



Conservatoires **UK**
ADMISSIONS SERVICE

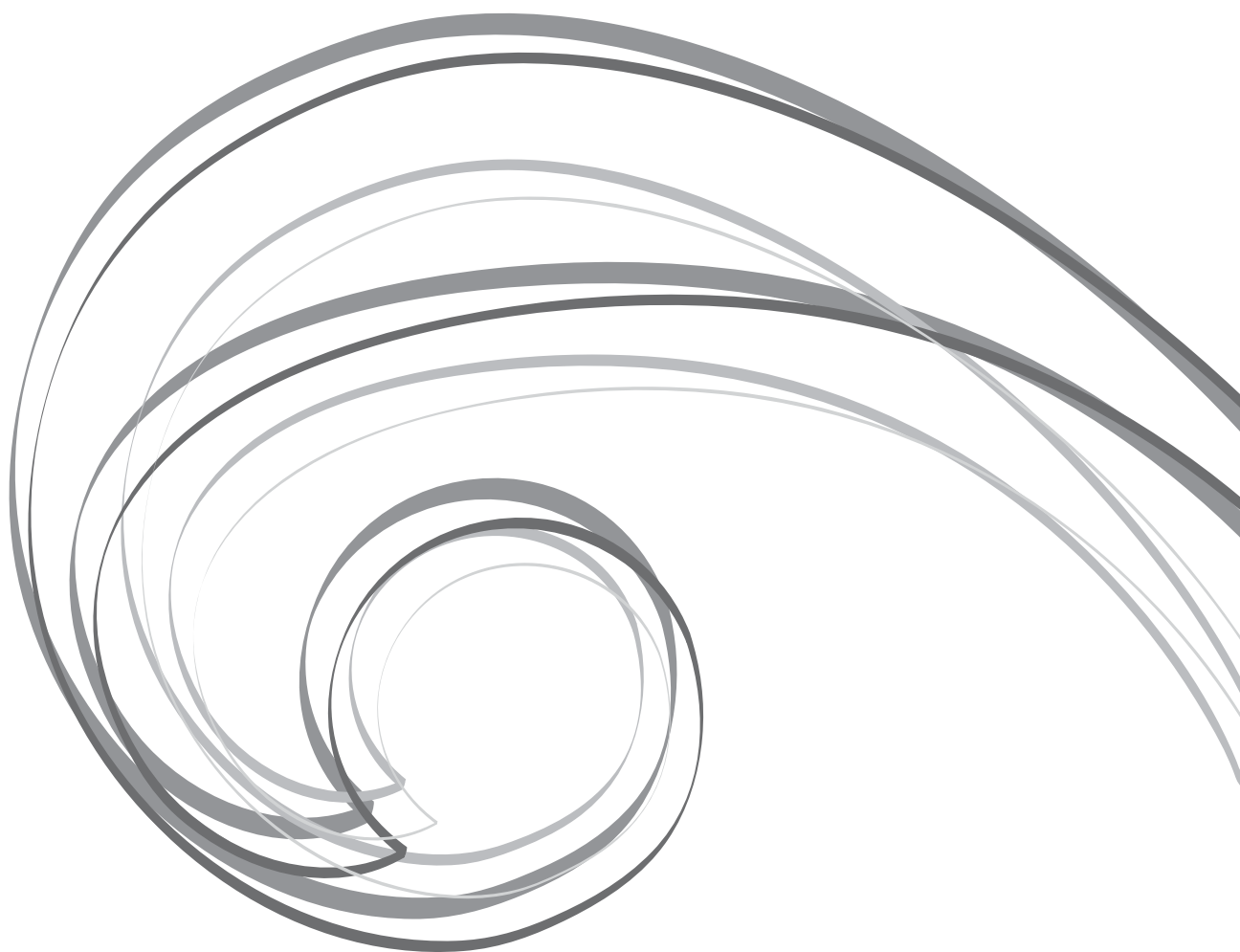
2008

CUKAS Annual Report

2008 ENTRY CYCLE

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Since its launch in July 2005, CUKAS has seen the successful completion of three admissions cycles. Processes have been streamlined and enhanced to provide a stable, robust and efficient system which is now embedded within the individual conservatoires.

An active user group comprising personnel from each of the conservatoires has – alongside the CUKAS helpline – created a support network across the sector that not only identifies system requirements, but shares experiences and best practice throughout the UK. This inclusive and collaborative approach has ensured the CUKAS project’s continued success, and is a reflection of the commitment and passion possessed of our conservatoires and their staff.

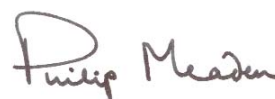
Our specific aims were to:

- 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.

This year’s report demonstrates that we continue to meet these aims. Our postgraduate applicant numbers, for example, have increased by 5% (table 3b) since inception, including a 17% (table 5b) increase from the EU. In the same period we have seen EU undergraduate applicants increase by 31% (table 5a) while maintaining our overseas numbers in both areas.

It is particularly encouraging to note that we have sustained the proportion of undergraduate applications from low participation neighbourhoods at over 24% (table 8). These data undoubtedly show that we are reaching a larger, more diverse audience, widening the scope and enhancing the visibility of the UK conservatoire sector.

