



CUKAS Annual Report

2012

2012 ENTRY CYCLE

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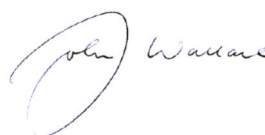
For entry in session 2012/13, the Conservatoires UK Admissions System became open to applicants from four additional conservatoire specialisms: drama, dance, production and screen. In addition to the annual round of music applications, for the first time, prospective students in modern ballet were able to apply to the Royal Conservatoire of Scotland (RCS); from the 2013 entry, the system will be further extended to include contemporary dance applicants to Trinity Laban Conservatoire of Music and Dance. Drama applicants could apply to the Royal Welsh College of Music and Drama and the RCS, and prospective production and screen students also to the RCS. These applications to the system accounted for 36% of our overall numbers and this illustrates the size of the prospective pool of applicants in this area. It also highlights the need for further breakdown into the distinctive areas of specialism which are such a feature of the creative and cultural industries in our reporting statistics and this will be addressed throughout the rest of 2013 in time for the next audition round.

For the first time since inception, we have seen a small (8%) decrease in the total number of music applicants. This is largely due to Leeds College of Music's decision to use CUKAS only for its postgraduate applications. When this is taken into account, however, the conservatoire sector seems to be buoyant relative to the comparative drop in applications in the rest of the HEI sector.

The majority of new applications are in the area of drama performance and comprise mainly of Scottish and Welsh under-21s. It is interesting to note how this group affects the POLAR2 table 8. A general increase can be seen in all areas but the 95.8% change seen in Quintile 1 is particularly encouraging.

Future developments in CUKAS include fuller collection of visa and disability information, qualifications, help text and advice, as well as the ability to upload references and photos. These developments will considerably enhance the user friendliness to applicant and administrator alike.

In addition, there are a number of issues regarding functionality and equality of discipline that we are in the process of addressing with UCAS in order to fully integrate drama, dance, production and screen into the system. We welcome the commitment UCAS has given to assisting us with these crucial developments.



Professor John Wallace
Chairman, CUK



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; conducting; community music and popular music.

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.

about conservatoire education in the UK

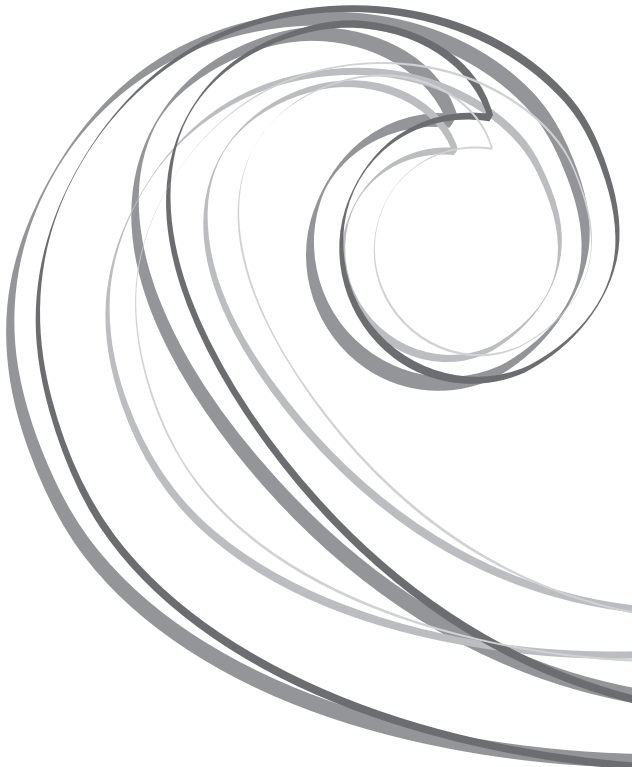
the student mix

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 research programmes, 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 (BHAM CONS) www.conservatoire.bcu.ac.uk	B34
Leeds College of Music, Leeds (LCM) www.lcm.ac.uk	L31
Royal Academy of Music* 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 Royal Academy of Music joined the CUKAS scheme for 2013 entry. The Annual Report for the 2013 entry cycle will be an analysis of applications to all eight conservatoires in the scheme.

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 application process

The CUKAS website allows potential applicants to search by specialism and includes over 230 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 common deadline for music on-time applications is 1 October in the year preceding entry and 31 January for undergraduate dance, drama, production and screen applicants. 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

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 through 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 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.

terminology

populations

applicants

Applicant counts in this report provide the number of applicants who submitted a completed CUKAS application through the CUKAS scheme for 2010, 2011 or 2012 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 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 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 (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, 2012

	Gender				Total
	Male	% Male	Female	% Female	
Applicants	2,469	40.7	3,594	59.3	6,063
Accepted applicants	649	43.6	840	56.4	1,489
<i>(of which were RPAs)</i>	4	26.7	11	73.3	15
Unplaced applicants	1,820	39.8	2,754	60.2	4,574
<i>(of whom were withdrawals)</i>	103	44.0	131	56.0	234

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. 59.3% of applicants were female).

Table 1b - Applicant summary, 2010-2012

	Year					
	2010	% 2010	2011	% 2011	2012	% 2012
Applicants	3,901		3,914		6,063	
Accepted applicants	1,363	34.9	1,318	33.7	1,489	24.6
Unplaced applicants	2,538	65.1	2,596	66.3	4,574	75.4

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 large 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 were dance, drama production and drama performance category courses.

Table 2 - Institution summary, 2012

Level ¹		BHAM CONS	LCM	RCM	RNCM	RCS	RWCMD	TLCMD	TOTAL ²
UG ³	Applicants	643	–	960	886	2,206	1,420	846	6,961
	Applicants offered places	317	–	277	284	340	236	299	1,753
	Accepted applicants	113	–	120	155	231	100	129	848
	Unplaced applicants	530	–	840	731	1,975	1,320	717	6,113
	<i>Withdrawals</i>	45	–	43	40	54	53	50	285
PG	Applicants	254	77	922	427	538	527	290	3,035
	Applicants offered places	162	38	346	243	201	187	158	1,335
	Accepted applicants	74	17	163	120	102	121	44	641
	Unplaced applicants	180	60	759	307	436	406	246	2,394
	<i>Withdrawals</i>	13	6	45	33	35	26	16	174

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: For 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. This must be taken into account when considering CUKAS undergraduate application figures.

