (CUKAS) is a small, specialised online admissions system which processes 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, as well as a number of specialised study programmes.

The CUKAS system handles applications for:

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**

This report provides information on applications to music programmes only at the above conservatoires; information relating to other programmes of study (drama, dance, etc) is not included. 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.

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, although they can only accept a place through one system.

This report provides a useful snapshot of the UK conservatoire sector at the present time. In order to show trends, comparison tables have been added this year.

the application process

The CUKAS website allows potential applicants to search by instrument and includes more than 80 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. 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

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.

The CUKAS system is regularly reviewed by both CUK and UCAS to identify and act on any potential areas for development or improvement.

populations

applicants

Applicant counts in this report provide the number of applicants who submitted a completed CUKAS application through the CUKAS scheme for 2006 or 2007 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 were encouraged to apply through CUKAS between the published application dates; however, not all applicants are able to do so. To ensure that information about all those applying to and accepted by conservatoires was as complete as possible, a Record of Prior Acceptance (RPA) was available to collect details of individuals who did not apply through the main CUKAS application scheme. The RPA captured summary details of the applicant and course, as well as principal and secondary areas of study. Information about individuals who were 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.

tables 1a and 1b

Table 1a - Applicant summary, 2007

	Gender		
	Male	**Female**	**Total**
Applicants	**1,683**	**1,983**	**3,666**
Accepted applicants	770	791	1,561
(of which were RPAs)	*27*	*33*	*60*
Unplaced applicants	913	1,192	2,105
(of whom were withdrawals)	*106*	*147*	*253*

Table 1b - Applicant summary, 2006-2007

	Year	
	2006	**2007**
Applicants	**3,253**	**3,666**
Accepted applicants	1,391	1,561
Unplaced applicants	1,862	2,105

Note 1:
Tables 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 these summary tables. This is because applicants may apply to courses at different levels and/or modes of study and therefore would be duplicated in applicant tables with such splits.

Table 2 - Institution summary, 2007

Level[1]		BHAM CONS	LCM	RCM	RNCM	RSAMD	RWCMD	TCM
UG	Applicants	663	582	770	760	544	475	910
	Applicants offered places	305	305	196	200	184	183	311
	Accepted applicants	156	201	92	112	114	104	164
	Unplaced applicants	507	381	678	648	430	371	746
	Withdrawals	*46*	*42*	*58*	*61*	*41*	*22*	*62*
PG	Applicants	191	77	802	397	342	150	299
	Applicants offered places	111	28	247	199	188	75	174
	Accepted applicants	67	25	141	115	129	42	99
	Unplaced applicants	124	52	661	282	213	108	200
	Withdrawals	*23*	*7*	*46*	*36*	*25*	*11*	*27*

Table definitions

Applicants
number of CUKAS applicants with at least one choice to the specified institution

Applicants offered places
applicants who received at least one guaranteed unconditional (GU) or guaranteed conditional (GC) decision at the specified institution (includes applicants who later withdrew)

Accepted 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 who were not placed at that institution

Withdrawals
number of applicants to the specified institution who withdrew their application at some point before the close of the application cycle

Table notes

1) 'Graduate diploma' courses are included within 'PG' level in this report. 'Gap year', 'Flexible', 'Individualised', 'Junior Year' and 'Semester Experience' courses are included within 'UG' in this report.

Table 3a - Age of UG applicants, 2006-2007

Age	Year				% change
	2006	2007			
		Male	Female	Total	
Under 21	1,590	919	951	1,870	17.6
21-24	225	121	138	259	15.1
25-39	87	72	61	133	52.9
40 and over	6	5	6	11	83.3
Total	**1,908**	**1,117**	**1,156**	**2,273**	**19.1**