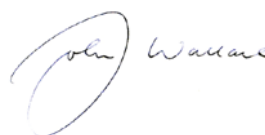
We believe that the value and significance of the conservatoire music education sector in Britain cannot be overstated. And, as the data provided by the CUKAS system serve to illustrate, this is a belief held not just here in the UK but across Europe and, indeed, the world. When it appears that so many of our nation’s economic assets are constructed from straw we must, more than ever, value those enduring human assets which say so much about who we are. In times of changing economic landscapes, we know that culture is a constant and represents a priceless resource (economic and social) for the nation. Our conservatoires represent a vital (in every sense of the word) element of our cultural life and CUKAS plays a vital role in providing the lifeblood of those conservatoires – our applicants and students.



Philip Meaden,
Chairman, CUK, CUKAS Committee



picture by Richard Moran



Professor John Wallace
Chairman, CUK



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.bcu.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

Comprehensive advice for applicants, advisers, referees and CUK staff is available on the CUKAS website. Additionally, UCAS runs dedicated helplines for applicants and for conservatoire admissions staff.

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

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, 2007 or 2008 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, 2008

	Gender		Total
	Male	Female	
Applicants	1,621	1,947	3,568
Accepted applicants	698	707	1,405
<i>(of which were RPAs)</i>	<i>10</i>	<i>9</i>	<i>19</i>
Unplaced applicants	923	1,240	2,163
<i>(of whom were withdrawals)</i>	<i>100</i>	<i>132</i>	<i>232</i>

Table 1b - Applicant summary, 2006-2008

	Year		
	2006	2007	2008
Applicants	3,253	3,666	3,568
Accepted applicants	1,391	1,561	1,405
Unplaced applicants	1,862	2,105	2,163

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, 2008

Level ¹		BHAM CONS	LCM	RCM	RNCM	RSAMD	RWCMD	TCM
UG	Applicants	731	478	802	817	550	533	902
	Applicants offered places	330	184	206	268	165	179	306
	Accepted applicants	145	95	108	140	95	90	166
	Unplaced applicants	586	383	694	677	455	443	736
	<i>Withdrawals</i>	51	47	55	62	34	35	58
PG	Applicants	171	62	818	463	315	127	298
	Applicants offered places	89	15	255	246	170	53	128
	Accepted applicants	57	11	152	142	102	39	63
	Unplaced applicants	114	51	666	321	213	88	235
	<i>Withdrawals</i>	12	3	51	44	25	4	14

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.

tables 3a and figure 1a

Table 3a - Age of UG applicants, 2006-2008

Age	Year					% change
	2006	2007	2008			
			Male	Female	Total	
Under 21	1,590	1,870	836	932	1,768	11.2
21-24	225	259	123	120	243	8.0
25-39	87	133	60	58	118	35.6
40 and over	6	11	8	3	11	83.3
Total	1,908	2,273	1,027	1,113	2,140	12.2

Figure 1a: UG applicants by age

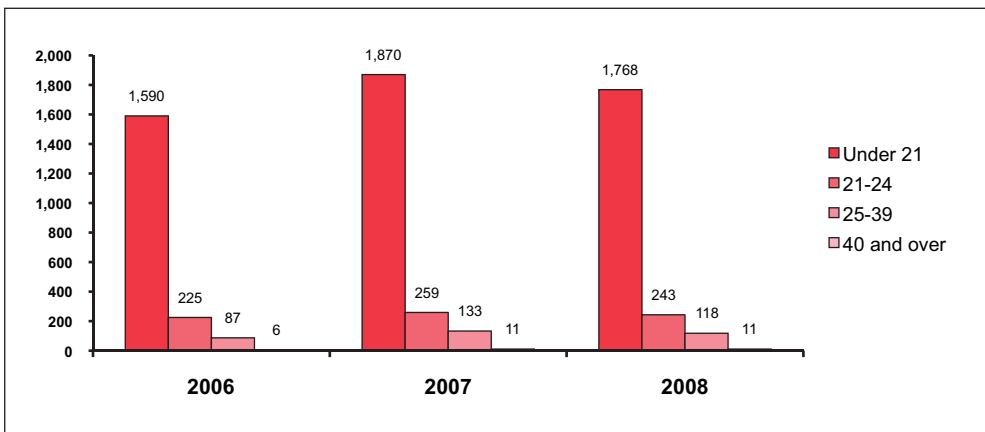
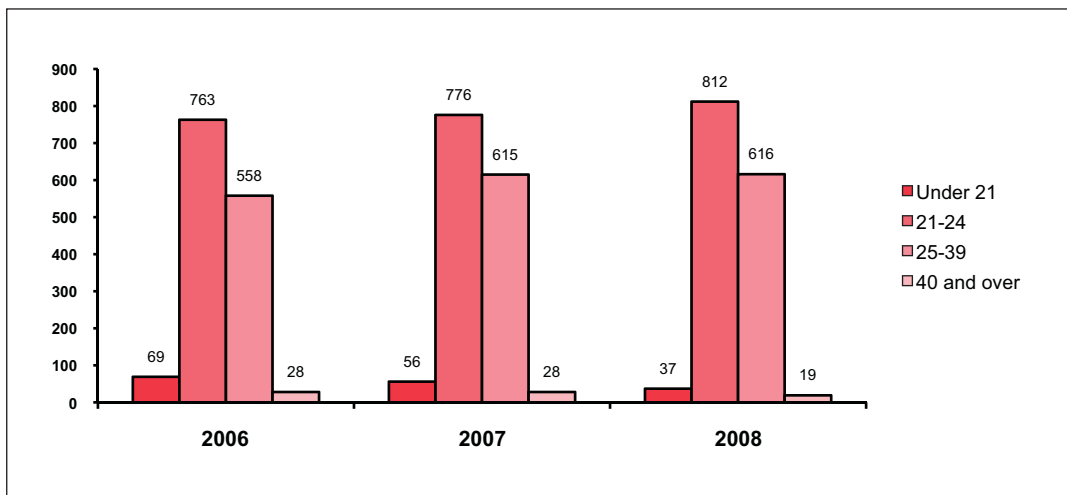