Conservatoire details:

BIRMC	B34 – Birmingham Conservatoire
LCM	L31 – Leeds College of Music
RCM	R56 – Royal College of Music
RNCM	R57 – Royal Northern College of Music
RCS	R58 – Royal Conservatoire of Scotland
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, 2010-2012

Age	Year					% change 2011-12
	2010	2011	2012			
			Male	Female	Total	
Under 21	1,928	1,849	1,316	1,965	3,281	77.4
21-24	282	298	286	335	621	108.4
25-39	122	114	113	115	228	100.0
40 and over	9	9	8	16	24	166.7
Total	2,341	2,270	1,723	2,431	4,154	83.0

Figure 1a: UG applicants by age

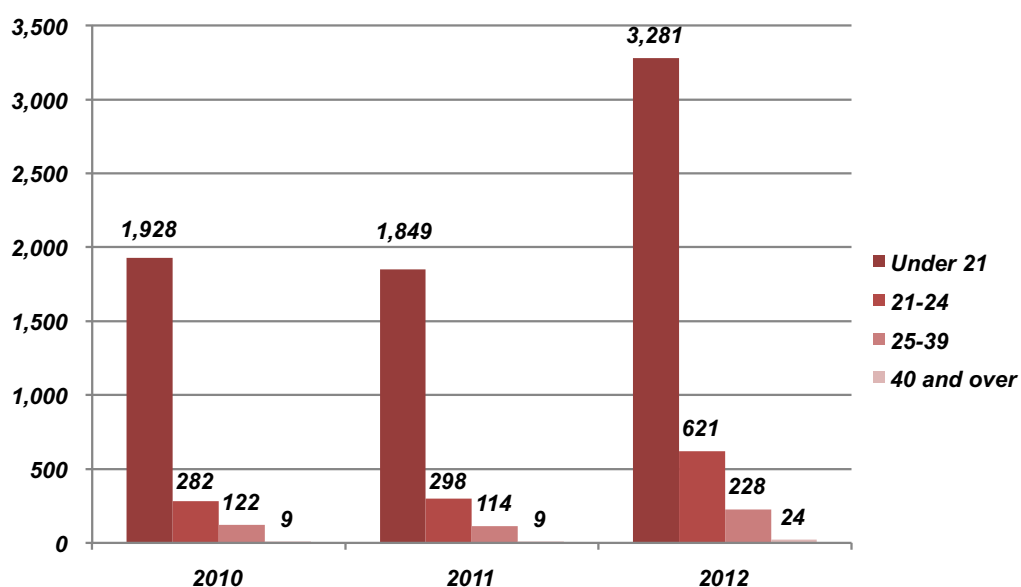


Table 3a shows a year-on-year comparison for applicants split by undergraduate age group (and by gender for the latest year).

Note 1: The large 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.

Table 3b - Age of PG applicants, 2010-2012

Age	Year					% change 2011-12
	2010	2011	2012			
			Male	Female	Total	
Under 21	44	47	32	45	77	63.8
21-24	907	1,006	470	743	1,213	20.6
25-39	652	632	283	424	707	11.9
40 and over	23	29	14	23	37	27.6
Total	1,626	1,714	799	1,235	2,034	18.7

Figure 1b: PG applicants by age

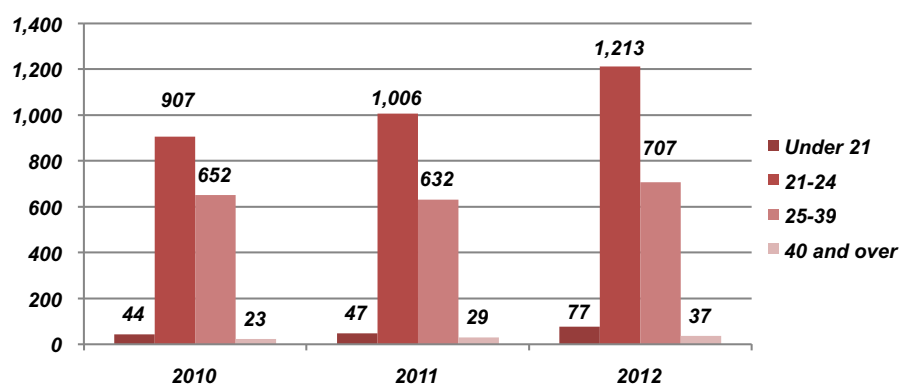


Table 3b shows a year-on-year comparison for postgraduate applicants split by age group (and by gender for the latest year).

Note 1: The large 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.

tables 4a and 4b

Table 4a - Disability of UK domiciled UG applicants, 2010-2012

Disability	2010		2011		2012		% change 2011-12	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	1,752	640	1,598	558	2,941	617	84.0	10.6
Learning difficulty	102	31	95	32	228	38	140.0	18.8
Blind/partial sight	2	0	2	0	3	1	50.0	0.0
Deaf/partial hearing	1	0	3	1	7	0	133.3	-100.0
Wheelchair/mobility	3	1	5	1	6	1	20.0	0.0
Autistic disorder	8	2	18	7	33	8	83.3	14.3
Mental health	5	2	12	4	33	7	175.0	75.0
Multiple disabilities	7	1	9	4	12	1	33.3	-75.0
Long standing illness	12	3	10	3	26	3	160.0	0.0
Other disability	15	8	15	2	30	2	100.0	0.0
Total	1,907	688	1,767	612	3,319	678	87.8	10.8

Table 4b - Disability of UK domiciled PG applicants, 2010-2012

Disability	2010		2011		2012		% change 2011-12	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
No disability	866	302	884	295	1,055	328	19.3	11.2
Learning difficulty	47	17	40	15	72	23	80.0	53.3
Blind/partial sight	4	1	4	1	2	0	-50.0	-100.0
Deaf/partial hearing	2	0	0	0	1	1	0.0	0.0
Wheelchair/mobility	2	1	0	0	2	1	0.0	0.0
Autistic disorder	0	0	1	0	3	1	200.0	100.0
Mental health	5	0	3	1	15	5	400.0	400.0
Multiple disabilities	3	1	2	1	1	0	-50.0	-100.0
Long standing illness	10	3	10	4	12	4	20.0	0.0
Other disability	8	2	6	2	12	4	100.0	100.0
Total	947	327	950	319	1,175	367	23.7	15.0

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).