Figure 1a: UG applicants by age

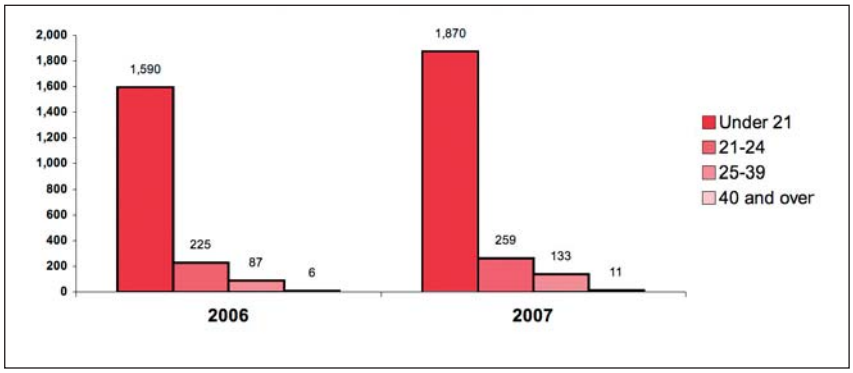


Table 3b - Age of PG applicants, 2006-2007

Age	Year				% change
	2006	2007			
		Male	Female	Total	
Under 21	69	29	27	56	-18.8
21-24	763	313	463	776	1.7
25-39	558	245	370	615	10.2
40 and over	28	17	11	28	0.0
Total	**1,418**	**604**	**871**	**1,475**	**4.0**

Figure 1b: PG applicants by age

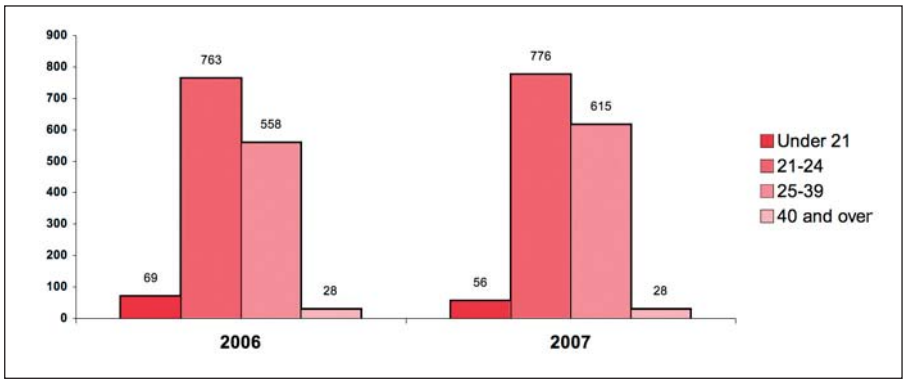


Table 4a - Disability of UK domiciled UG applicants, 2006-2007

	2006		2007		% change	
Disability	**Applicants**	**Accepts**	**Applicants**	**Accepts**	**Applicants**	**Accepts**
No disability	1,447	609	1,779	749	22.9	23.0
Learning difficulty	68	40	66	27	-2.9	-32.5
Blind/partial sight	4	1	7	3	75.0	200.0
Deaf/partial hearing	7	5	5	5	-28.6	0.0
Wheelchair/mobility	2	0	2	1	0.0	100.0
Autistic disorder	4	2	1	0	-75.0	-100.0
Mental health	5	1	2	1	-60.0	0.0
Unseen disability	14	5	12	5	-14.3	0.0
Multiple disabilities	4	1	3	0	-25.0	-100.0
Other disability	12	3	14	7	16.7	133.3
Total	**1,567**	**667**	**1,891**	**798**	**20.7**	**19.6**

Table 4b - Disability of UK domiciled PG applicants, 2006-2007

	2006		2007		% change	
Disability	**Applicants**	**Accepts**	**Applicants**	**Accepts**	**Applicants**	**Accepts**
No disability	786	334	805	334	2.4	0.0
Learning difficulty	36	18	35	16	-2.8	-11.1
Blind/partial sight	5	1	3	1	-40.0	0.0
Deaf/partial hearing	0	0	0	0	0.0	0.0
Wheelchair/mobility	0	0	0	0	0.0	0.0
Autistic disorder	2	0	1	0	-50.0	0.0
Mental health	2	1	4	1	100.0	0.0
Unseen disability	9	3	6	4	-33.3	33.3
Multiple disabilities	1	0	1	0	0.0	0.0
Other disability	6	4	9	1	50.0	-75.0
Total	**847**	**361**	**864**	**357**	**2.0**	**-1.1**

Table 5a - Domicile of UG applicants, 2006-2007

Domicile	2006		2007	
	Applicants	Accepts	Applicants	Accepts
North East	42	15	39	17
Yorkshire and the Humber	149	62	149	76
North West	128	53	186	92
East Midlands	113	54	129	62
West Midlands	108	53	123	62
Eastern	119	52	140	57
Greater London	129	40	201	78
South East	221	97	265	108
South West	126	60	173	77
Wales	133	58	133	50
Scotland	268	114	316	98
Northern Ireland	26	8	32	19
Other UK	5	1	5	2
UK sub-total	**1,567**	**667**	**1,891**	**798**
EU	147	41	178	52
Other overseas	194	79	204	93
Total	**1,908**	**787**	**2,273**	**943**