Table 3b - Age of PG applicants, 2006-2008

Age	Year					% change
	2006	2007	2008			
			Male	Female	Total	
Under 21	69	56	14	23	37	-46.4
21-24	763	776	325	487	812	6.4
25-39	558	615	262	354	616	10.4
40 and over	28	28	8	11	19	-32.1
Total	1,418	1,475	609	875	1,484	4.7

Figure 1b: PG applicants by age



tables 4a and 4b

Table 4a - Disability of UK domiciled UG applicants, 2006-2008

Disability	2006		2007		2008		% change	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	1,447	609	1,779	749	1,627	675	12.4	10.8
Learning difficulty	68	40	66	27	73	22	7.4	-45.0
Blind/partial sight	4	1	7	3	9	3	125.0	200.0
Deaf/partial hearing	7	5	5	5	5	2	-28.6	-60.0
Wheelchair/mobility	2	0	2	1	0	0	-100.0	0.0
Autistic disorder	4	2	1	0	6	5	50.0	150.0
Mental health	5	1	2	1	5	1	0.0	0.0
Unseen disability	14	5	12	5	10	3	-28.6	-40.0
Multiple disabilities	4	1	3	0	2	2	-50.0	100.0
Other disability	12	3	14	7	20	8	66.7	166.7
Total	1,567	667	1,891	798	1,757	721	12.1	8.1

Table 4b - Disability of UK domiciled PG applicants, 2006-2008

Disability	2006		2007		2008		% change	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	786	334	805	334	810	314	3.1	-6.0
Learning difficulty	36	18	35	16	37	12	2.8	-33.3
Blind/partial sight	5	1	3	1	4	1	-20.0	0.0
Deaf/partial hearing	0	0	0	0	0	0	0.0	0.0
Wheelchair/mobility	0	0	0	0	0	0	0.0	0.0
Autistic disorder	2	0	1	0	1	0	-50.0	0.0
Mental health	2	1	4	1	2	0	0.0	-100.0
Unseen disability	9	3	6	4	5	1	-44.4	-66.7
Multiple disabilities	1	0	1	0	1	1	0.0	100.0
Other disability	6	4	9	1	5	0	-16.7	-100.0
Total	847	361	864	357	865	329	2.1	-8.9

Table 5a - Domicile of UG applicants, 2006-2008

Domicile	2006		2007		2008	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	42	15	39	17	47	25
Yorkshire and the Humber	149	62	149	76	126	48
North West	128	53	186	92	178	87
East Midlands	113	54	129	62	107	58
West Midlands	108	53	123	62	106	42
Eastern	119	52	140	57	128	57
Greater London	129	40	201	78	198	79
South East	221	97	265	108	256	116
South West	126	60	173	77	142	62
Wales	133	58	133	50	146	48
Scotland	268	114	316	98	286	91
Northern Ireland	26	8	32	19	34	7
Other UK	5	1	5	2	3	1
UK sub-total	1,567	667	1,891	798	1,757	721
EU	147	41	178	52	193	63
Other overseas	194	79	204	93	190	55
Total	1,908	787	2,273	943	2,140	839

Table 5b - Domicile of PG applicants, 2006-2008

Domicile	2006		2007		2008	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	7	2	15	4	14	7
Yorkshire and the Humber	55	20	54	26	40	16
North West	88	46	83	39	88	37
East Midlands	24	11	44	13	30	13
West Midlands	57	30	55	30	59	24
Eastern	65	25	57	24	47	14
Greater London	181	78	228	72	238	68
South East	110	35	97	36	107	41
South West	59	20	58	25	76	24
Wales	59	20	47	17	55	24
Scotland	117	64	110	66	91	53
Northern Ireland	16	6	10	3	15	7
Other UK	9	4	6	2	5	1
UK sub-total	847	361	864	357	865	329
EU	205	81	229	93	240	86
Other overseas	366	162	382	168	379	151
Total	1,418	604	1,475	618	1,484	566

tables 6a and 6b

Table 6a - Top five EU countries (excl. UK) for UG applicants, 2006-2008

Domicile	2006		2007		2008	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
France (2)	29	7	17	7	30	6
Spain (1)	29	11	34	8	20	5
Ireland (3)	18	4	15	3	19	6
Poland (5)	10	3	11	6	13	2
Portugal (8)	6	2	7	3	13	1
Other EU	55	14	94	25	98	43
Total	147	41	178	52	193	63

Previous year's ranking shown in brackets.

