



CUKAS Annual Report

2013

2013 ENTRY CYCLE

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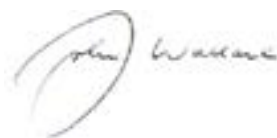
As I'm retiring as Principal of the Royal Conservatoire of Scotland in September 2014, this is the last foreword to this Annual Report that I'll be writing in my capacity as Chairman of CUK. Looking back to when CUKAS was launched in 2005 (and even further back when the visionary idea was first mooted), I'm immensely proud of what we've achieved. The very fact that we managed to bring together what must be one of the most (productively) competitive parts of the higher education sector into one coherent and co-ordinated system is a major achievement in itself. That we've managed to develop that system to the benefit of both our applicants and participating conservatoires over the past nine years or so is testament to our willingness to work together, and to our individual and collective commitment to the common good. It was particularly pleasing when the Royal Academy of Music joined the system for 2013 entry and, especially from the perspective of my own institution, that drama and dance were included for entry in 2012. Of course, it hasn't all been plain sailing and we know that further work needs to be done, particularly in relation to the full integration of dance and drama and in encouraging some other members of the conservatoire family to join. However, that's not to detract from the scale of achievement that CUKAS represents and we look forward to working with Mary Curnock Cook and her colleagues at UCAS in taking our wee system to even greater heights of success.

One of the major benefits of CUKAS is, of course, that it produces lots of data, an intelligent analysis of which tells us quite a lot about our sector. This report is certainly replete with data but, for future years, I think that it would be sensible to present those data in terms of broad areas of specialism (e.g. dance, drama and music), which would certainly make comparative analysis easier. That's something for my successor to take up with UCAS. However, I'd draw your attention to two very broad conclusions. Firstly, applications across the sector are on

an upwards trajectory, which is a very good thing because there's growing evidence that a conservatoire education leads not only to a culturally relevant career but that conservatoire graduates are also every bit as important and relevant to the nation's economic and social well-being as our wonderful scientists and technologists are (most recently evidenced by the Department of Culture, Media and Sport's Creative Industries Economic Estimates – January 2014). Secondly, the demographic of our applicant pool is becoming more representative of society as a whole. That's very encouraging – by their nature, conservatoires exist to enrich the whole of society and we do a great deal to be as inclusive as we possibly can be and as society (as represented by the various UK Governments and other agencies) expects us to be. Cultural ivory towers we certainly are not.

I'd conclude by thanking everyone who's been involved in this project, from the point of the emergence of the big idea through to where we are today as a very distinctive part of the UCAS family. As I see it, the challenge for CUKAS will be in maintaining that crucial distinctiveness whilst, at the same time, benefitting from all that mother UCAS has to offer. I'm confident that we can do that because, as history shows, when the conservatoire sector gets its collective act together, the sky's the limit and then there's the galaxy!

All the very best.



Professor John Wallace CBE
Chairman, CUK and Principal,
Royal Conservatoire of Scotland



About conservatoire education in the UK

A conservatoire is a higher education institution which offers specialised and vocational education in dance, drama and/or music.

The particular distinguishing characteristics of a UK conservatoire are:

- a primary focus on the development and assessment of dance, drama and musical creativity, performance and production to professional standards.
- the provision of a proto-professional learning environment, which is rich in performance production opportunities and with an extensive public facing performance schedule.
- the primacy of performance, composition and production, and practice in learning, teaching, assessment and research.
- the selection of all students through a contextualised auditions and interview process.
- intensive learning and teaching methods, involving high student/staff contact hours, demanding rehearsal and production schedules and an emphasis on ensemble and group teaching and one-to-one tuition.
- a highly vocational portfolio of higher education programmes in dance, drama, music, production and screen, which is demonstrably successful in producing a significant number of performing arts professionals.
- an emphasis on the development and assessment of the whole person – aesthetic, intellectual, physical and emotional.
- strong professional links, achieved by encouraging full-time staff to maintain an artistic and professional profile as well as an academic profile, and providing students with many opportunities to work with part-time teachers and visiting professionals.

The institutions represented by Conservatoires UK (CUK) now cover the disciplines of music, drama, dance, production and screen.

In conservatoires, an emphasis is placed on a primary specialism within the context of a conservatoire-validated

degree programme: three- or four-year undergraduate courses (BA or BMus) and one- or two-year taught postgraduate courses (Masters in Performance (classical and contemporary text), Masters in Performance (musical theatre), MMus, PG Dip etc.). These complement well the framework established by the European Bologna Agreement. Conservatoires are intensely research-active, and offer research degrees, underpinned by the considerable research interests of their internationally-active composition and performance staff.

A wide range of specialisms is offered in music drawn from all corners of the professional industry, including solo orchestral and chamber music; piano and keyboard; voice; opera; jazz; early music; popular music; community music; music technology; traditional music; composition and conducting.

Drama, dance, production and screen similarly offer a rich palette of possibilities including acting, modern ballet and contemporary dance, contemporary performance, musical theatre, musical direction, film and television, design, scenic art, stage management, technical stage management, lighting and sound.

Recruitment policy

The opportunity to devise, compose, write, conduct, perform or have their work performed on a regular basis, both informally and in public, is integral to conservatoire students' development. Although process is as important as output, all conservatoires must maintain high calibre performing ensembles and creative teams in which students can participate. The output is most often a public performance. The concept of ensemble is generic across all of the performing arts. In order to ensure that an ensemble is artistically viable, that ensemble (or creative team) must reflect current professional practice, whether drama, dance, music, production or screen. In conservatoire music, for example, there exists the universal notion of an 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 drama, dance, production and screen, student and staff teams are intimate in size so that each student can benefit from peer-to-peer learning in small groups and ensembles as well as receiving intense individual attention throughout their learning journey.

The student mix

Conservatoires benefit immeasurably from encouraging both artistic 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 candidates who meet the stated entry requirements. Conservatoires are inclusive by their very nature. 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 partnerships with education departments, schools, music services and community groups. Conservatoire-style education is particularly effective in working with disadvantaged groups in society.

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 application process and audition in person. Conservatoires' recruitment patterns are based on extremely long-term trends. Although each individual is different, the beginning trajectory for an applicant aspiring towards conservatoire entry can start up to ten years in advance of the application.



About CUKAS

The Conservatoires UK Admissions Service (CUKAS) is a small, specialised online admissions system which processes applications to undergraduate, postgraduate and other dance, drama, music, production and screen programmes at UK conservatoires. It also includes certain foundation year courses at pre-undergraduate level and some research programmes, as well as a number of specialised study programmes.

The CUKAS system handles applications for:

Conservatoire	CUKAS Institution code
Birmingham Conservatoire, Birmingham (BHAMC) www.conservatoire.bcu.ac.uk	B34
Leeds College of Music, Leeds (LCM) www.lcm.ac.uk	L31
Royal Academy of Music, London (RAM) www.ram.ac.uk	R53
Royal College of Music, London (RCM) www.rcm.ac.uk	R56
Royal Northern College of Music, Manchester (RNCM) www.rncm.ac.uk	R57
Royal Conservatoire of Scotland, Glasgow (RCS) www.rcs.ac.uk	R58
Royal Welsh College of Music and Drama, Cardiff (RWCMD) www.rwcmd.ac.uk	R59
Trinity Laban Conservatoire of Music and Dance, London (TLCMD) www.trinitylaban.ac.uk	T75

The report provides information on applications to most programmes at the above conservatoires; further education courses and some music technology-based degree courses offered at CUK institutions are excluded for 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 dance, drama, music, production and screen courses. Importantly, applicants can also make a simultaneous application through UCAS to other UK institutions offering these 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. Comparison tables are provided in order to show trends.