Table 5b - Domicile of PG applicants, 2006-2007

Domicile	2006		2007	
	Applicants	Accepts	Applicants	Accepts
North East	7	2	15	4
Yorkshire and the Humber	55	20	54	26
North West	88	46	83	39
East Midlands	24	11	44	13
West Midlands	57	30	55	30
Eastern	65	25	57	24
Greater London	181	78	228	72
South East	110	35	97	36
South West	59	20	58	25
Wales	59	20	47	17
Scotland	117	64	110	66
Northern Ireland	16	6	10	3
Other UK	9	4	6	2
UK sub-total	**847**	**361**	**864**	**357**
EU	205	81	229	93
Other overseas	366	162	382	168
Total	**1,418**	**604**	**1,475**	**618**

Table 6a - Top five EU countries (excl. UK) for UG applicants, 2006-2007

Domicile	2006		2007	
	Applicants	Accepts	Applicants	Accepts
Spain (1*)	29	11	34	8
France (1*)	29	7	17	7
Ireland (3)	18	4	15	3
Greece (7)	8	1	14	4
Germany (5)	9	3	11	1
Other EU	54	15	87	29
Total	**147**	**41**	**178**	**52**

Previous year's ranking shown in brackets.
* Joint ranking previous year

Table 6b - Top five EU countries (excl. UK) for PG applicants, 2006-2007

Domicile	2006		2007	
	Applicants	Accepts	Applicants	Accepts
Spain (3)	27	10	42	16
Greece (1)	35	12	21	11
Ireland (2)	34	14	20	9
Portugal (8)	12	4	18	7
France (4)	18	6	16	5
Other EU	79	35	112	45
Total	**205**	**81**	**229**	**93**

Previous year's ranking shown in brackets.

Table 7a - Top five overseas countries for UG applicants, 2006-2007

Domicile	2006		2007	
	Applicants	Accepts	Applicants	Accepts
United States of America (1)	33	9	35	13
Japan (2*)	14	4	22	15
Korea (South) (9)	6	2	17	7
China (4)	9	5	15	10
Hong Kong (2*)	14	5	14	6
Other overseas	118	54	101	42
Total	**194**	**79**	**204**	**93**

Previous year's ranking shown in brackets.
* Joint ranking previous year

Table 7b - Top five overseas countries for PG applicants, 2006-2007

Domicile	2006		2007	
	Applicants	Accepts	Applicants	Accepts
United States of America (1)	60	27	77	18
Australia (2)	28	10	40	18
China (7)	21	13	36	24
Korea (South) (6)	23	10	25	13
Canada (5)	24	11	21	11
Other overseas	210	91	183	84
Total	**366**	**162**	**382**	**168**

Previous year's ranking shown in brackets.

Table 8 - UK domiciled UG applicants by Low Participation Neighbourhood (LPN), 2006-2007

LPN	Home Applicants		% Change
	2006	2007	
Yes	177	224	26.6
No	1,348	1,616	19.9
Unclassified	42	51	21.4
Total	**1,567**	**1,891**	**20.7**

tables 9a and 9b

Table 9a - Ethnicity of UK domiciled UG applicants by gender, 2007

	Gender			
Ethnicity	**Male**	**Female**	**Total**	**%**
White	896	849	1,745	93.2
Asian	11	32	43	2.3
Mixed	29	23	52	2.7
Black	8	8	16	0.8
Other	6	4	10	0.5
Not known	13	12	25	1.3
Total	**963**	**928**	**1,891**	**100**

See figures 2a, c, e, g, i.