Table 6b - Top five EU countries (excl. UK) for PG applicants, 2006-2008

Domicile	2006		2007		2008	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Spain (1)	27	10	42	16	41	16
France (5)	18	6	16	5	29	10
Greece (2)	35	12	21	11	20	6
Ireland (3)	34	14	20	9	20	7
Portugal (4)	12	4	18	7	16	6
Other EU	79	35	112	45	114	41
Total	205	81	229	93	240	86

Previous year's ranking shown in brackets.

Table 7a - Top five overseas countries for UG applicants, 2006-2008

Domicile	2006		2007		2008	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	33	9	35	13	30	4
China (4)	9	5	17	7	18	7
Korea (South) (3)	6	2	15	10	16	6
Canada (10)	5	3	7	1	15	7
Australia (9)	6	3	6	2	14	2
Other overseas	135	57	124	60	97	29
Total	194	79	204	93	190	55

Previous year's ranking shown in brackets.

Table 7b - Top five overseas countries for PG applicants, 2006-2008

Domicile	2006		2007		2008	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	60	27	77	18	70	14
Australia (2)	28	10	40	18	45	25
China (3)	21	13	36	24	27	13
Hong Kong (7)	27	7	15	5	26	8
Korea (South) (4)	23	10	25	13	24	9
Other overseas	207	95	189	90	187	82
Total	366	162	382	168	379	151

Previous year's ranking shown in brackets.

table 8

Table 8 - UK domiciled UG applicants by Low Participation Neighbourhood (LPN), 2006-2008

LPN	Home Applicants			% Change
	2006	2007	2008	
Yes	177	224	220	24.3
No	1,348	1,616	1,475	9.4
Unclassified	42	51	62	47.6
Total	1,567	1,891	1,757	12.1

tables 9a and 9b

Table 9a - Ethnicity of UK domiciled UG applicants by gender, 2008

Ethnicity	Gender		Total	%
	Male	Female		
White	792	823	1,615	91.9
Asian	18	14	32	1.8
Mixed	26	26	52	3.0
Black	13	12	25	1.4
Other	4	1	5	0.3
Not known	14	14	28	1.6
Total	867	890	1,757	100.0

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

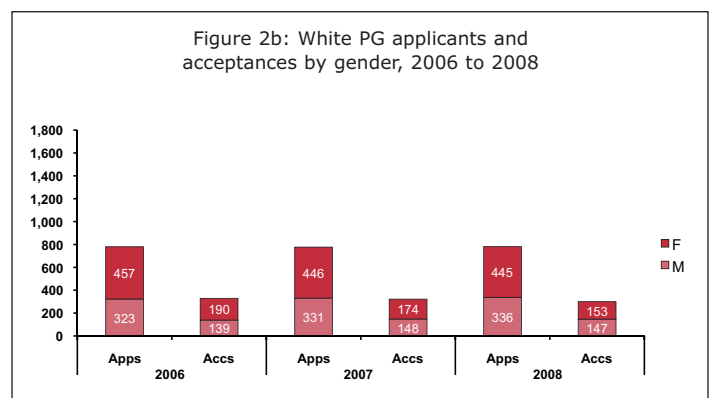
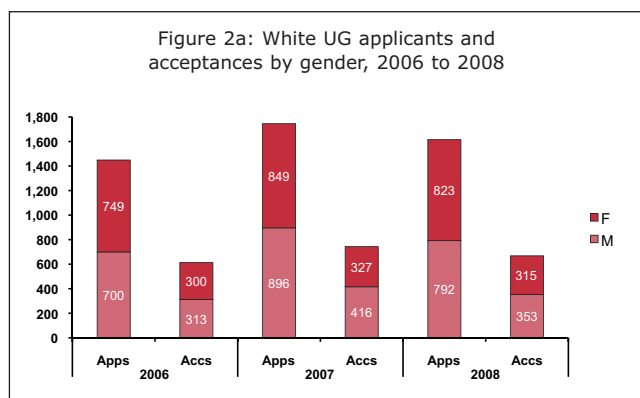
Table 9b - Ethnicity of UK domiciled PG applicants by gender, 2008

Ethnicity	Gender		Total	%
	Male	Female		
White	336	445	781	90.3
Asian	8	17	25	2.9
Mixed	11	14	25	2.9
Black	3	5	8	0.9
Other	3	1	4	0.5
Not known	11	11	22	2.5
Total	372	493	865	100.0