The CUKAS website allows potential applicants to search by specialism and includes over 250 courses covering areas from jazz to opera and from acting to ballet. 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 deadline for on-time music applications is 1 October in the year preceding entry. The common deadline for undergraduate dance, drama or screen production courses is 15 January. The on-time deadline may be later in the year for international applicants, those applying for a postgraduate course, or to certain audition locations. 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 conservatoires of their choice at the discretion of the conservatoires. 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 (see overleaf).

Principal and second study disciplines

Normally, an applicant specifies the specialism they wish to pursue: their 'principal study discipline'. Alongside this, music applicants 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 specialism.

Auditions and interviews

Auditions are an integral part of the conservatoire application process. Because practical ability is the main selection criterion for performance courses, nearly all these applicants are auditioned. Live auditions are held at individual colleges or international audition centres although international applicants may be able to submit a recording. Non-performance applicants such as composers, screen production applicants and theatre design applicants are usually asked to submit a portfolio or additional work and may also be invited to an interview.

Supporting CUKAS users

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

Populations

Applicants

Applicant counts in this report provide the number of applicants who submitted a completed CUKAS application through the CUKAS scheme for 2011, 2012 or 2013 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 through 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 through 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 shown as a separate line in data table 1a.

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 seven 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, Postgraduate Certificate/Diploma and Postgraduate Degree 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, 2013

	Gender				
	Male	% Male	Female	% Female	Total
Applicants	2,970	39.4	4,570	60.6	7,540
Accepted applicants	892	47.0	1,004	53.0	1,896
<i>(of which were RPAs)</i>	23	41.1	33	58.9	56
Unplaced applicants	2,078	36.8	3,566	63.2	5,644
<i>(of whom were withdrawals)</i>	127	43.2	167	56.8	294

Table 1a shows the split of applicants by gender and by their final status, whether they were accepted onto a course (including RPAs) or not placed (including withdrawn applicants).

The percentages show the split between male and female applicants (e.g. 60.6% of applicants were female).

Table 1b - Applicant summary, 2011-2013

	Year					
	2011	% 2011	2012	% 2012	2013	% 2013
Applicants	3,914		6,063		7,540	
Accepted applicants	1,318	33.7	1,489	24.6	1,896	25.1
Unplaced applicants	2,596	66.3	4,574	75.4	5,644	74.9

Table 1b shows a year-on-year comparison for applicants split by their final status, whether they were accepted or not placed, for the last three years.

The percentages show the split each year between accepted and unplaced applicants.

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.

Note 2: The increase in the number of 2012 applicants compared to previous entry years can be attributed to the additional new CUKAS courses for 2012 entry. The majority of these are dance, drama production and drama performance category courses.

Note 3: The Royal Academy of Music joined the CUKAS scheme for 2013 entry.

Table 2 - Institution summary, 2013

Level		BHAM C	LCM	RAM	RCM	RCS	RNCM	RWCMD	TLCMD	TOTAL
UG	Applicants	664	–	825	929	2,242	915	1,445	1,314	8,334
	Applicants offered places	336	–	195	261	341	363	268	556	2,320
	Accepted applicants	131	–	113	120	224	186	114	167	1,055
	Unplaced applicants	533	–	712	809	2,018	729	1,331	1,147	7,279
	<i>Withdrawals</i>	51	–	53	58	58	55	49	72	396
PG	Applicants	249	60	1,051	990	580	412	610	454	4,406
	Applicants offered places	151	30	298	378	180	230	194	281	1,742
	Accepted applicants	69	12	194	174	98	109	124	61	841
	Unplaced applicants	180	48	857	816	482	303	486	393	3,565
	<i>Withdrawals</i>	13	4	55	38	24	31	16	14	195

Table definitions

Applicants – number of CUKAS applicants with at least one choice to the specified conservatoire.

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

Accepted applicants – applicants with a ‘GU1’ choice state (guaranteed unconditional offer at their first choice) at the specified conservatoire.

Unplaced applicants – the number of applicants to the specified conservatoire who were not placed at that conservatoire.

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

Note 1: ‘Graduate diploma’ and ‘Doctoral Programme’ 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.

Note 2: The table above will not add up to the total number of applicants, due to applicants being able to apply to both levels (UG/PG) and to more than one conservatoire. The number of accepted applicants will add up to the total of accepted applicants in the other tables.

Note 3: From the 2011 admissions cycle Leeds College of Music (L31) ceased offering undergraduate (UG) courses through the CUKAS scheme. The conservatoire now offers UG courses through the main UCAS scheme, but continues to use CUKAS for postgraduate course applications.

Note 4: The Royal Academy of Music joined the CUKAS scheme for 2013 entry.

Conservatoire details:

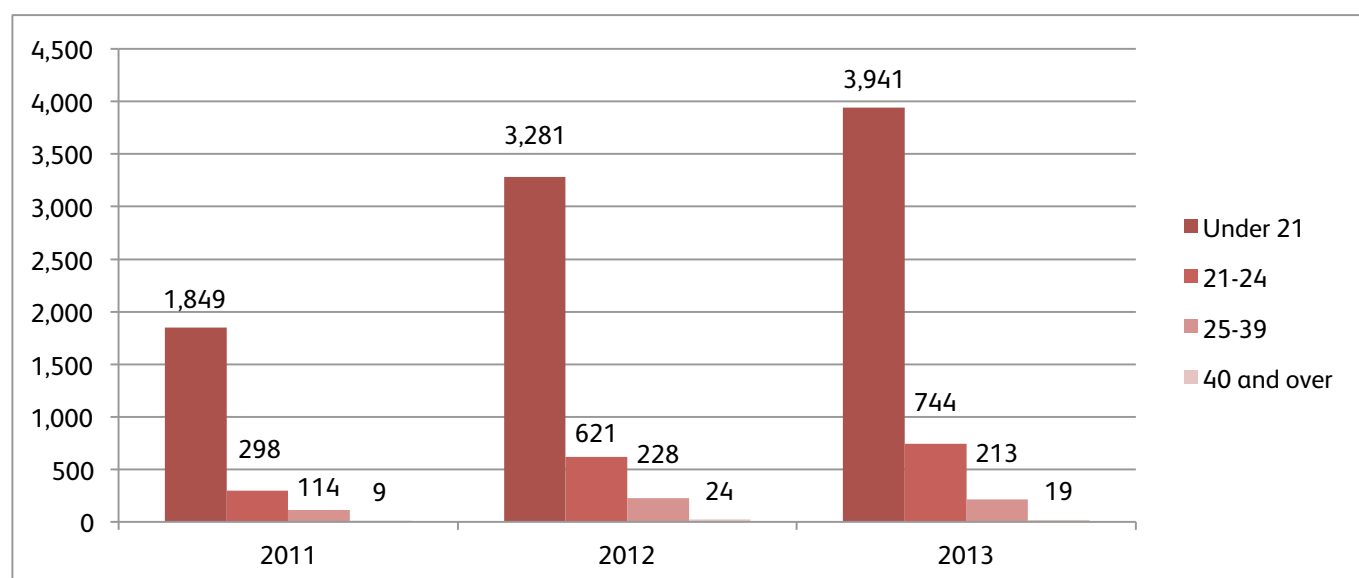
BIRMC	B34 – Birmingham Conservatoire
LCM	L31 – Leeds College of Music
RAM	R53 – Royal Academy of Music
RCM	R56 – Royal College of Music
RCS	R58 – Royal Conservatoire of Scotland
RNCM	R57 – Royal Northern College of Music
RWCMD	R59 – Royal Welsh College of Music and Drama
TLCMD	T75 – Trinity Laban Conservatoire of Music and Dance