Table 9b - Ethnicity of UK domiciled PG applicants by gender, 2007

	Gender			
Ethnicity	**Male**	**Female**	**Total**	**%**
White	331	446	777	89.9
Asian	10	26	36	4.2
Mixed	8	18	26	3.0
Black	3	1	4	0.5
Other	5	0	5	0.6
Not known	12	4	16	1.9
Total	**369**	**495**	**864**	**100**

See figures 2b, d, f, h, j.

figures 2a - 2j

Apps - Applicants
Accs - Acceptances

Figure 2a: White UG applicants and acceptances by gender, 2006 and 2007

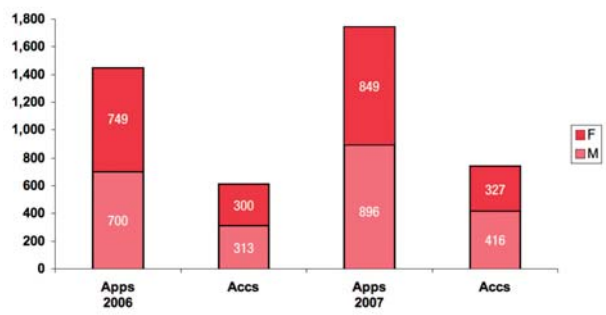


Figure 2b: White PG applicants and acceptances by gender, 2006 and 2007

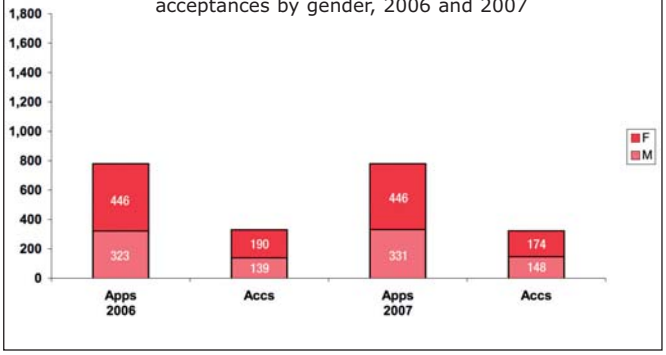


Figure 2c: Asian UG applicants and acceptances by gender, 2006 and 2007

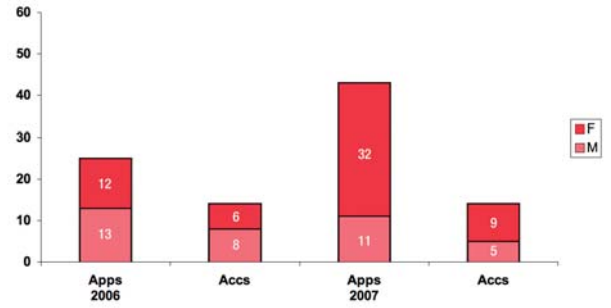


Figure 2d: Asian PG applicants and acceptances by gender, 2006 and 2007

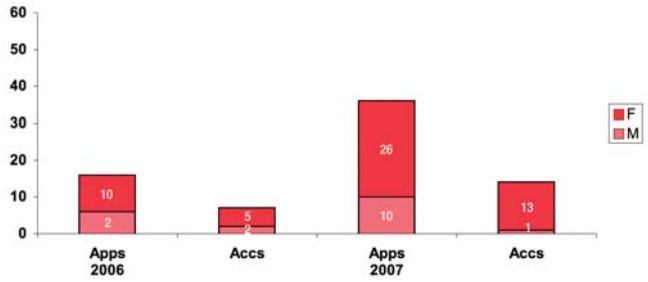


Figure 2e: Mixed UG applicants and acceptances by gender, 2006 and 2007

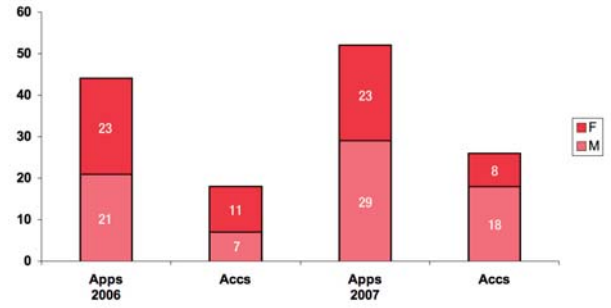


Figure 2f: Mixed PG applicants and acceptances by gender, 2006 and 2007

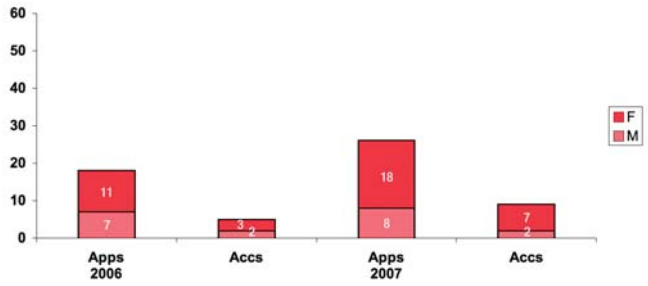


Figure 2g: Black UG applicants and acceptances by gender, 2006 and 2007

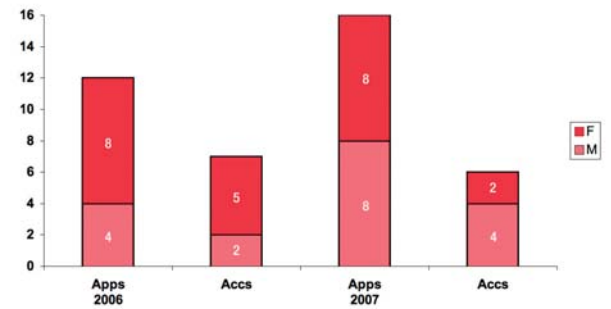


Figure 2h: Black PG applicants and acceptances by gender, 2006 and 2007

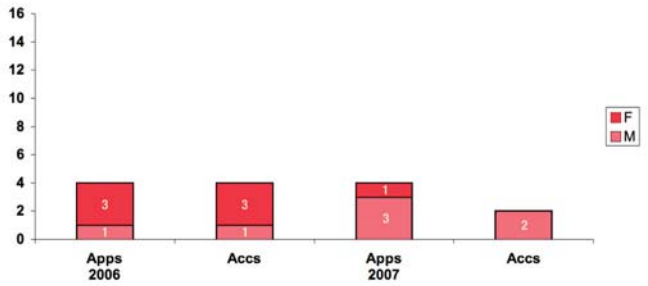


Figure 2i: Other UG applicants and acceptances by gender, 2006 and 2007

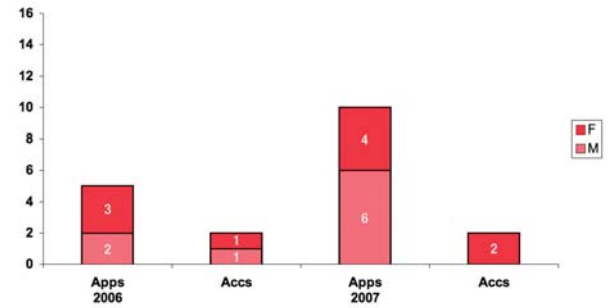


Figure 2j: Other PG applicants and acceptances by gender, 2006 and 2007