Table 5a - Domicile of UG applicants, 2010-2012

Domicile	2010		2011		2012	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	53	18	27	12	49	8
Yorkshire and the Humber	143	69	109	40	139	30
North West	173	60	173	62	300	85
East Midlands	132	58	115	48	136	36
West Midlands	147	61	121	42	180	49
Eastern	146	48	142	50	162	42
Greater London	220	67	221	69	293	62
South East	260	92	258	91	336	68
South West	169	60	154	55	261	50
Wales	129	42	128	49	349	66
Scotland	307	103	287	87	1,043	173
Northern Ireland	26	9	30	7	71	9
Other UK	2	1	2	0	0	0
UK sub-total	1,907	688	1,767	612	3,319	678
EU	225	70	251	58	409	74
Non-EU	209	53	252	88	426	96
Total	2,341	811	2,270	758	4,154	848

Table 5b - Domicile of PG applicants, 2010-2012

Domicile	2010		2011		2012	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
North East	11	8	12	5	18	8
Yorkshire and the Humber	44	15	45	9	61	22
North West	67	31	85	28	108	40
East Midlands	45	21	43	12	31	13
West Midlands	59	26	55	21	83	21
Eastern	70	18	72	23	95	30
Greater London	272	56	270	74	269	66
South East	114	30	126	49	131	37
South West	64	21	67	24	85	27
Wales	67	29	57	20	119	44
Scotland	116	67	102	49	158	52
Northern Ireland	14	4	9	4	17	3
Other UK	4	1	7	1	0	0
UK sub-total	947	327	950	319	1,175	363
EU	252	84	289	84	259	70
Non-EU	427	141	475	157	600	204
Total	1,626	552	1,714	560	2,034	637

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

tables 6a and 6b

Table 6a - Top five EU countries (excl. UK) for UG applicants, 2010-2012

Domicile	2010		2011		2012	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Ireland (3)	22	7	22	3	54	6
France (1)	25	6	46	9	39	7
Spain (2)	29	5	33	6	37	10
Poland (7)	14	7	13	4	32	6
Italy (12)	10	2	7	1	28	3
Other EU	125	43	130	35	219	42
Total	225	70	251	58	409	74

Previous year's ranking shown in brackets.

Table 6b - Top five EU countries (excl. UK) for PG applicants, 2010-2012

Domicile	2010		2011		2012	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
Spain (1)	55	13	80	21	42	7
Ireland (3)	27	6	25	7	31	11
Italy (4)	24	10	24	5	31	5
France (2)	17	4	25	7	27	7
Sweden (10)	11	4	11	0	18	4
Other EU	108	45	124	44	110	36
Total	242	82	289	84	259	70

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, 2010-2012

Domicile	2010		2011		2012	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (2)	33	7	32	5	119	19
Hong Kong (3)	20	8	23	7	33	10
Singapore (4)	12	3	17	9	30	8
China (1)	29	10	34	14	27	11
Norway (8)	3	1	11	3	26	2
Other Non-EU	321	77	135	50	191	46
Total	418	106	252	88	426	96

Previous year's ranking shown in brackets.

Table 7b - Top five Non-EU countries for PG applicants, 2010-2012

Domicile	2010		2011		2012	
	Applicants	Accepts	Applicants	Accepts	Applicants	Accepts
United States of America (1)	94	18	97	26	139	39
China (2)	64	26	74	30	88	38
Canada (8)	20	3	20	3	52	12
Australia (3)	46	15	48	14	44	19
Korea (South) (6)	25	13	26	5	37	9
Other Non-EU	605	207	210	79	240	87
Total	854	282	475	157	600	204

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, 2010-2012

POLAR2 quintile	Year				
	2010	2011	% change 2010-11	2012	% change 2011-12
Quintile 1	85	72	-15.3	141	95.8
Quintile 2	164	143	-12.8	251	75.5
Quintile 3	238	236	-0.8	395	67.4
Quintile 4	388	365	-5.9	594	62.7
Quintile 5	598	521	-12.9	948	82.0
Unknown	18	18	0.0	40	122.2
Total	1,491	1,355	-9.1	2,369	74.8

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 one in five young people enter higher education compared to well over half in quintile 5. Each quintile represents around 20 per cent of the young population. Further information on the POLAR2 classification can be found on the HEFCE website (www.hefce.ac.uk/widen/polar/polar2/).

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, 2010-2012

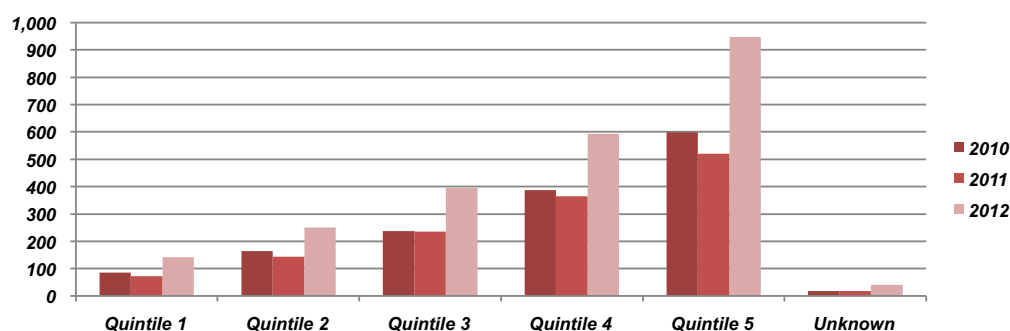


Table 9a - Ethnicity of UK-domiciled UG applicants by gender, 2012

Ethnicity	Gender		Total	%
	Male	Female		
White	1,304	1,787	3,091	93.1
Asian	21	31	52	1.6
Mixed	37	59	96	2.9
Black	13	23	36	1.1
Other	5	5	10	0.3
Not known	16	18	34	1.0
Total	1,396	1,923	3,319	100.0