Tables 3a and figure 1a

Table 3a - Age of UG applicants, 2011-2013

Age	Year					% change 2012-13
	2011	2012	2013			
			Male	Female	Total	
Under 21	1,849	3,281	1,495	2,446	3,941	20.1
21-24	298	621	315	429	744	19.8
25-39	114	228	111	102	213	-6.6
40 and over	9	24	8	11	19	-20.8
Total	2,270	4,154	1,929	2,988	4,917	18.4

Figure 1a: UG applicants by age



Tables 3a shows a year-on-year comparison for applicants split by age group (and by gender for the latest year).

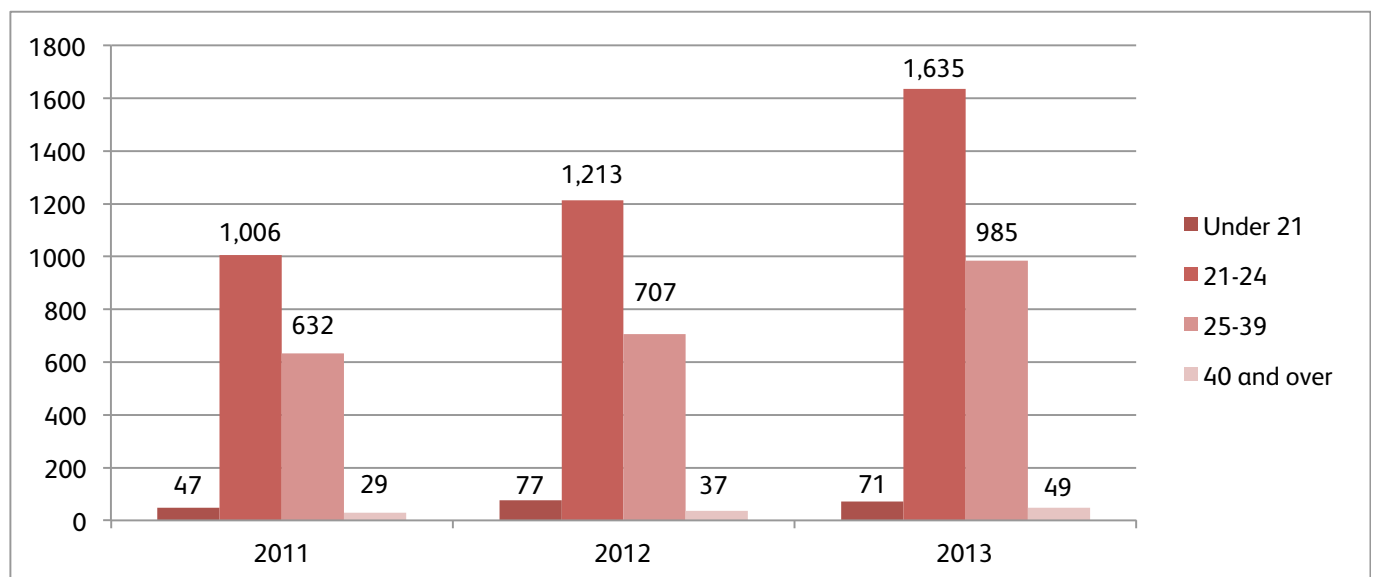
Note 1: The increase in the number of 2012 applicants compared to previous entry years can be attributed to the additional new CUKAS courses for 2012 entry. The majority of these are dance, drama production and drama performance category courses.

Note 2: The Royal Academy of Music joined the CUKAS scheme for 2013 entry.

Table 3b - Age of PG applicants, 2011-2013

Age	Year					% change 2012-13
	2011	2012	2013			
			Male	Female	Total	
Under 21	47	77	23	48	71	-8.5
21-24	1,006	1,213	629	1,006	1,635	25.8
25-39	632	707	401	584	985	28.2
40 and over	29	37	26	23	49	24.5
Total	1,714	2,034	1,079	1,661	2,740	25.8

Figure 1b: PG applicants by age



Tables 3b shows a year-on-year comparison for applicants split by age group (and by gender for the latest year).

Note 1: The increase in the number of 2012 applicants compared to previous entry years can be attributed to the additional new CUKAS courses for 2012 entry. The majority of these are dance, drama production and drama performance category courses.

Note 2: The Royal Academy of Music joined the CUKAS scheme for 2013 entry.

Tables 4a and 4b

Table 4a - Disability of UK domiciled UG applicants, 2011-2013

Disability	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	1,598	558	2,941	617	3,281	733
Learning difficulty	95	32	228	38	294	49
Blind/partial sight	<5	<5	<5	<5	5	<5
Deaf/partial hearing	<5	<5	7	<5	6	<5
Wheelchair/mobility	5	<5	6	<5	12	<5
Autistic disorder	18	7	33	8	28	<5
Mental health	12	<5	33	7	33	<5
Multiple disabilities	9	<5	12	<5	9	<5
Long standing illness	10	<5	26	<5	28	7
Other disability	15	<5	30	<5	32	<5
Total	1,767	612	3,319	678	3,728	805

Table 4b - Disability of UK domiciled PG applicants, 2011-2013

Disability	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	884	295	1,055	328	1,331	394
Learning difficulty	40	15	72	23	99	33
Blind/partial sight	<5	<5	<5	<5	<5	<5
Deaf/partial hearing	<5	<5	<5	<5	<5	<5
Wheelchair/mobility	<5	<5	<5	<5	<5	<5
Autistic disorder	<5	<5	<5	<5	5	<5
Mental health	<5	<5	15	5	14	<5
Multiple disabilities	<5	<5	<5	<5	5	<5
Long standing illness	10	<5	12	<5	12	5
Other disability	6	<5	12	<5	9	<5
Total	950	319	1,175	367	1,478	440

Tables 4a and 4b show a year-on-year comparison of applicants and accepts split by disability, for UK-domiciled applicants only (based on area of permanent residence).

Cell values of 0,1,2,3 and 4 have been replaced with "<5".