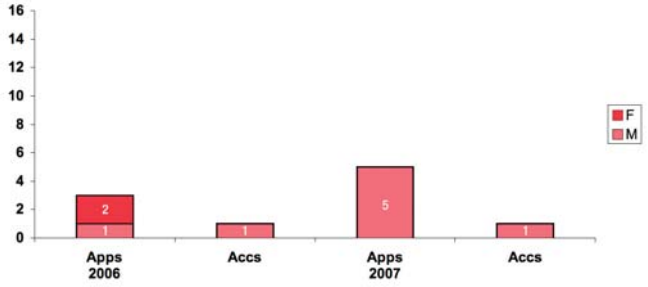


Table 10a - Applicants by principal study discipline, 2007

Principal Study Discipline		Course level, Study mode, Gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Orchestral, Band & Early Music Ensemble Instruments	Violin	63	139	28	86	5	17	338
	Viola	16	32	6	18	2	10	84
	Cello	36	47	20	43	2	7	155
	Double Bass	21	11	3	4	3	1	43
	Flute	16	110	7	53		20	206
	Oboe	11	19	6	13		8	57
	Clarinet	30	55	22	15	4	13	139
	Bassoon	8	10	7	9		1	35
	Saxophone	24	20	8	2	1		55
	Saxophone (Soprano)			1			2	3
	Saxophone (Alto)	41	30	7	7	3	4	92
	Saxophone (Tenor)	20	6	3	2	1		32
	Saxophone (Baritone)	2			1			3
	Trumpet	48	21	23	8	8		108
	Trombone (Tenor)	36	11	16	2	4		69
	Trombone (Bass)	8	1	3		2		14
	Horn (French)	20	12	11	5	3	1	52
	Tuba	19	5	3		2		29
	Cornet	9	7		2	1		19
	Flugelhorn		1					1
	Horn (Tenor)	2	6					8
	Baritone	2				3		5
	Euphonium	11	3	2	3		1	20
	Percussion (Orchestral) & Drumkit	9	1					10
	Percussion (Orchestral) & Timpani	25	16	3	5	1		50
	Drumkit	62	5	3		1		71
	Harp		13	1	6			20
	Violin (Baroque)				5		1	6
	Viola (Baroque)				1			1
	Viola da Gamba				1	1		2
	Viol				1	1		2
	Cello (Baroque)		1		5		1	7
	Flute (Baroque)				3			3
	Oboe (Baroque)			1				1
	Cornetto	1	1					2
	Lute			2				2
Composition, Musicology, Music Tech., Popular Music General	Composition	81	27	51	17	21	5	202
	Composition & Technology	7	1	1	1	2		12
	Composition for Screen			15	8	2		25
	Conducting			32	7	8	1	48
	Conducting (Choral)				1			1
	Music Technology	14	2			1		17