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

figures 2a - 2j

Apps - Applicants
Accs - Acceptances



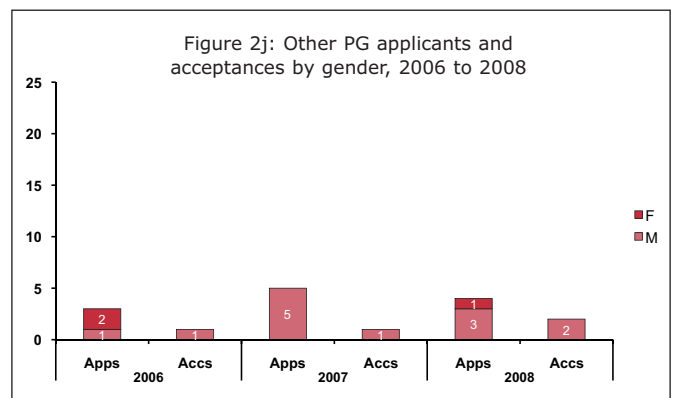
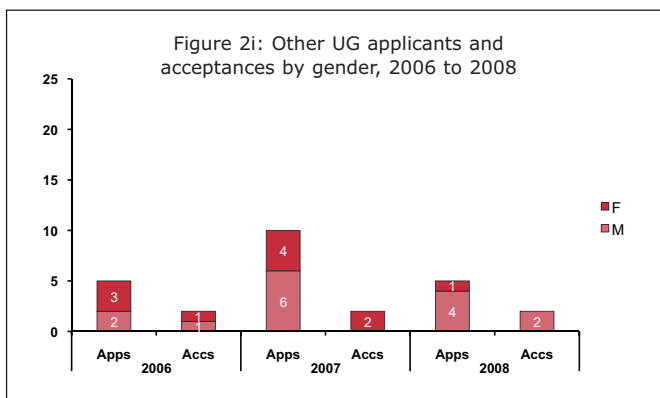
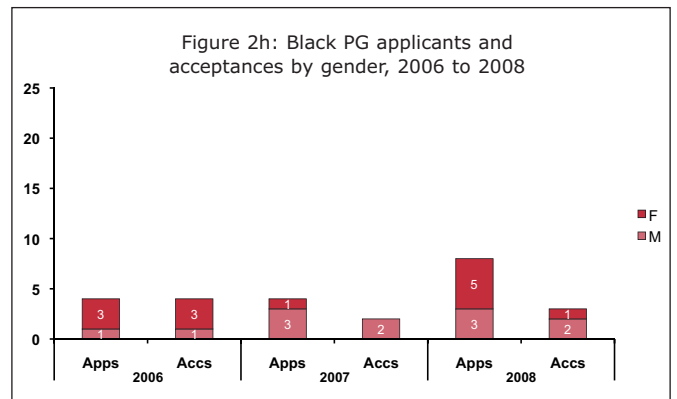
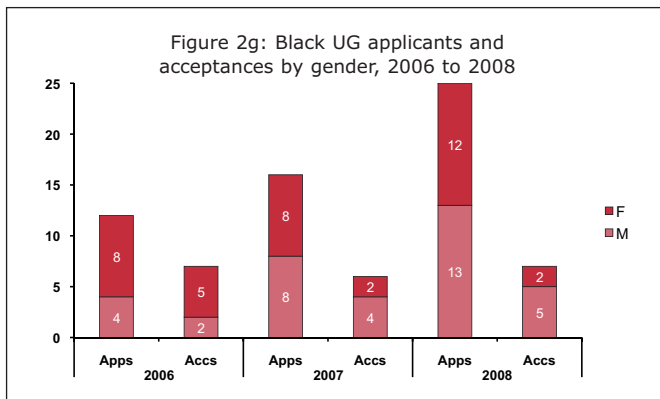
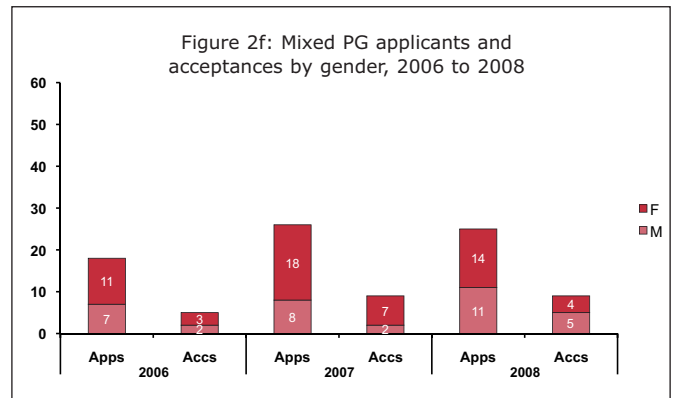
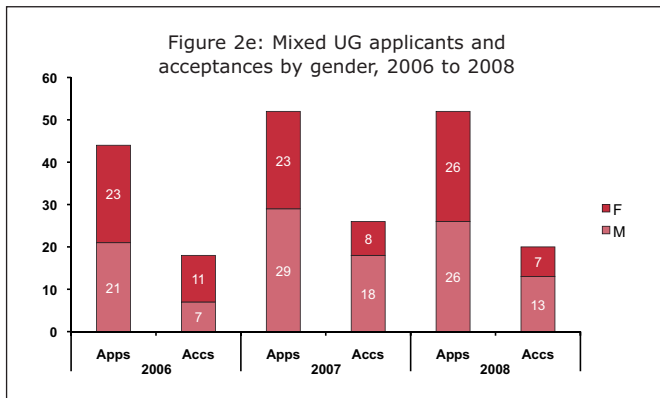
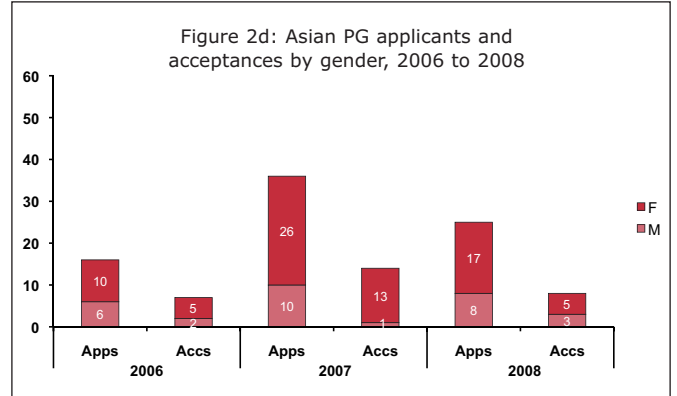
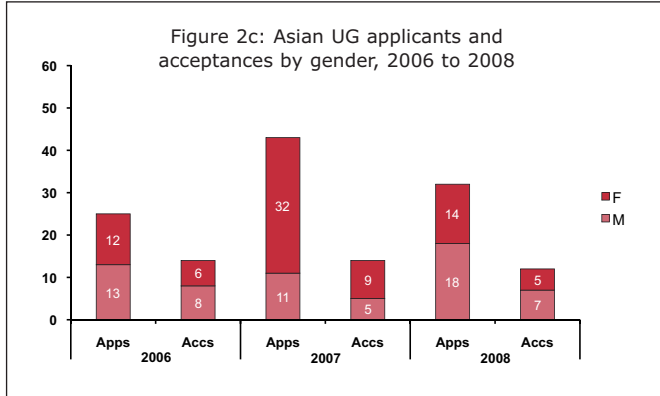