Table 5a - Domicile of UG applicants, 2011-2013

Domicile	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
East Midlands	115	48	136	36	165	51
Eastern	142	50	162	42	242	68
Greater London	221	69	293	62	387	82
North East	27	12	49	8	77	19
North West	173	62	300	85	306	88
Northern Ireland	30	7	71	9	59	10
Other UK	2	0	0	0	0	0
Scotland	287	87	1,043	173	1,041	150
South East	258	91	336	68	424	108
South West	154	55	261	50	302	60
Wales	128	49	349	66	304	66
West Midlands	121	42	180	49	216	48
Yorkshire and the Humber	109	40	139	30	205	55
UK sub-total	1,767	612	3,319	678	3,728	805
EU	251	58	409	74	585	109
Non-EU	252	88	426	96	604	141
Total	2,270	758	4,154	848	4,917	1,055

Table 5b - Domicile of PG applicants, 2011-2013

Domicile	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
East Midlands	43	12	31	13	52	19
Eastern	72	23	95	30	98	26
Greater London	270	74	269	66	420	118
North East	12	5	18	8	20	4
North West	85	28	108	40	116	46
Northern Ireland	9	4	17	3	34	8
Other UK	7	1	0	0	0	0
Scotland	102	49	158	52	172	54
South East	126	49	131	37	186	45
South West	67	24	85	27	101	33
Wales	57	20	119	44	128	40
West Midlands	55	21	83	25	77	19
Yorkshire and the Humber	45	9	61	22	74	28
UK sub-total	950	319	1,175	367	1,478	440
EU	289	84	259	70	440	131
Non-EU	475	157	600	204	822	270
Total	1,714	560	2,034	641	2,740	841

Tables 5a and 5b show a year-on-year comparison of applicants and accepts split by area of permanent residence.

Note 1: West Midlands PG accepts was 25 in 2012 but reported as 21 in 2012 CUKAS Annual Report.

Tables 6a and 6b

Table 6a - Top five EU countries (excl. UK) for UG applicants, 2011-2013

Domicile	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
France (2)	46	9	39	7	71	17
Italy (5)	7	1	28	3	65	6
Ireland (1)	22	3	54	6	57	5
Spain (3)	33	6	37	10	43	10
Sweden (10)	19	3	20	1	41	6
Other EU	124	36	231	47	308	65
Total	251	58	409	74	585	109

Previous year's ranking shown in brackets.

Table 6b - Top five EU countries (excl. UK) for PG applicants, 2011-2013

Domicile	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Spain (1)	80	21	42	7	59	17
France (4)	33	9	27	7	56	20
Italy (3)	24	5	31	5	48	9
Ireland (2)	25	7	31	11	42	11
Sweden (5)	11	0	18	4	31	5
Other EU	116	42	110	36	204	69
Total	289	84	259	70	440	131

Previous year's ranking shown in brackets.

Tables 6a and 6b show a year-on-year comparison of applicants and accepts from the top EU countries.

Table 7a - Top five non-EU countries for UG applicants, 2011-2013

Domicile	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	32	5	119	19	153	23
Norway (5)	11	3	26	2	58	11
Singapore (3)	17	9	30	8	54	19
China (4)	34	14	27	11	45	20
Hong Kong (2)	23	7	33	10	40	9
Other Non EU	135	50	191	46	254	59
Total	252	88	426	96	604	141

Previous year's ranking shown in brackets.

Table 7b - Top five non-EU countries for PG applicants, 2011-2013

Domicile	2011		2012		2013	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	97	26	139	39	220	68
China (2)	74	30	88	38	130	42
Australia (4)	48	14	44	19	59	24
Canada (3)	20	3	52	12	54	21
Taiwan (7)	29	13	30	9	44	24
Other Non EU	207	71	247	87	315	91
Total	475	157	600	204	822	270

Previous year's ranking shown in brackets.

Tables 7a and 7b show a year-on-year comparison of applicants and accepts from the top non-EU countries.

Table 8

Table 8 - UK domiciled UG applicants aged 17-19 by POLAR2 quintile, 2011-2013

POLAR2 quintile	Year				
	2011	2012	% change 2011-12	2013	% change 2012-13
Quintile 1	72	141	95.8	198	40.4
Quintile 2	143	251	75.5	304	21.1
Quintile 3	236	395	67.4	460	16.5
Quintile 4	365	594	62.7	623	4.9
Quintile 5	521	948	82.0	1,060	11.8
Unknown	18	40	122.2	43	7.5
Total	1,355	2,369	74.8	2,688	13.5

Table 8 shows the split of UK-domiciled UG applicants by their postcode classification.

The POLAR2 (Participation of Local Areas 2) classification groups small areas across the UK into five quintile groups according to their rate of young participation in higher education in the early 2000s.

In quintile 1 less than 1 in 5 young people enter higher education compared to well over half in quintile 5.

Each quintile represents around 20 percent of the young population. Further information on the POLAR2 classification can be found on the HEFCE website (www.hefce.ac.uk/whatwedo/wp/ourresearch/polar).

The POLAR2 Young Participation Rate classification has been applied (by using the recorded home postcode of the applicant) to UK domiciled applicant data for those aged 17-19 years.

Unknown includes applicants whose postcode is either missing or has not been matched in the system.

Figure 2: UK domiciled UG applicants aged 17-19 by POLAR2 quintile, 2011-2013

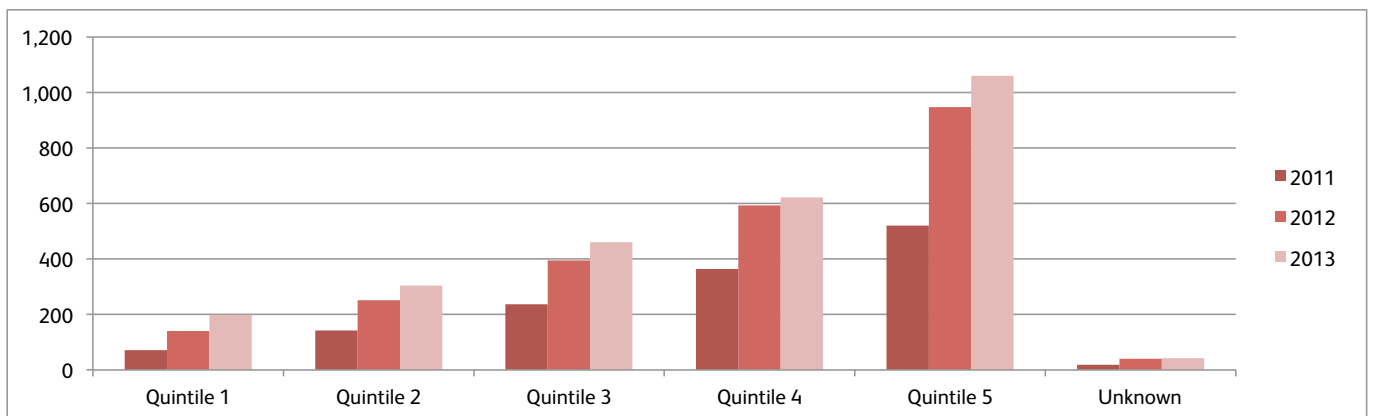


Table 9a - Ethnicity of UK-domiciled UG applicants by gender, 2013

Ethnicity	Gender		Total	%
	Male	Female		
Asian	31	20	51	1.4
Black	20	29	49	1.3
Mixed	52	86	138	3.7
Not known	13	10	23	0.6
Other	6	14	20	0.5
White	1,428	2,019	3,447	92.5
Total	1,550	2,178	3,728	100.0

See figures 3a, c, e, g, i.

Table 9b - Ethnicity of UK-domiciled PG applicants by gender, 2013

Ethnicity	Gender		Total	%
	Male	Female		
Asian	18	19	37	2.5
Black	7	4	11	0.7
Mixed	20	30	50	3.4
Not known	11	16	27	1.8
Other	9	5	14	0.9
White	553	786	1,339	90.6
Total	618	860	1,478	100.0

See figures 3b, d, e, f, j.