Principal Study Discipline		Course level, Study mode, Gender						
		UG		PG				Total
		FT		FT		PT		
		M	F	M	F	M	F	
Non-Orchestral / Band Instruments	Guitar (Acoustic)	20	1	7		2		30
	Guitar (Baroque)			1				1
	Guitar (Classical)	44	8	11	1	4		68
	Guitar (Electric)	98	3	8		2		111
	Piano	190	157	68	99	13	17	544
	Piano/Keyboards				1			1
	Piano (Accompaniment)		1	8	18	1	3	31
	Organ	11	4	7		2		24
	Harpsichord	2	2	3	2		1	10
	Recorder	5	13		5		1	24
	Voice	24	81	3	7	1	3	119
	Voice (Soprano)		239		251		39	529
	Voice (Mezzo-Soprano)		86		85		16	187
	Voice (Alto)		2				1	3
	Voice (Contralto)		12		1			13
	Voice (Counter-Tenor)	6		10		3		19
	Voice (Tenor)	37		55		8		100
	Voice (Baritone)	35		24		3		62
	Voice (Bass-Baritone)	22		63		4		89
	Voice (Bass)	4		3				7
	Voice (Soprano) Early Music		2		3			5
	Voice (Counter-Tenor) Early Music			1				1
	Voice (Bass-Baritone) Early Music			1				1
Jazz	Saxophone (Alto) Jazz	22	12	1		1	1	37
	Saxophone (Tenor) Jazz	15	2	3	2	1		23
	Saxophone (Baritone) Jazz	1						1
	Trumpet (Jazz)	7	2					9
	Trombone (Jazz)	4	1					5
	Guitar (Jazz Acoustic)	11		4		1		16
	Guitar (Jazz Electric Lead)	29		3		3		35
	Guitar (Jazz Electric Bass)	40	1	1	1			43
	Guitar (Jazz Electric Bass)/Jazz Double Bass	9		1	1			11
	Vibraphone (Jazz)	1						1
	Piano (Jazz)	36	3	5		1	2	47
	Double Bass (Jazz)	12	2	3			1	18
	Drumkit (Jazz)	51		7		1		59
	Clarinet (Jazz)	3	1					4
	Violin (Jazz)	1					1	2
	Voice (Jazz)	9	20		2		3	34

table 10a (3 of 3)

Principal Study Discipline		Course level, Study mode, Gender						
		UG		PG				Total
		FT		FT		PT		
		M	F	M	F	M	F	
Scottish / Indian Music	Accordion	6	4					10
	Bagpipes	10	8					18
	Cello (Scottish Traditional Music)		1					1
	Clarsach		2					2
	Fiddle	6	14					20
	Flute (Scottish Traditional Music)	1	3					4
	Gaelic Song	2	2					4
	Piano (Scottish Traditional Music)	2	4					6
	Scots Song		2					2
	Snare Drum	3						3
	Mridangam	1						1
	Sitar		1					1
	Tabla		1					1
	Vina		1					1
	Violin (Indian Music)		1					1
	Voice (Indian Music)	1	3					4
Total		1423	1315	586	813	133	182	4452