table 10a (1 of 3)

Table 10a - Applicants by principal study discipline, 2008

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	71	134	38	95	2	11	351
	Viola	17	36	12	21	6	1	93
	Cello	31	39	17	47	1	6	141
	Double Bass	19	6	6	3			34
	Flute	19	115	7	46	1	8	196
	Piccolo				1			1
	Oboe	9	22	6	12		2	51
	Clarinet	31	47	17	19	1	3	118
	Bassoon	4	17	10	11			42
	Saxophone	19	23	4	5			51
	Saxophone (Soprano)		3		1			4
	Saxophone (Alto)	46	33	3	6	1		89
	Saxophone (Tenor)	17	6	1	1			25
	Saxophone (Baritone)	1	2					3
	Trumpet	49	24	22	9	2		106
	Trombone (Tenor)	30	8	7	5		1	51
	Trombone (Bass)	6		3	1	1		11
	Horn (French)	17	15	11	18	1	1	63
	Tuba	17	1	3		2		23
	Cornet	6	6	1		1		14
	Flugelhorn		1					1
	Horn (Tenor)	4	4	1	1	1		11
	Baritone			4				4
	Euphonium	11	7	2	4			24
	Percussion	3						3
	Percussion & Timpani	1	1					2
	Percussion (Orchestral) & Drumkit	9	1			1		11
	Percussion (Orchestral) & Timpani	24	13	8	2	2		49
	Drumkit	37	3	1				41
	Harp	1	12	2	5			20
	Violin (Baroque)		2	1	2	1	1	7
	Viola (Baroque)				1			1
	Viola da Gamba		1	1	2			4
	Viol			1				1
	Flute (Baroque)		1					1
	Clarinet (Classical)				2			2
	Cornetto			1				1
	Trumpet (Natural)			2				2
	Horn (Natural)	1						1
	Lute			1	1	1		3
Mandolin	1						1	

table 10a (2 of 3)

Principal Study Discipline		Course level, Study mode, Gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Composition, Musicology, Music Tech., Popular Music General	Composition	97	30	62	21	12	1	223
	Composition & Technology	1	1	1				3
	Composition for Screen			21	8	1		30
	Conducting	1	1	37	4	5	1	49
	Conducting (Choral)			1		1	1	3
	Music Technology	22		1	1	3	1	28
	Musicology			1	1	1		3
Non-Orchestral / Band Instruments	Guitar (Acoustic)	24	3	9				36
	Guitar (Baroque)				1			1
	Guitar (Classical)	54	6	10	3			73
	Guitar (Electric)	49	1	4		1		55
	Piano	145	151	71	101	3	13	484
	Piano (Accompaniment)		2	6	8	1	2	19
	Opera Repetiteur			1				1
	Organ	9	2	8	3	2	1	25
	Harpsichord		2		1		2	5
	Fortepiano						1	1
	Recorder	3	11		2		2	18
	Voice	19	107	4	16		3	149
	Voice (Soprano)		246		262		21	529
	Voice (Male Soprano)	1						1
	Voice (Mezzo-Soprano)		95		84		9	188
	Voice (Alto)		6					6
	Voice (Contralto)		12		3			15
	Voice (Counter-Tenor)	8	1	8				17
	Voice (Tenor)	41		60	1	6		108
	Voice (Baritone)	34		28		6		68
	Voice (Bass-Baritone)	28		62		2		92
	Voice (Bass)	8		4				12
	Voice (Soprano) Early Music		4		3			7
	Voice (Mezzo-Soprano) Early Music						1	1
Voice (Counter-Tenor) Early Music			2				2	

table 10a (3 of 3)