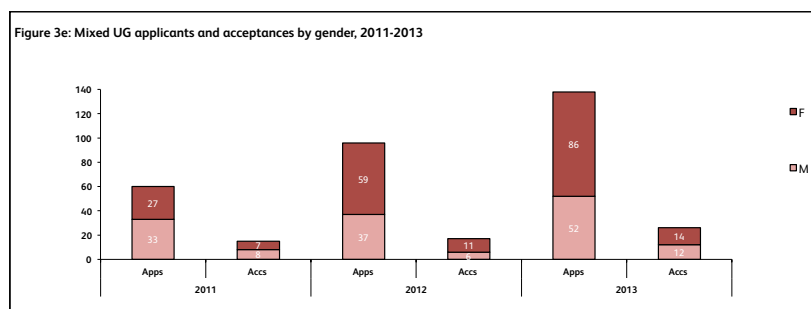
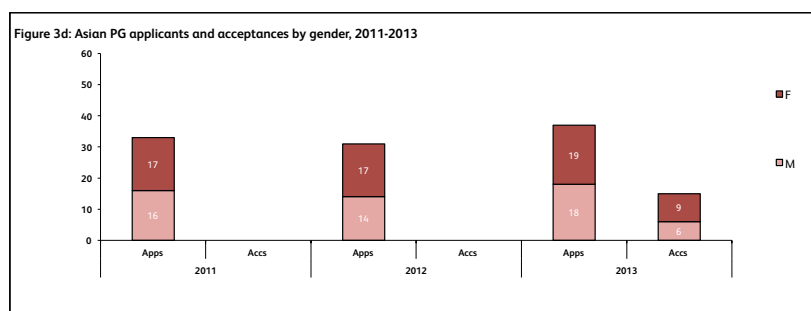
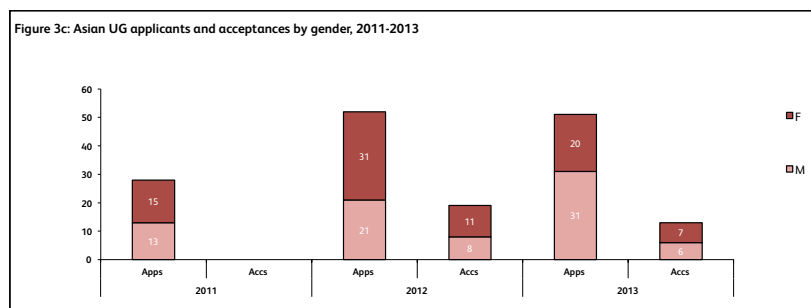
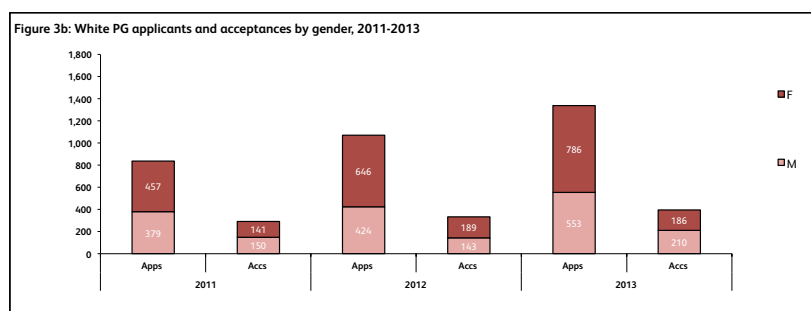
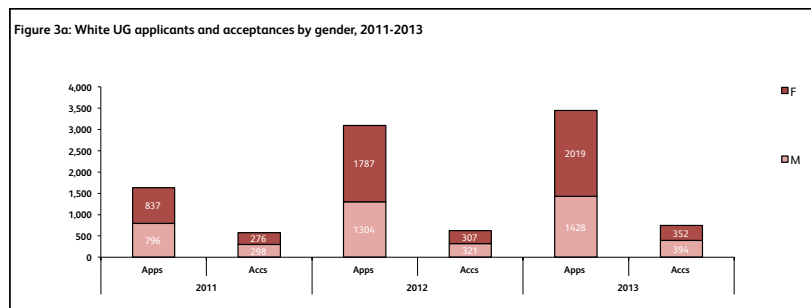
Tables 9a and 9b show the ethnicity and gender split of UK-domiciled applicants for the latest year.

The percentage is the proportion of each ethnicity of the total.

Figures 3a - 3j

Apps - applicants
Accs - accepted applicants

Columns with at least one value less than five have been removed.



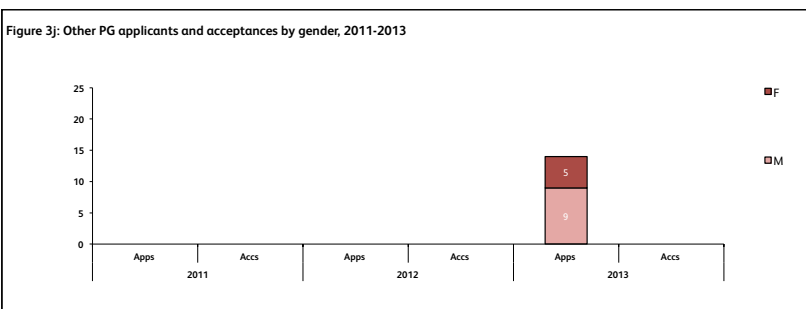
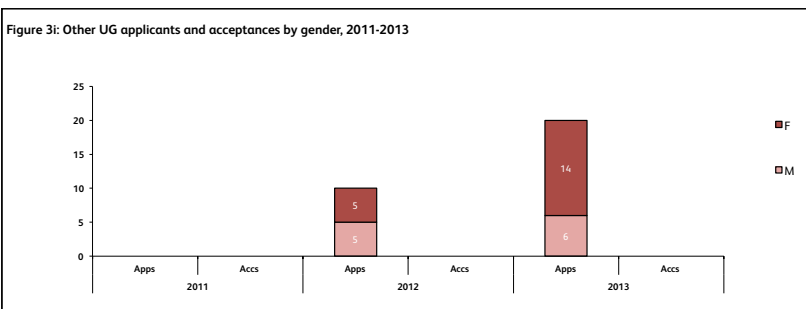
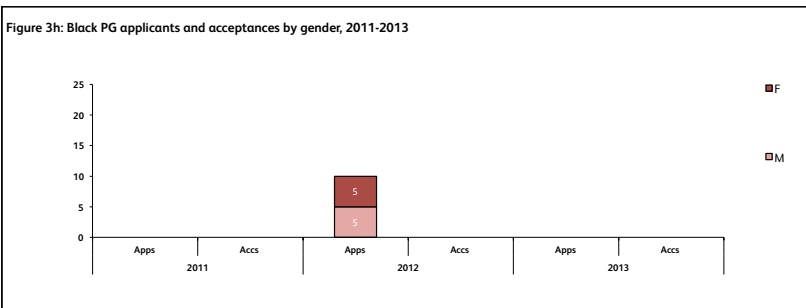
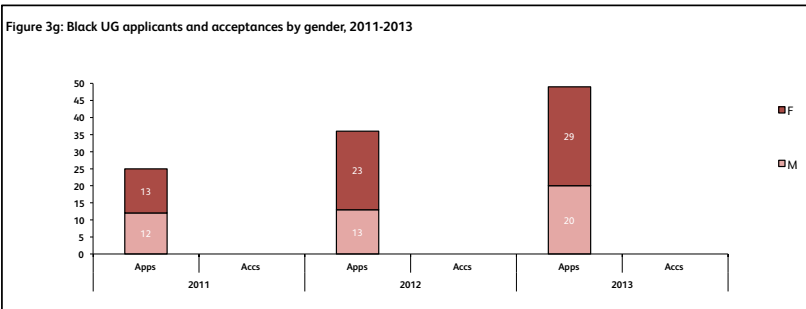
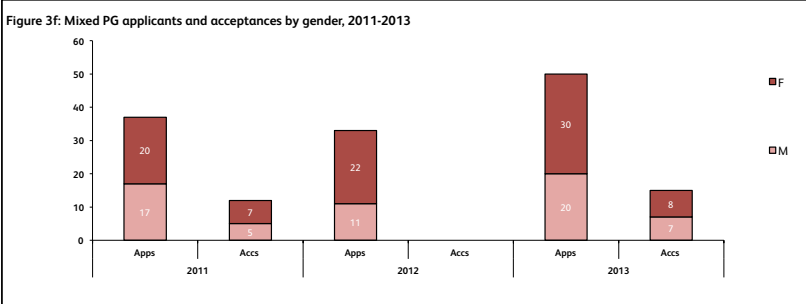