Table 10b - Applicants and acceptances by principal study discipline, 2006-2007

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2006	2007	2006	2007	2006	2007	2006	2007
Orchestral, Band & Early Music Ensemble Instruments	Violin	195	202	86	82	165	136	69	71
	Viola	61	48	38	23	51	36	21	21
	Cello	82	83	42	42	83	72	40	34
	Double Bass	25	32	13	18	14	11	6	4
	Flute	101	126	29	34	98	80	31	21
	Oboe	32	30	17	19	20	27	11	10
	Cor anglais	2				2		1	
	Clarinet	90	85	33	37	80	54	25	22
	Bassoon	22	18	12	9	14	17	7	10
	Saxophone	63	44	21	7	18	11	4	2
	Saxophone (All)	15		3		1			
	Saxophone (Soprano)						3		3
	Saxophone (Alto)	51	71	15	32	5	21		7
	Saxophone (Tenor)	22	26	11	9	7	6	2	3
	Saxophone (Baritone)	2	2		1		1		1
	Trumpet	73	69	37	32	32	39	13	18
	Trombone	1				2		1	
	Trombone (Tenor)	41	47	24	25	21	22	14	5
	Trombone (Bass)	10	9	4	6	6	5	3	3
	Horn (French)	23	32	14	15	22	20	8	9
	Tuba	13	24	8	12	9	5	3	2
	Cornet	24	16	15	10	4	3		
	Flugelhorn		1		1				
	Horn (Tenor)	6	8	3	6				
	Baritone		2		1	1	3		
	Euphonium	22	14	12	5	8	6	6	2
	Brass Quintet					4			
	Percussion	40		13		9		2	
	Percussion & Timpani	35		13		10		1	
	Percussion (Orchestral) & Drumkit	18	10	2	2	2			
	Percussion (Orchestral) & Timpani		41		19		9		5
	Drumkit	51	67	13	26	1	4		
	Harp	22	13	15	9	9	7	6	4
	Violin (Baroque)					4	6	1	2
	Viola (Baroque)						1		
	Viola da Gamba					1	2	1	1
	Viol					2	2	2	
	Cello (Baroque)		1		1	9	6	4	2
	Double Bass (Baroque)	1				2		1	
	Flute (Baroque)					6	3		2
	Oboe (Baroque)						1		1
	Cornetto		2						
	Trumpet (Natural)					1			
	Sackbut					1			
	Lute					3	2		
	Lute/Theorbo					1			
	Mandolin	1		1					

table 10b (2 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2006	2007	2006	2007	2006	2007	2006	2007
Composition, Musicology, Music Tech., Popular Music General	Community Music					2		1	
	Composition	101	108	35	36	103	94	37	44
	Composition & Technology	7	8	1	2	1	4		2
	Composition for Screen					39	25	12	5
	Conducting					46	48	11	11
	Conducting (Choral)					2	1		1
	Music Recording					3		1	
	Music Technology	15	16	6	8	4	1	3	1
	Musicology					2			
Non-Orchestral / Band Instruments	Guitar	49		10		27		8	
	Guitar (Acoustic)	10	21	1	3	1	9		
	Guitar (Baroque)	1					1		
	Guitar (Classical)	29	52	15	17	7	16	2	6
	Guitar (Electric Bass)	24		6		4			
	Guitar (Electric Lead)	23		3		3			
	Guitar (Electric)	90	101	15	35	3	10	1	3
	Piano	370	347	126	127	241	197	96	91
	Piano/Keyboards	13				2	1		
	Piano (Accompaniment)	2	1	1	1	12	30	4	13
	Accompaniment					19		5	
	Opera Repetiteur					2		2	
	Organ	14	15	8	11	9	9	4	4
	Harpsichord	2	4		1	6	6	4	4
	Recorder	15	18	10	10	6	6	2	3
	Voice	124	105	22	30	31	14	3	3
	Voice (Soprano)	187	239	50	57	311	290	69	76
	Voice (Male Soprano)	1							
	Voice (Mezzo-Soprano)	75	86	23	17	105	101	29	29
	Voice (Alto)	2	2			4	1		1
	Voice (Contralto)	2	12	1	1		1		
	Voice (Counter-Tenor)	5	6	2	2	16	13		5
	Voice (Tenor)	30	37	12	12	67	63	23	21
	Voice (Baritone)	37	35	13	11	26	27	10	8
	Voice (Bass-Baritone)	27	22	2	4	58	67	14	12
	Voice (Bass)	7	4	4	1	6	3	3	2
	Voice (Early Music)	1				10		4	
	Voice (Soprano) Early Music		2		1	4	3		1
	Voice (Mezzo-Soprano) Early Music					1			
	Voice (Counter-Tenor) Early Music	2				1	1		
	Voice (Bass-Baritone) Early Music	1				2	1		