Principal Study Discipline		Course level, Study mode, Gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Jazz	Saxophone (Alto) Jazz	20	3	1		1	2	27
	Saxophone (Tenor) Jazz	19	1					20
	Saxophone (Baritone) Jazz		1					1
	Trumpet (Jazz)	13	1	1		2		17
	Trombone (Jazz)	3		1				4
	Guitar (Jazz Acoustic)	4		2				6
	Guitar (Jazz Electric Lead)	42		4	1	1		48
	Guitar (Jazz Electric Bass)	49	1	5		1		56
	Guitar (Jazz Electric Bass)/Jazz Double Bass	3						3
	Piano (Jazz)	24	3	6	2	1		36
	Double Bass (Jazz)	12		2		1		15
	Drumkit (Jazz)	48	2	2	1	2		55
	Flute (Jazz)	1						1
	Clarinet (Jazz)	4	3					7
	Violin (Jazz)		1		1			2
Voice (Jazz)	7	18		4		3	32	
Scottish / Indian Music	Fiddle	5	11	1				17
	Flute (Scottish Traditional Music)	2	1					3
	Gaelic Song		2					2
	Piano (Scottish Traditional Music)	2	6					8
	Piano Accordion	3	5					8
	Scots Song	1	3					4
	Snare Drum	1						1
	Scottish Harp		3		1			4
	Highland Bagpipes	18	1	1				20
	Tabla	1						1
	Voice (Indian Music)		1					1
Total	1,327	1,331	620	854	78	98	4,308	

Table 10b - Applicants and acceptances by principal study discipline, 2007-2008

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2007	2008	2007	2008	2007	2008	2007	2008
Orchestral, Band & Early Music Ensemble Instruments	Violin	202	205	82	95	136	146	71	54
	Viola	48	53	23	31	36	40	21	18
	Cello	83	70	42	35	72	71	34	33
	Double Bass	32	25	18	11	11	9	4	3
	Flute	126	134	34	43	80	62	21	22
	Piccolo						1		
	Oboe	30	31	19	23	27	20	10	11
	Clarinet	85	78	37	28	54	40	22	15
	Bassoon	18	21	9	12	17	21	10	15
	Saxophone	44	42	7	4	11	9	2	4
	Saxophone (Soprano)		3		2	3	1	3	
	Saxophone (Alto)	71	79	32	26	21	10	7	5
	Saxophone (Tenor)	26	23	9	10	6	2	3	2
	Saxophone (Baritone)	2	3	1		1		1	
	Trumpet	69	73	32	36	39	33	18	16
	Trombone (Tenor)	47	38	25	19	22	13	5	5
	Trombone (Bass)	9	6	6	3	5	5	3	3
	Horn (French)	32	32	15	16	20	31	9	12
	Tuba	24	18	12	11	5	5	2	4
	Cornet	16	12	10	6	3	2		
	Flugelhorn	1	1	1					
	Horn (Tenor)	8	8	6	2		3		2
	Baritone	2		1		3	4		2
	Euphonium	14	18	5	12	6	6	2	4
	Percussion		3						
	Percussion & Timpani		2						
	Percussion (Orchestral) & Drumkit	10	10	2	2		1		
	Percussion (Orchestral) & Timpani	41	37	19	19	9	12	5	6
	Drumkit	67	40	26	12	4	1		
	Harp	13	13	9	8	7	7	4	3
	Violin (Baroque)		2		2	6	5	2	3
	Viola (Baroque)					1	1		
	Viola da Gamba		1		1	2	3	1	
	Viol					2	1		1
	Cello (Baroque)	1		1		6		2	
	Flute (Baroque)		1		1	3		2	
	Oboe (Baroque)					1		1	
	Clarinet (Classical)						2		
	Cornetto	2					1		1
	Trumpet (Natural)						2		1
Horn (Natural)		1							
Lute					2	3		1	
Mandolin		1							

table 10b (2 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2007	2008	2007	2008	2007	2008	2007	2008
Composition, Musicology, Music Tech., Popular Music General	Composition	108	127	36	43	94	96	44	39
	Composition & Technology	8	2	2		4	1	2	
	Composition for Screen					25	30	5	8
	Conducting		2			48	47	11	13
	Conducting (Choral)					1	3	1	2
	Music Technology	16	22	8	11	1	6	1	3
	Musicology						3		2
Non-Orchestral / Band Instruments	Guitar (Acoustic)	21	27	3	5	9	9		2
	Guitar (Baroque)					1	1		1
	Guitar (Classical)	52	60	17	24	16	13	6	6
	Guitar (Electric)	101	50	35	12	10	5	3	
	Piano	347	296	127	93	197	188	91	82
	Piano/Keyboards					1			
	Piano (Accompaniment)	1	2	1	1	30	17	13	6
	Opera Repetiteur						1		
	Organ	15	11	11	8	9	14	4	7
	Harpsichord	4	2	1	1	6	3	4	1
	Fortepiano						1		
	Recorder	18	14	10	10	6	4	3	3
	Voice	105	126	30	32	14	23	3	5
	Voice (Soprano)	239	246	57	43	290	283	76	63
	Voice (Male Soprano)		1						
	Voice (Mezzo-Soprano)	86	95	17	28	101	93	29	27
	Voice (Alto)	2	6		1	1		1	
	Voice (Contralto)	12	12	1		1	3		1
	Voice (Counter-Tenor)	6	9	2	1	13	8	5	3
	Voice (Tenor)	37	41	12	16	63	67	21	17
	Voice (Baritone)	35	34	11	7	27	34	8	13
	Voice (Bass-Baritone)	22	28	4	3	67	64	12	7
	Voice (Bass)	4	8	1	4	3	4	2	2
	Voice (Soprano) Early Music	2	4	1	1	3	3	1	1
	Voice (Mezzo-Soprano) Early Music						1		
	Voice (Counter-Tenor) Early Music					1	2		
Voice (Bass-Baritone) Early Music					1				