Table 10a (1 of 3)

Table 10a - Applicants by principal study discipline, 2013

Principal study discipline		Course level, study mode, gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Dance / drama	Dance	98	511	24	131	3	32	799
	Drama Performance	663	1,128	142	309	0	0	2,242
	Drama Production	132	109	13	42	1	6	303
	Dance / drama total	893	1,748	179	482	4	38	3,344
Jazz	Clarinet (Jazz)	2	2	0	1	0	0	5
	Composition (Jazz)	0	0	0	0	1	0	1
	Double Bass (Jazz)	7	1	1	0	1	0	10
	Drumkit (Jazz)	28	1	3	0	3	0	35
	Electric bass (jazz)	2	0	0	0	0	0	2
	Flute (Jazz)	0	1	0	1	0	0	2
	Guitar (Jazz Acoustic)	2	0	1	0	1	0	4
	Guitar (Jazz Electric Bass)	11	1	1	0	0	0	13
	Guitar (Jazz Electric Bass)/Jazz Double Bass	2	0	0	0	0	0	2
	Guitar (Jazz Electric Lead)	22	3	7	0	0	0	32
	Guitar (Jazz)	25	0	2	0	0	0	27
	Percussion (Jazz)	12	1	4	0	0	0	17
	Piano (Jazz)	21	1	7	3	4	0	36
	Saxophone (Alto) Jazz	12	2	3	0	0	0	17
	Saxophone (Baritone) Jazz	1	0	0	0	0	0	1
	Saxophone (Jazz)	22	3	7	1	0	0	33
	Saxophone (Tenor) Jazz	13	0	2	1	2	0	18
	Trombone (Jazz)	8	1	2	0	0	0	11
	Trumpet (Jazz)	12	0	1	0	1	0	14
	Violin (Jazz)	0	0	2	0	0	1	3
Voice (Jazz)	7	33	3	6	0	5	54	
Jazz total	209	50	46	13	13	6	337	
Scottish / Indian music	Accordion	0	7	5	0	0	0	12
	Button Accordion	1	0	0	0	0	0	1
	Cello (Scottish Traditional Music)	1	0	0	0	0	0	1
	Fiddle	5	8	2	2	0	0	17
	Gaelic Song	0	1	0	1	0	0	2
	Highland Bagpipes	7	2	0	0	0	0	9
	Piano (Scottish Traditional Music)	3	2	0	0	0	0	5
	Piano Accordion	1	1	0	0	0	0	2
	Scots Song	1	2	0	2	0	0	5
	Scottish Harp	0	7	0	0	0	0	7
	Snare Drum	2	2	0	0	0	0	4
	Whistle	2	2	0	0	0	0	4
	Scottish / Indian music total	23	34	7	5	0	0	69

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 technology, popular music	Composition	125	32	79	17	9	2	264
	Composition & Technology	0	0	3	0	1	0	4
	Composition for Screen	0	0	54	8	0	0	62
	Conducting	0	0	26	3	0	0	29
	Conducting (Brass Band)	0	0	1	0	0	0	1
	Conducting (Choral)	0	0	16	7	0	1	24
	Conducting (Orchestral)	0	0	40	6	1	0	47
	Music Technology	2	1	3	1	0	0	7
	Musical Direction and Coaching	0	0	11	0	0	0	11
	Musicology	0	0	1	1	0	0	2
	Performance Science	0	0	3	5	4	1	13
	Composition, musicology, music technology, popular music total	127	33	237	48	15	4	464
Non-orchestral / band instruments	Fortepiano	0	1	0	0	0	0	1
	Guitar (Acoustic)	25	2	7	3	0	0	37
	Guitar (Bass)	11	0	0	0	0	0	11
	Guitar (Classical)	45	7	19	3	3	0	77
	Guitar (Electric)	38	1	1	0	0	0	40
	Harpsichord	0	0	3	1	0	0	4
	Musical Theatre	0	0	56	172	0	0	228
	Organ	8	2	2	4	1	0	17
	Piano	123	187	100	153	4	4	571
	Piano (Accompaniment)	0	0	11	25	0	1	37
	Piano/Keyboards	6	4	1	0	0	0	11
	Recorder	1	5	2	0	0	0	8
	Repetiteur	0	0	6	3	0	0	9
	Voice	28	73	2	15	1	3	122
	Voice (Alto)	0	12	0	7	0	0	19
	Voice (Alto/Mezzo) Opera	0	0	0	22	0	0	22
	Voice (Baritone)	44	0	41	0	1	0	86
	Voice (Bass)	11	0	4	0	1	0	16
	Voice (Bass/Bar) Opera	0	0	16	0	0	0	16
	Voice (Bass-Baritone)	47	0	76	0	1	0	124
	Voice (Bass-Baritone) Early Music	0	0	1	0	0	0	1
	Voice (Contralto)	0	5	0	4	0	0	9
	Voice (Counter-Tenor)	13	0	21	0	0	0	34
	Voice (Counter-Tenor) Early Music	1	0	0	0	0	0	1
	Voice (Counter-Tenor) Opera	0	0	1	0	0	0	1
	Voice (Male Soprano)	1	0	0	0	0	0	1
	Voice (Mezzo-Soprano)	0	157	0	143	0	6	306
	Voice (Soprano)	0	336	1	310	0	15	662
	Voice (Soprano) Early Music	0	1	0	0	0	0	1
	Voice (Soprano) Opera	0	0	0	45	0	0	45
	Voice (Tenor)	61	0	91	0	4	0	156
	Voice (Tenor) Opera	0	0	19	0	0	0	19
	Non-orchestral / band instruments total	463	793	481	910	16	29	2,692