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

Table 9b - Ethnicity of UK-domiciled PG applicants by gender, 2012

Ethnicity	Gender		Total	%
	Male	Female		
White	424	646	1,070	91.1
Asian	14	17	31	2.6
Mixed	11	22	33	2.8
Black	5	5	10	0.9
Other	2	5	7	0.6
Not known	12	12	24	2.0
Total	468	707	1,175	100.0

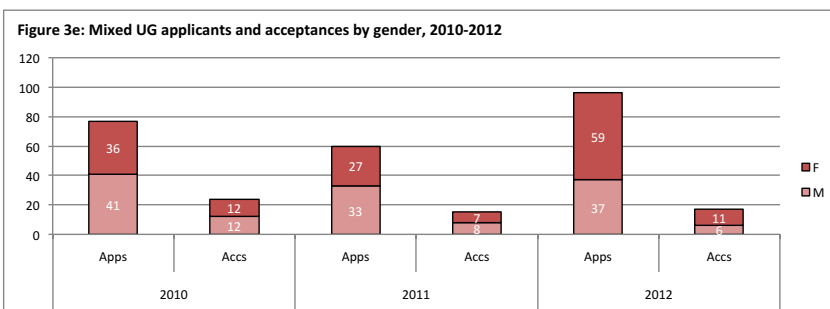
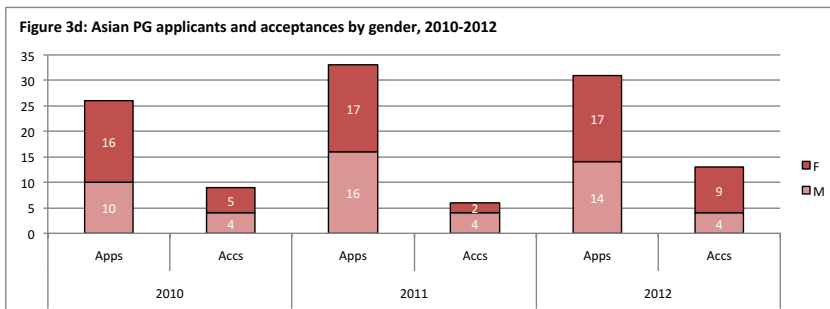
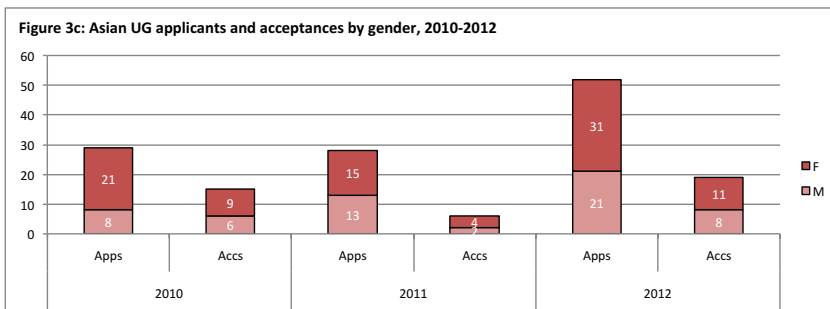
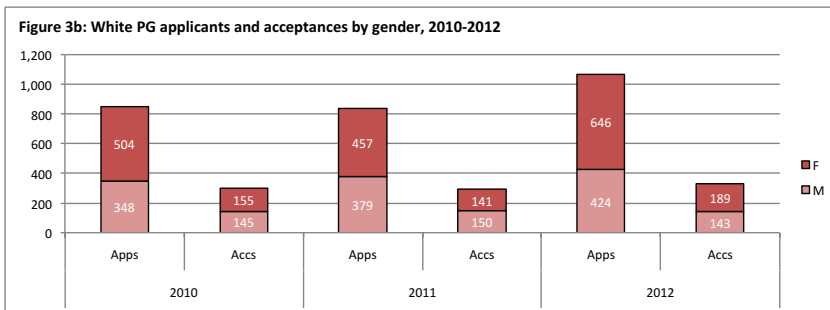
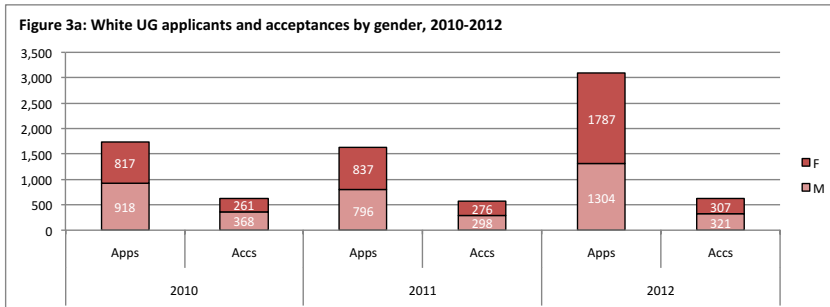
See figures 3b, d, e, f, j.