table 10b (3 of 3)

Principal Study Discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2007	2008	2007	2008	2007	2008	2007	2008
Jazz	Saxophone (Alto) Jazz	34	23	5	3	3	4	1	2
	Saxophone (Tenor) Jazz	17	20	3	5	6		3	
	Saxophone (Baritone) Jazz	1	1						
	Trumpet (Jazz)	9	14	5	3		3		2
	Trombone (Jazz)	5	3	3			1		
	Guitar (Jazz Acoustic)	11	4	1	1	5	2		1
	Guitar (Jazz Electric Lead)	29	42	6	3	6	6	2	
	Guitar (Jazz Electric Bass)	41	50	19	10	2	6	1	1
	Guitar (Jazz Electric Bass)/Jazz Double Bass	9	3	3	1	2		1	
	Vibraphone (Jazz)	1							
	Piano (Jazz)	39	27	8	3	8	9	3	1
	Double Bass (Jazz)	14	12	2	3	4	3	1	1
	Drumkit (Jazz)	51	50	11	7	8	5	3	1
	Flute (Jazz)		1						
	Clarinet (Jazz)	4	7		1				
	Violin (Jazz)	1	1			1	1	1	
Voice (Jazz)	29	25	5	2	5	7	3	3	
Scottish / Indian Music	Accordion	10		3					
	Bagpipes	18		6					
	Cello (Scottish Traditional Music)	1		1					
	Clarsach	2		2					
	Fiddle	20	16	5	5		1		
	Flute (Scottish Traditional Music)	4	3		1				
	Gaelic Song	4	2	1					
	Piano (Scottish Traditional Music)	6	8	3	4				
	Piano Accordion		8		1				
	Scots Song	2	4	2	3				
	Snare Drum	3	1	1	1				
	Mridangam	1							
	Scottish Harp		3		1		1		1
	Highland Bagpipes		19		7		1		
	Sitar	1							
	Tabla	1	1	1					
	Vina	1		1					
	Violin (Indian Music)	1							
Voice (Indian Music)	4	1	4						
Total	2,738	2,658	971	879	1,714	1,650	630	573	

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.

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 2008, within those courses, there

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 practicality of different modes of study.

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
Non-Orchestral / Band Instruments			
Piano	17	7	24
Voice (Soprano)	13	51	64
Voice (Mezzo Soprano)	5	21	26
Voice (Tenor)	5	16	21
Voice (Bass-Baritone)	1	28	29
Total	41	123	164

3. The instruments listed below were available, but received no applications during the 2008 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

Bassoon (Baroque)
Bassoon (Contra)
Brass Quintet
Cello (Baroque)
Chittarone
Cimbasso
Clarinet (Bass)
Clarinet (E Flat)
Cor anglais
Double Bass (Baroque)
Flute (Alto)
Flute (Bass)
Flute (Renaissance)
Horn (Baritone)
Lute/Theorbo
Oboe (Baroque)
Oboe d'amore
Ophicleide
Sackbut
Saxophone (All)
Serpent
Trombone
Trombone (Alto)
Trumpet (Bass)
Trumpet (Slide)
Vihuela de Mano
Violone

Composition, Musicology, Music Technology, Popular Music

Community Music
Conducting (Orchestral)
Creative Music Technology
Music Recording
Popular Music
Practical Musicianship

Non-Orchestral / Band Instruments

Accompaniment
Clavichord
Counter Tenor
Guitar
Guitar (Accompaniment)
Guitar (Bass)
Guitar (Electric Bass)
Guitar (Electric Lead)
Harpsichord (Baroque)
Piano/Keyboards
Repetiteur
Saxophone (Bass)
Voice (Bass-Baritone) Early Music
Voice (Early Music)
Voice (Tenor) Early Music

Jazz

Cello (Jazz)
Composition (Jazz)
Percussion (Jazz)
Saxophone (Jazz)
Saxophone Jazz
Vibraphone (Jazz)

Scottish / Indian Music

Accordion
Bagpipes
Button Accordion
Cello (Scottish Traditional Music)
Clarsach
Mandolin (Indian Music)
Mridangam
Sitar
Vina
Violin (Indian Music)

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 6. 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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