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	
Orchestral, band and early music ensemble instruments	Bassoon	11	16	7	9	0	1	44
	Cello	34	52	31	42	1	4	164
	Cello (Baroque)	0	0	2	0	0	0	2
	Clarinet	30	37	27	17	1	0	112
	Clarinet (Bass)	0	0	1	1	0	0	2
	Clarinet (Classical)	1	0	0	1	0	0	2
	Clarinet (Theatre doubling)	0	0	1	0	0	0	1
	Cornet	14	13	0	0	0	0	27
	Double Bass	17	9	13	11	0	0	50
	Double Bass (Baroque)	0	0	0	1	0	0	1
	Drumkit	28	1	3	0	2	0	34
	Euphonium	14	3	6	2	0	0	25
	Flute	24	75	13	58	0	2	172
	Flute (Baroque)	0	0	0	1	0	0	1
	Harp	4	21	4	17	1	1	48
	Horn (Baritone)	2	0	0	0	0	0	2
	Horn (French)	13	10	13	11	0	1	48
	Horn (Natural)	0	0	0	1	0	0	1
	Horn (Tenor)	3	4	0	2	0	0	9
	Marimba	0	0	2	1	0	0	3
	Oboe	8	23	5	11	0	1	48
	Oboe (Baroque)	0	1	1	2	0	0	4
	Organ & Church Music	0	0	0	1	0	0	1
	Percussion (Orchestral)	1	0	0	0	0	0	1
	Percussion (Orchestral) & Drumkit	7	1	0	0	0	0	8
	Percussion (Orchestral) & Timpani	30	7	12	4	0	0	53
	Saxophone	17	25	12	5	1	0	60
	Saxophone (Alto)	5	15	4	1	0	0	25
	Saxophone (Baritone)	0	0	1	0	0	0	1
	Saxophone (Soprano)	0	1	0	1	0	0	2
	Saxophone (Tenor)	1	1	0	0	0	0	2
	Saxophone (Theatre doubling)	0	0	2	1	0	0	3
	Trombone (Bass)	5	1	7	1	0	0	14
	Trombone (Tenor)	20	7	8	5	1	0	41
	Trumpet	51	28	18	4	1	0	102
	Tuba	11	2	3	1	0	0	17
	Viola	16	27	13	26	2	2	86
	Viola (Baroque)	0	0	1	0	0	0	1
	Viola da Gamba	0	0	0	2	0	0	2
	Violin	78	152	46	110	2	5	393
Violin (Baroque)	2	1	3	8	0	0	14	
Orchestral, band and early music ensemble instruments total	447	533	259	358	12	17	1,626	
Grand total	2,152	3,191	1,209	1,816	60	94	8,532	

Table 10b - Applicants and acceptances by principal study discipline, 2012-2013

Principal study discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2012	2013	2012	2013	2012	2013	2012	2013
Dance / drama	Dance	86	609	13	72	0	190	0	29
	Drama Performance	1,733	1,791	76	83	366	451	52	56
	Drama Production	222	241	49	46	59	62	26	28
	Dance / drama total	2,041	2,641	138	201	425	703	78	113
Jazz	Clarinet (Jazz)	3	4	0	1	0	1	0	0
	Composition (Jazz)	0	0	0	0	1	1	1	1
	Double Bass (Jazz)	6	8	3	3	3	2	1	1
	Drumkit (Jazz)	25	29	4	7	15	6	2	2
	Electric bass (jazz)	0	2	0	0	0	0	0	0
	Flute (Jazz)	1	1	0	0	1	1	0	0
	Guitar (Jazz Acoustic)	0	2	0	1	1	2	0	2
	Guitar (Jazz Electric Bass)	12	12	2	4	2	1	1	0
	Guitar (Jazz Electric Bass)/Jazz Double Bass	3	2	0	0	1	0	0	0
	Guitar (Jazz Electric Lead)	20	25	3	3	9	7	0	3
	Guitar (Jazz)	6	25	2	2	1	2	0	1
	Percussion (Jazz)	0	13	0	1	0	4	0	1
	Piano (Jazz)	29	22	6	6	8	14	1	2
	Saxophone (Alto) Jazz	22	14	2	3	5	3	1	0
	Saxophone (Baritone) Jazz	2	1	0	0	0	0	0	0
	Saxophone (Jazz)	25	25	5	6	6	8	4	3
	Saxophone (Tenor) Jazz	13	13	4	1	9	5	0	2
	Trombone (Jazz)	4	9	2	5	4	2	1	0
	Trumpet (Jazz)	12	12	5	4	4	2	0	0
	Violin (Jazz)	1	0	0	0	2	3	1	1
Voice (Jazz)	31	40	2	6	10	14	1	3	
Jazz total	215	259	40	53	82	78	14	22	
Scottish / Indian music	Accordion	2	7	1	3	0	5	0	0
	Button Accordion	1	1	0	1	0	0	0	0
	Cello (Scottish Traditional Music)	1	1	0	1	0	0	0	0
	Fiddle	19	13	5	3	0	4	0	2
	Gaelic Song	6	1	1	0	0	1	0	0
	Highland Bagpipes	15	9	5	4	2	0	1	0
	Piano (Scottish Traditional Music)	9	5	1	2	0	0	0	0
	Piano Accordion	3	2	1	1	0	0	0	0
	Scots Song	5	3	1	2	0	2	0	2
	Scottish Harp	2	7	1	3	1	0	1	0
	Snare Drum	2	4	1	0	0	0	0	0
	Whistle	5	4	1	2	0	0	0	0
	Tabla	1	0	0	0	0	0	0	0
	Whistle	0	5	0	1	0	0	0	0
	Scottish / Indian music total	70	57	18	22	3	12	2	4

Table 10b (2 of 3)

Principal study discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2012	2013	2012	2013	2012	2013	2012	2013
Composition, musicology, music technology, popular music	Composition	151	157	30	48	99	107	34	32
	Composition & Technology	0	0	0	0	1	4	1	0
	Composition for Screen	0	0	0	0	38	62	13	16
	Conducting	2	0	0	0	40	29	5	6
	Conducting (Brass Band)	0	0	0	0	0	1	0	0
	Conducting (Choral)	0	0	0	0	6	24	4	12
	Conducting (Orchestral)	0	0	0	0	14	47	3	6
	Music Technology	9	3	3	1	3	4	2	1
	Musical Direction and Coaching	0	0	0	0	0	11	0	2
	Musicology	0	0	0	0	2	2	0	0
	Performance Science	0	0	0	0	16	13	11	6
	Composition, musicology, music technology, popular music total	162	160	33	49	219	304	73	81
Non-orchestral / band instruments	Fortepiano	0	1	0	1	1	0	0	0
	Guitar (Acoustic)	36	27	4	8	4	10	2	2
	Guitar (Bass)	8	11	4	7	0	0	0	0
	Guitar (Classical)	49	52	20	18	20	25	5	12
	Guitar (Electric)	20	39	5	9	3	1	1	0
	Harpichord	4	0	3	0	4	4	1	2
	Musical Theatre	0	0	0	0	0	228	0	29
	Organ	14	10	6	7	9	7	2	4
	Piano	314	310	100	113	246	261	99	100
	Piano (Accompaniment)	0	0	0	0	48	37	11	15
	Piano/Keyboards	4	10	2	5	1	1	1	1
	Recorder	12	6	4	2	2	2	2	0
	Repetiteur	0	0	0	0	14	9	6	0
	Voice	76	101	14	14	14	21	2	4
	Voice (Alto)	8	12	0	3	8	7	2	0
	Voice (Alto/Mezzo) Opera	0	0	0	0	0	22	0	3
	Voice (Baritone)	45	44	18	19	32	42	12	7
	Voice (Bass)	8	11	4	5	5	5	2	2
	Voice (Bass/Bar) Opera	0	0	0	0	0	16	0	4
	Voice (Bass-Baritone)	53	47	7	11	51	77	8	19
	Voice (Bass-Baritone) Early Music	0	0	0	0	0	1	0	0
	Voice (Contralto)	6	5	0	0	2	4	0	0
	Voice (Counter-Tenor)	12	13	2	4	7	21	2	3
	Voice (Counter-Tenor) Early Music	0	1	0	0	0	0	0	0
	Voice (Counter-Tenor) Opera	0	0	0	0	0	1	0	0
	Voice (Male Soprano)	0	1	0	0	0	0	0	0
	Voice (Mezzo-Soprano)	146	157	28	30	106	149	26	27
	Voice (Soprano)	265	336	47	62	290	326	60	74
	Voice (Soprano) Early Music	0	1	0	1	0	0	0	0
	Voice (Soprano) Opera	0	0	0	0	0	45	0	3
	Voice (Tenor)	56	61	21	17	74	95	25	33
Voice (Tenor) Opera	0	0	0	0	0	19	0	3	
	Non-orchestral / band instruments total	1,136	1,256	289	336	941	1,436	269	347