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 - Acceptances



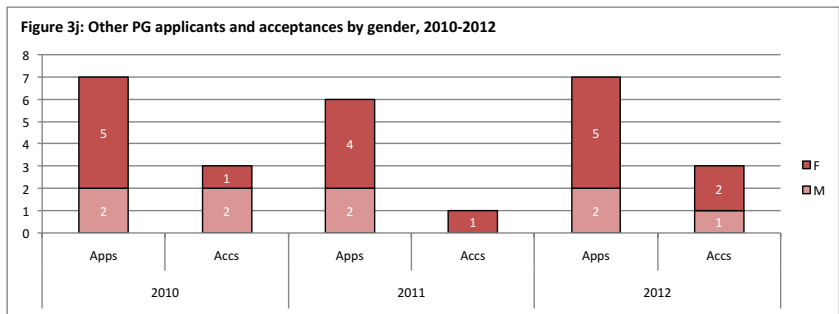
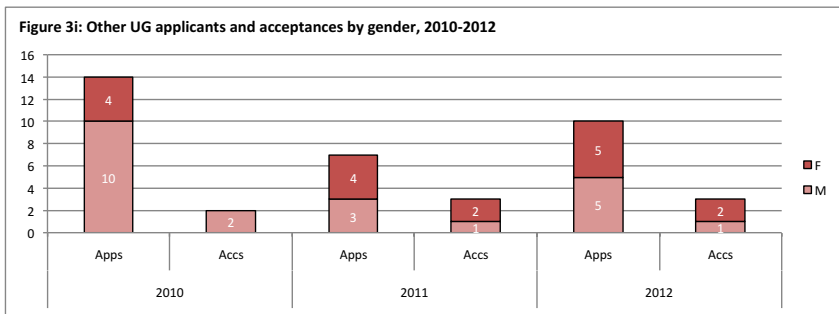
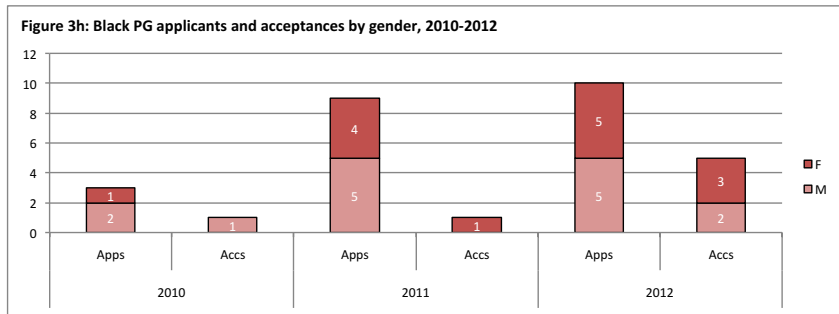
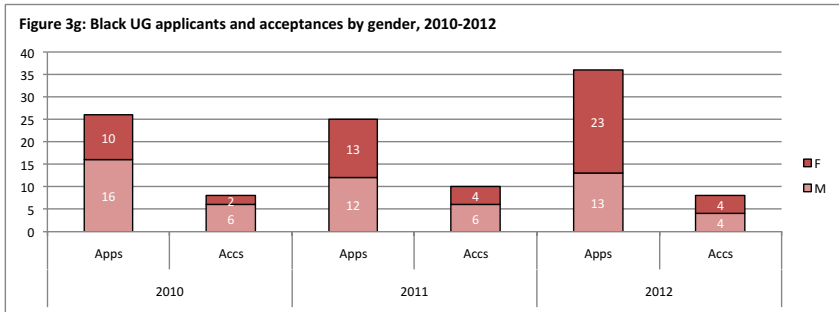
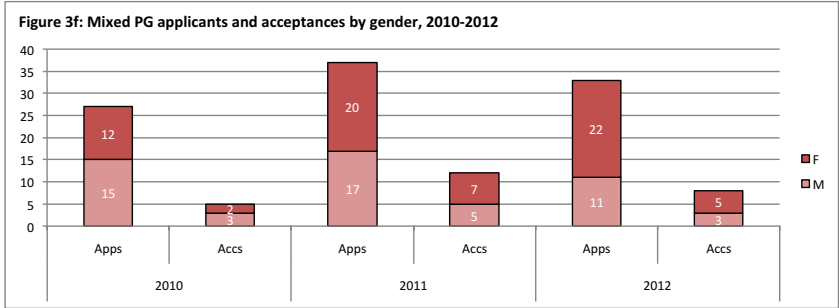


table 10a (1 of 3)

Table 10a - Applicants by specialism, 2012

Specialism		Course level, study mode, gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Dance & Drama	Dance	11	75	0	0	0	0	86
	Drama Performance	635	1,098	115	251	0	8	2,107
	Drama Production	96	126	5	46	0	0	273
	Dance and Drama Total	742	1,299	120	297	0	8	2,466
Composition, Musicology, Music Technology, Popular Music	Composition	122	29	70	19	5	5	250
	Composition & Technology	0	0	1	0	0	0	1
	Composition for Screen	0	0	29	9	0	0	38
	Conducting	1	1	34	6	0	0	42
	Conducting (Choral)	0	0	3	3	0	0	6
	Conducting (Orchestral)	0	0	11	2	1	0	14
	Music Psychology	0	0	0	0	0	0	0
	Music Technology	9	0	2	1	0	0	12
	Musicology	0	0	0	2	0	0	2
	Performance	0	0	0	0	0	0	0
	Performance Science	0	0	3	4	2	7	16
	Performance Studies	0	0	0	0	0	0	0
	Composition, Musicology, Music Technology, Popular Music Total	132	30	153	46	8	12	381
Non-Orchestral / Band Instruments	Fortepiano	0	0	1	0	0	0	1
	Guitar (Acoustic)	33	3	4	0	0	0	40
	Guitar (Bass)	8	0	0	0	0	0	8
	Guitar (Classical)	44	5	17	3	0	0	69
	Guitar (Electric)	20	0	2	0	1	0	23
	Harpsichord	0	4	2	2	0	0	8
	Opera Repetiteur	0	0	0	0	0	0	0
	Organ	10	4	2	6	1	0	23
	Piano	146	168	92	144	4	6	560
	Piano (Accompaniment)	0	0	17	30	0	1	48
	Piano/Keyboards	3	1	1	0	0	0	5
	Recorder	3	9	0	2	0	0	14
	Repetiteur	0	0	9	5	0	0	14
	Voice	13	63	2	11	0	1	90
	Voice (Alto)	0	8	0	8	0	0	16
	Voice (Baritone)	45	0	31	0	1	0	77
	Voice (Bass)	8	0	5	0	0	0	13
	Voice (Bass-Baritone)	53	0	51	0	0	0	104
	Voice (Contralto)	0	6	0	2	0	0	8
	Voice (Counter-Tenor)	12	0	7	0	0	0	19
	Voice (Counter-Tenor) Early Music	0	0	0	0	0	0	0
	Voice (Mezzo-Soprano)	0	146	0	103	0	3	252
	Voice (Mezzo-Soprano) Early Music	0	0	0	0	0	0	0
	Voice (Soprano)	0	265	0	279	0	11	555
	Voice (Soprano) Early Music	0	0	0	3	0	0	0
Voice (Tenor)	56	0	73	0	1	0	130	
Non-Orchestral / Band Instruments Total	454	682	316	595	8	22	2,077	