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2006	2007	2006	2007	2006	2007	2006	2007
Jazz	Saxophone (Jazz)	40		4					
	Saxophone (Alto) Jazz		34		5		3		1
	Saxophone (Tenor) Jazz		17		3		6		3
	Saxophone (Baritone) Jazz		1						
	Trumpet (Jazz)	11	9	4	5				
	Trombone (Jazz)	5	5		3				
	Guitar (Jazz Acoustic)	22	11	4	1		5		
	Guitar (Jazz Electric Lead)		29		6		6		2
	Guitar (Jazz Electric Bass)	8	41	1	19		2		1
	Guitar (Jazz Electric Bass)/Jazz Double Bass	1	9		3		2		1
	Vibraphone (Jazz)	2	1	1					
	Piano (Jazz)	25	39	4	8	2	8	1	3
	Double Bass (Jazz)	4	14	1	2		4		1
	Drumkit (Jazz)	38	51	6	11	2	8	1	3
	Flute (Jazz)	2		1					
	Clarinet (Jazz)	3	4						
	Violin (Jazz)	1	1				1		1
	Voice (Jazz)	1	29		5	2	5		3
Scottish / Indian Music	Accordion	5	10	1	3				
	Bagpipes	17	18	7	6				
	Cello (Scottish Traditional Music)		1		1				
	Clarsach	5	2	3	2				
	Fiddle	10	20	2	5	1			
	Flute (Scottish Traditional Music)		4						
	Gaelic Song	7	4	3	1				
	Piano (Scottish Traditional Music)		6		3				
	Scots Song	6	2	2	2				
	Snare Drum		3		1				
	Mridangam		1						
	Sitar		1						
	Tabla		1		1				
	Vina		1		1				
	Violin (Indian Music)		1						
	Voice (Indian Music)		4		4				
Total		2623	2738	904	971	1921	1714	633	630

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) and/or study mode (full-time, part-time). In particular, this helps to show the level of interest in and practicalityof different modes of study.

2. For the purpose of this report, courses with an original qualification type recorded as 'Other' have been appropriately split between UG and PG (see Table 2 note 1). In 2007, within those courses, there were six principal study disciplines which had more than 15 applicants. These are shown below together with the breakdown of applicant numbers split between UG and PG courses.

	UG	PG	Total
Orchestral, Band & Early Music Ensemble			
Violin	10	10	20
Non-Orchestral / Band Instruments			
Piano	19	10	29
Voice (Soprano)	23	66	89
Voice (Mezzo Soprano)	5	23	28
Voice (Tenor)	2	18	20
Voice (Bass-Baritone)	0	20	20
Total	**59**	**147**	206

3. The instruments listed below were available, but received no applications during the 2007 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 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.

Notes on table 10

Orchestral, Band & Early Music Ensemble Instruments

Bassoon (Baroque)
Bassoon (Contra)
Brass Quintet
Clarinet (Bass)
Clarinet (Classical)
Clarinet (E flat)
Cor anglais
Double Bass (Baroque)
Flute (Alto)
Horn (Natural)
Lute/Theorbo
Mandolin
Percussion
Percussion & Timpani
Piccolo
Sackbut
Saxophone (All)
Trombone
Trombone (Alto)
Trumpet (Bass)
Trumpet (Natural)
Voice (Early Music)
Voice (Male Soprano)
Voice (Mezzo-Soprano) Early Music
Voice (Tenor) Early Music

Composition, Musicology, Music Technology, Popular Music

Community Music
Creative Music Technology
Music Recording
Musicology

Non-Orchestral / Band Instruments

Accompaniment
Clavichord
Counter Tenor
Fortepiano
Guitar
Guitar (Electric Bass)
Guitar (Electric Lead)
Opera Repetiteur

Jazz

Cello (Jazz)
Flute (Jazz)
Percussion (Jazz)
Saxophone (Jazz)
Saxophone Jazz

Scottish / Indian Music

Button Accordion
Highland Bagpipes
Mandolin (Indian Music)
Piano Accordion
Scottish Harp

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 on page 4. Further information about UCAS and the CUKAS system in general is available from UCAS (www.cukas.ac.uk / www.ucas.com) or by contacting:

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