Table 10b (3 of 3)

Principal study discipline		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2012	2013	2012	2013	2012	2013	2012	2013
Orchestral, band and early music ensemble instruments	Bassoon	17	27	7	16	14	17	5	6
	Cello	87	86	32	43	54	78	21	36
	Cello (Baroque)	0	0	0	0	0	2	0	1
	Clarinet	64	67	26	21	44	45	13	22
	Clarinet (Bass)	0	0	0	0	2	2	0	0
	Clarinet (Classical)	2	1	0	0	0	1	0	0
	Clarinet (Theatre doubling)	0	0	0	0	1	1	0	0
	Cornet	18	27	7	8	0	0	0	0
	Double Bass	23	26	8	13	12	24	8	7
	Double Bass (Baroque)	0	0	0	0	0	1	0	1
	Drumkit	23	29	4	8	6	5	1	0
	Euphonium	25	17	14	9	9	8	5	6
	Flute	103	99	28	26	89	73	28	27
	Flute (Baroque)	0	0	0	0	3	1	0	0
	Harp	20	25	12	13	8	23	4	7
	Horn (Baritone)	2	2	0	1	0	0	0	0
	Horn (French)	26	23	14	12	14	25	8	12
	Horn (Natural)	0	0	0	0	0	1	0	1
	Horn (Tenor)	6	7	3	3	1	2	0	2
	Lute	0	0	0	0	2	0	1	0
	Lute/Theorbo	0	0	0	0	1	0	1	0
	Marimba	0	0	0	0	2	3	2	2
	Oboe	30	31	19	16	18	17	7	9
	Oboe (Baroque)	0	1	0	0	0	3	0	2
	Organ & Church Music	0	0	0	0	0	1	0	0
	Percussion (Orchestral)	2	1	0	0	0	0	0	0
	Percussion (Orchestral) & Drumkit	5	8	1	1	0	0	0	0
	Percussion (Orchestral) & Timpani	44	37	17	20	12	16	8	8
	Sackbut	0	0	0	0	1	0	0	0
	Saxophone	51	42	12	16	12	18	6	6
	Saxophone (Alto)	21	20	6	5	10	5	0	1
	Saxophone (Baritone)	0	0	0	0	0	1	0	0
	Saxophone (Soprano)	1	1	0	0	0	1	0	0
	Saxophone (Tenor)	3	2	1	0	2	0	0	0
	Saxophone (Theatre doubling)	0	0	0	0	1	3	0	0
	Trombone (Bass)	5	6	1	4	3	8	1	3
	Trombone (Tenor)	32	27	14	14	14	14	6	5
	Trumpet	63	79	18	31	28	23	14	12
	Trumpet (Natural)	0	0	0	0	3	0	1	0
	Tuba	19	13	7	5	4	4	1	3
	Viola	57	43	21	21	31	43	13	19
	Viola (Baroque)	0	0	0	0	1	1	0	0
	Viola da Gamba	0	0	0	0	2	2	0	2
	Violin	178	230	68	102	148	163	55	72
	Violin (Baroque)	0	3	0	2	1	11	0	6
	Orchestral, band and early music ensemble instruments total	927	980	340	410	553	646	209	278
Grand total	4,551	5,353	858	1,071	2,223	3,179	645	845	

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

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 2013, within those courses, there

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 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.

Instruments	UG	PG	Total
Dance	89	0	89
Violin	12	3	15
Voice (Alto/Mezzo) Opera	0	22	22
Voice (Bass/Bar) Opera	0	16	16
Voice (Soprano) Opera	0	45	45
Voice (Tenor) Opera	0	19	19
Total	101	105	206

3. The instruments listed below were available, but received no applications during the 2013 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 – e.g.: Saxophone (Jazz) – used only by one or a small number of conservatoires. In this case, there may not have been any applications to the conservatoire(s) using this term, even if other conservatoires 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 and early music ensemble instruments

Banjo (tenor)
Baritone
Bassoon (Baroque)
Bassoon (Contra)
Brass Quintet
Chittarone
Cimbasso

Clarinet (E Flat)
Contemporary Piano
Cor anglais
Cornetto
Flugelhorn
Flute (Alto)
Flute (Bass)
Flute (Renaissance)
Harpichord (Baroque)

Lute
 Lute/Theorbo
 Mandolin
 Oboe d'amore
 Ophicleide
 Percussion
 Percussion & Timpani
 Percussion (Ethnic Percussion & Drumset)
 Percussion (Latin American)
 Piccolo
 Sackbut
 Saxophone (All)
 Saxophone (Bass)
 Serpent
 Timpani
 Timpani (Baroque)
 Timpani (orchestral)
 Trombone
 Trombone (Alto)
 Trumpet (Bass)
 Trumpet (Natural)
 Trumpet (Slide)
 Vihuela da Mano
 Vihuela de Mano
 Viol
 Violone

Composition, musicology, music technology, popular music

Animateurship
 Community Music
 Composition Research
 Composition/Arrangement
 Creative Music Technology
 Music Psychology
 Music Recording
 Performance
 Performance Studies
 Popular Music
 Practical Musicianship

Non-orchestral and band instruments

Accompaniment
 Clavichord
 Counter Tenor
 Guitar
 Guitar (Accompaniment)
 Guitar (Baroque)
 Guitar (Electric Bass)
 Guitar (Electric Lead)
 Opera Repetiteur
 Voice (Early Music)
 Voice (Mezzo-Soprano) Early Music
 Voice (Tenor) Early Music

Jazz

Cello (Jazz)
 Saxophone (Soprano) Jazz
 Saxophone Jazz
 Vibraphone (Jazz)

Scottish and Indian music

Accordion (classical)
 Bagpipes
 Clarsach
 Flute (Scottish Traditional Music)
 Mandolin (Indian Music)
 Mridangam
 Sitar
 Tabla
 Vina
 Violin (Indian Music)
 Voice (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 or www.ucas.com) or by contacting:

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