table 10a (2 of 3)

Specialism		Course level, Study mode, Gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Orchestral, Band & Early Music Ensemble Instruments	Banjo (tenor)	0	0	0	0	0	0	0
	Bassoon	8	9	6	7	1	0	31
	Bassoon (Baroque)	0	0	0	0	0	0	0
	Cello	30	57	16	34	0	4	141
	Clarinet	21	43	22	21	0	1	108
	Clarinet (Bass)	0	0	0	1	0	1	2
	Clarinet (Classical)	0	2	0	0	0	0	2
	Clarinet (Theatre doubling)	0	0	0	1	0	0	1
	Cornet	9	9	0	0	0	0	18
	Double Bass	16	7	9	2	1	0	35
	Drumkit	22	1	4	1	1	0	29
	Euphonium	20	5	7	1	1	0	34
	Flugelhorn	0	0	0	0	0	0	0
	Flute	24	79	18	63	2	6	192
	Flute (Baroque)	0	0	1	2	0	0	3
	Harp	4	16	0	7	0	1	28
	Horn (Baritone)	1	1	0	0	0	0	2
	Horn (French)	8	18	8	5	0	1	40
	Horn (Natural)	0	0	0	0	0	0	0
	Horn (Tenor)	2	4	1	0	0	0	7
	Lute	0	0	2	0	0	0	2
	Lute/Theorbo	0	0	1	0	0	0	1
	Mandolin	0	0	0	0	0	0	0
	Marimba	0	0	1	1	0	0	2
	Oboe	7	23	8	10	0	0	48
	Percussion (Orchestral)	2	0	0	0	0	0	2
	Percussion (Orchestral) & Drumkit	4	1	0	0	0	0	5
	Percussion (Orchestral) & Timpani	32	12	7	4	1	0	56
	Sackbut	0	0	1	0	0	0	1
	Saxophone	21	30	5	7	0	0	63
	Saxophone (Alto)	7	14	6	3	1	0	31
	Saxophone (Baritone)	0	0	0	0	0	0	0
	Saxophone (Soprano)	0	1	0	0	0	0	1
	Saxophone (Tenor)	1	2	2	0	0	0	5
	Saxophone (Theatre doubling)	0	0	0	1	0	0	1
	Trombone (Bass)	5	0	2	1	0	0	8
	Trombone (Tenor)	26	6	12	1	1	0	46
	Trumpet	46	17	21	6	0	1	91
	Trumpet (Natural)	0	0	2	0	1	0	3
	Tuba	18	1	4	0	0	0	23
	Viol	0	0	0	0	0	0	0
	Viola	14	43	9	21	0	1	88
Viola (Baroque)	0	0	1	0	0	0	1	
Viola da Gamba	0	0	1	1	0	0	2	
Violin	54	124	44	97	0	7	326	
Violin (Baroque)	0	0	0	1	0	0	1	
Orchestral, Band & Early Music Ensemble Instruments Total	402	525	221	299	10	23	1,480	

table 10a (3 of 3)

Specialism		Course level, study mode, gender						Total
		UG		PG				
		FT		FT		PT		
		M	F	M	F	M	F	
Jazz	Clarinet (Jazz)	3	0	0	0	0	0	3
	Composition (Jazz)	0	0	0	1	0	0	1
	Double Bass (Jazz)	6	0	2	0	1	0	9
	Drumkit (Jazz)	25	0	12	1	2	0	40
	Flute (Jazz)	0	1	0	1	0	0	2
	Guitar (Jazz Acoustic)	0	0	1	0	0	0	1
	Guitar (Jazz Electric Bass)	10	2	2	0	0	0	14
	Guitar (Jazz Electric Bass)/Jazz Double Bass	3	0	1	0	0	0	4
	Guitar (Jazz Electric Lead)	20	0	7	0	2	0	29
	Guitar (Jazz)	6	0	1	0	0	0	7
	Percussion (Jazz)	0	0	0	0	0	0	0
	Piano (Jazz)	27	2	5	1	1	1	37
	Saxophone (Alto) Jazz	17	5	4	1	0	0	27
	Saxophone (Baritone) Jazz	2	0	0	0	0	0	2
	Saxophone (Jazz)	23	2	3	2	1	0	31
	Saxophone (Tenor) Jazz	10	3	6	1	1	1	22
	Trombone (Jazz)	4	0	3	0	1	0	8
	Trumpet (Jazz)	11	1	4	0	0	0	16
	Vibraphone (Jazz)	0	0	0	0	0	0	0
	Violin (Jazz)	1	0	0	1	0	1	3
Voice (Jazz)	7	24	1	6	0	3	41	
Jazz Total	175	40	52	15	9	6	297	
Scottish / Indian Music	Accordion	0	2	0	0	0	0	2
	Button Accordion	1	0	0	0	0	0	1
	Cello (Scottish Traditional Music)	1	0	0	0	0	0	1
	Fiddle	6	13	0	0	0	0	19
	Flute (Scottish Traditional Music)	0	0	0	0	0	0	0
	Gaelic Song	2	4	0	0	0	0	6
	Highland Bagpipes	11	4	0	2	0	0	17
	Piano (Scottish Traditional Music)	2	7	0	0	0	0	9
	Piano Accordion	1	2	0	0	0	0	3
	Scots Song	0	5	0	0	0	0	5
	Scottish Harp	0	2	0	1	0	0	3
	Snare Drum	2	0	0	0	0	0	2
	Tabla	0	0	0	0	0	0	0
	Whistle	3	2	0	0	0	0	5
	Scottish / Indian Music Total	29	41	0	3	0	0	73
Grand Total	1,934	2,617	862	1,255	35	71	6,774	

Table 10b - Applicants and acceptances by specialism, 2011-2012

Specialism		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2011	2012	2011	2012	2011	2012	2011	2012
Dance & Drama	**Dance	0	86	0	13	0	0	0	0
	**Dance Performance	0	1,733	0	76	0	366	0	52
	**Drama Production	0	222	0	49	0	59	0	26
	Dance & Drama Total	0	2,041	0	138	0	425	0	78
Composition, Musicology, Music Tech., Popular Music General	Composition	132	151	38	30	96	99	27	34
	*Composition & Technology	0	0	0	0	2	1	2	1
	Composition for Screen	0	0	0	0	41	38	9	13
	Conducting	1	2	0	0	41	40	8	5
	Conducting (Choral)	0	0	0	0	4	6	2	4
	*Conducting (Orchestral)	0	0	0	0	7	14	1	3
	Music Psychology	0	0	0	0	5	0	2	0
	Music Technology	9	9	6	3	3	3	1	2
	Musicology	0	0	0	0	8	2	2	0
	*Performance	0	0	0	0	8	0	1	0
	*Performance Science	0	0	0	0	15	16	8	11
	Performance Studies	0	0	0	0	8	0	0	0
	Composition, Musicology, Music Technology, Popular Music Total	142	162	44	33	238	219	63	73
Non-Orchestral / Band Instruments	Fortepiano	0	0	0	0	0	1	0	0
	Guitar (Acoustic)	21	36	3	4	10	4	3	2
	Guitar (Bass)	10	8	5	4	0	0	0	0
	Guitar (Classical)	45	49	12	20	21	20	6	5
	Guitar (Electric)	24	20	5	5	5	3	0	1
	Harpichord	0	4	0	3	3	4	0	1
	Opera Repetiteur	0	0	0	0	1	0	0	0
	Organ	12	14	8	6	14	9	7	2
	Piano	292	314	95	100	242	246	96	99
	Piano (Accompaniment)	2	0	0	0	48	48	11	11
	Piano/Keyboards	8	4	2	2	1	1	1	1
	Recorder	12	12	5	4	3	2	3	2
	Repetiteur	0	0	0	0	0	14	0	6
	Voice	75	76	19	14	23	14	5	2
	Voice (Alto)	7	8	0	0	0	8	0	2
	Voice (Baritone)	41	45	18	18	31	32	12	12
	Voice (Bass)	5	8	2	4	4	5	3	2
	Voice (Bass-Baritone)	47	53	8	7	60	51	9	8
	Voice (Contralto)	4	6	2	0	1	2	0	0
	Voice (Counter-Tenor)	10	12	1	2	10	7	3	2
	Voice (Counter-Tenor) Early Music	1	0	0	0	1	0	1	0
	Voice (Mezzo-Soprano)	121	146	26	28	88	106	10	26
	Voice (Mezzo-Soprano) Early Music	1	0	0	0	1	0	0	0
	Voice (Soprano)	321	265	62	47	334	290	59	60
	Voice (Soprano) Early Music	3	0	0	0	3	0	0	0
	Voice (Tenor)	67	56	19	21	73	74	17	25
	Non-Orchestral / Band Instruments Total	1,129	1,136	292	289	977	941	246	269

table 10b (2 of 3)

Specialism		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2011	2012	2011	2012	2011	2012	2011	2012
Orchestral, Band & Early Music Ensemble Instruments	*Banjo (tenor)	1	0	0	0	0	0	0	0
	Bassoon	24	17	15	7	20	14	13	5
	*Bassoon (Baroque)	0	0	0	0	1	0	0	0
	Cello	104	87	35	32	70	54	25	21
	Clarinet	57	64	14	26	38	44	15	13
	Clarinet (Bass)	0	0	0	0	0	2	0	0
	Clarinet (Classical)	0	2	0	0	0	0	0	0
	Clarinet (Theatre doubling)	0	0	0	0	0	1	0	0
	Cornet	17	18	8	7	1	0	0	0
	Double Bass	20	23	7	8	23	12	10	8
	Drumkit	31	23	5	4	4	6	0	1
	Euphonium	11	25	3	14	6	9	3	5
	Flugelhorn	5	0	0	0	0	0	0	0
	Flute	105	103	22	28	73	89	18	28
	Flute (Baroque)	0	0	0	0	1	3	1	0
	Harp	17	20	11	12	16	8	5	4
	Horn (Baritone)	4	2	1	0	0	0	0	0
	Horn (French)	31	26	21	14	22	14	12	8
	*Horn (Natural)	0	0	0	0	1	0	0	0
	Horn (Tenor)	6	6	1	3	0	1	0	0
	Lute	0	0	0	0	1	2	0	1
	Lute/Theorbo	0	0	0	0	1	1	0	1
	*Mandolin	0	0	0	0	1	0	0	0
	*Marimba	0	0	0	0	4	2	2	2
	Oboe	31	30	18	19	19	18	10	7
	Percussion (Orchestral)	0	2	0	0	0	0	0	0
	Percussion (Orchestral) & Drumkit	3	5	1	1	1	0	0	0
	Percussion (Orchestral) & Timpani	38	44	15	17	18	12	10	8
	Sackbut	0	0	0	0	1	1	0	0
	Saxophone	50	51	15	12	13	12	5	6
	Saxophone (Alto)	28	21	7	6	12	10	2	0
	Saxophone (Baritone)	1	0	0	0	0	0	0	0
	Saxophone (Soprano)	0	1	0	0	1	0	0	0
	Saxophone (Tenor)	2	3	2	1	4	2	2	0
	Saxophone (Theatre doubling)	0	0	0	0	0	1	0	0
	Trombone (Bass)	11	5	6	1	3	3	2	1
	Trombone (Tenor)	41	32	16	14	21	14	7	6
	Trumpet	63	63	19	18	21	28	10	14
	Trumpet (Natural)	0	0	0	0	0	3	0	1
	Tuba	20	19	8	7	7	4	4	1
	Viol	1	0	1	0	0	0	0	0
Viola	41	57	25	21	39	31	17	13	
*Viola (Baroque)	0	0	0	0	2	1	0	0	
*Viola da Gamba	0	0	0	0	1	2	1	0	
Violin	203	178	86	68	163	148	60	55	
Violin (Baroque)	0	0	0	0	2	1	1	0	
Orchestral, Band & Early Music Ensemble Instruments Total	966	927	362	340	610	553	235	209	

table 10b (3 of 3)

Specialism		Course level, population							
		UG				PG			
		Applicants		Acceptances		Applicants		Acceptances	
		2011	2012	2011	2012	2011	2012	2011	2012
Jazz	Clarinet (Jazz)	4	3	0	0	0	0	0	0
	Composition (Jazz)	0	0	0	0	0	1	0	1
	Double Bass (Jazz)	9	6	3	3	4	3	1	1
	Drumkit (Jazz)	39	25	8	4	7	15	3	2
	Flute (Jazz)	3	1	0	0	0	1	0	0
	Guitar (Jazz Acoustic)	2	0	0	0	2	1	1	0
	Guitar (Jazz Electric Bass)	13	12	3	2	3	2	0	1
	Guitar (Jazz Electric Bass)/Jazz Double Bass	5	3	1	0	0	1	0	0
	Guitar (Jazz Electric Lead)	36	20	3	3	14	9	3	0
	Guitar (Jazz)	5	6	1	2	0	1	0	0
	*Percussion (Jazz)	0	0	0	0	1	0	0	0
	Piano (Jazz)	35	29	10	6	8	8	3	1
	Saxophone (Alto) Jazz	24	22	4	2	5	5	2	1
	*Saxophone (Baritone) Jazz	0	2	0	0	0	0	0	0
	Saxophone (Jazz)	33	25	4	5	4	6	1	4
	Saxophone (Tenor) Jazz	19	13	3	4	1	9	1	0
	Trombone (Jazz)	7	4	3	2	3	4	0	1
	Trumpet (Jazz)	19	12	7	5	4	4	1	0
	Vibraphone (Jazz)	1	0	0	0	0	0	0	0
	*Violin (Jazz)	0	1	0	0	1	2	0	1
Voice (Jazz)	27	31	5	2	10	10	0	1	
Jazz Total	281	215	55	40	67	82	16	14	
Scottish / Indian Music	Accordion	0	2	0	1	0	0	0	0
	Button Accordion	0	1	0	0	0	0	0	0
	*Cello (Scottish Traditional Music)	1	1	0	0	0	0	0	0
	Fiddle	19	19	4	5	2	0	0	0
	Flute (Scottish Traditional Music)	1	0	1	0	0	0	0	0
	Gaelic Song	5	6	0	1	0	0	0	0
	Highland Bagpipes	13	15	4	5	1	2	0	1
	Piano (Scottish Traditional Music)	5	9	1	1	1	0	0	0
	Piano Accordion	3	3	2	1	0	0	0	0
	Scots Song	4	5	0	1	0	0	0	0
	Scottish Harp	3	2	1	1	1	1	1	1
	Snare Drum	2	2	0	1	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	57	70	13	18	5	3	1	2	
Grand Total	2,575	4,551	766	858	1,897	2,223	561	645	

* Courses exclusive to 2011 cycle.

** Courses exclusive to 2012 cycle.

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 conservatoire sector by illustrating the skills present in the applicant pool. Applicants were counted once against each specialism for which they applied. However, they were counted only once per specialism, regardless of how many applications they made. For instance, if an individual applied for principal study in trumpet at three conservatoires and principal study in piano at two conservatoires, that applicant was counted once for trumpet and once for piano. This reflects the fact

that, having attained a sufficient level of practical ability in two areas, the applicant could have been placed in either principal study, but can only attend one conservatoire. The number of applications in a discipline therefore gives a rough idea of how skilled the application population is in that discipline.

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

2. For the purpose of this report, courses with an original qualification type recorded as 'Other' have been appropriately split between UG and PG (see Table 2 note 1). In 2012, within those courses, there

were four 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
Instruments			
Piano	34	0	34
Violin	0	0	0
Voice (Mezzo-Soprano)	0	0	0
Voice (Soprano)	10	20	30
Total	44	20	64

3. The instruments listed below were available, but received no applications during the 2012 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

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

Cimbasso
 Clarinet (E Flat)
 Cor anglais
 Cornetto
 Double Bass (Baroque)
 Flugelhorn
 Flute (Alto)
 Flute (Bass)
 Flute (Renaissance)

Harpsichord (Baroque)
Horn (Natural)
Mandolin
Oboe (Baroque)
Oboe d'amore
Ophicleide
Percussion
Percussion (Ethnic Percussion & Drumset)
Percussion (Latin American)
Piccolo
Saxophone (All)
Saxophone (Bass)
Saxophone (Baritone)
Serpent
Timpani
Timpani (Baroque)
Trombone
Trombone (Alto)
Trumpet (Bass)
Trumpet (Slide)
Vihuela de Mano
Viol
Violone

Composition, Musicology, Music Technology, Popular Music

Community Music
Conducting (Brass Band)
Creative Music Technology
Music Psychology
Music Recording
Performance
Performance Studies
Popular Music
Practical Musicianship

Non-Orchestral & Band Instruments

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

Jazz

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

Scottish & Indian Music

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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