

ROYAL
ACADEMY
OF
MUSIC



YOUR
FUTURE IS
MUSIC'S
FUTURE

PROSPECTUS 2021/22

Music must always move forward. There has to be a place for new musicians to connect, collaborate and create. We are that place. A risk-taking conservatoire where the traditions of the past meet the talent of the future. Our mission: to create the music that will move the world tomorrow.

This is an accessible pdf.

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Every effort has been made to ensure that the information included in this prospectus is correct at the time of publication. Please consult our website for the most accurate and up-to-date information.

Please address any queries about this publication to publicity@ram.ac.uk.

CONTENTS

3 INTRODUCTION

- 6 A message from our Principal
- 8 Imagine yourself here

10 ABOUT THE ACADEMY

- 12 Music's future starts here
- 14 Into our third century
- 16 Sending music to the world
- 17 Creative partners

18 STUDENT LIFE

- 20 Your future is music's future
- 22 The new generation
- 24 Meet your mentor
- 27 Learn by performing
- 28 Skills for life
- 29 Space to grow
- 30 Your stage awaits
- 32 Find inspiration, find knowledge
- 34 Musicians, united
- 35 All together now
- 36 London calling
- 38 Find your place
- 39 Reaching outwards

40 OUR DEPARTMENTS

- 42 Accordion
- 44 Brass
- 46 Choral Conducting
- 48 Composition & Contemporary Music
- 50 Conducting
- 52 Guitar
- 54 Harp
- 56 Historical Performance
- 58 Jazz
- 60 Musical Theatre
- 62 Opera
- 64 Organ
- 66 Piano
- 68 Piano Accompaniment
- 70 Strings
- 72 Timpani & Percussion
- 74 Vocal Studies
- 76 Woodwind

78 OUR COURSES

- 80 Academy courses
- 82 Undergraduates
- 83 One-year courses
- 84 Postgraduates
- 85 Postgraduate degrees
- 86 Postgraduate diplomas
- 88 Research
- 89 The art of collaboration
- 90 Open Academy

92 YOUR FUTURE STARTS HERE

- 94 The next step
- 95 Ready to audition?
- 96 Tuition fees
- 97 Get in touch



TODAY'S ASPIRATION TOMORROW'S ARTIST

We take musical potential, then challenge our students to find their own voice and develop individual excellence.

From pre-school to post-doc, we help thousands of students turn aspiration into achievement.

We embed risk-taking and reality into everything we do. Our graduates leave ready for a life in music.

We listen outwards, continually embracing new ideas, always opening up what we do to new audiences.

A MESSAGE FROM OUR PRINCIPAL



As I write this, we are in Coronavirus lockdown – a situation that has brought home to all of us the importance of music in our collective wellbeing. The extraordinarily special qualities of the Academy community have never been more evident than during the various stages of this crisis. In normal times, our building resounds with music and the general hubbub of chatter and laughter as students and staff go about their business. But even while we are kept apart physically, we are finding innovative ways to connect, collaborate and create.

We can't pretend that there won't be challenges ahead as the whole world adjusts after the pandemic. You can be confident, however, that at the Academy your individual talent will be matched to the opportunities and needs of the current era. Musicians will need imagination, versatility and resilience as never before. As we turn into our 200th year of existence, we're more confident than ever in our ability to help you realise your dreams and ambitions.

One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best – their names are listed in the department pages of this prospectus. You will also work regularly with renowned visiting professors and guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life. Indeed, the breadth and quality of collaborative opportunities here will lay the groundwork for a fulfilling musical life.

As Britain's oldest conservatoire, the Academy is steeped in tradition but is also one of the most progressive musical institutions in the world. Students have access to cutting-edge technology in our amazing performance spaces, our programming is groundbreaking, and in all our disciplines, from classical to musical theatre and jazz to composition, we encourage students to explore their horizons to the limit.

For you, the most pressing question is probably 'what will it actually be like to study at the Academy?'. I hope that the pages that follow – in addition to the information on our website – will go a long way to answering this and helping you decide whether the Academy is the right fit for you. We hope to welcome you soon.

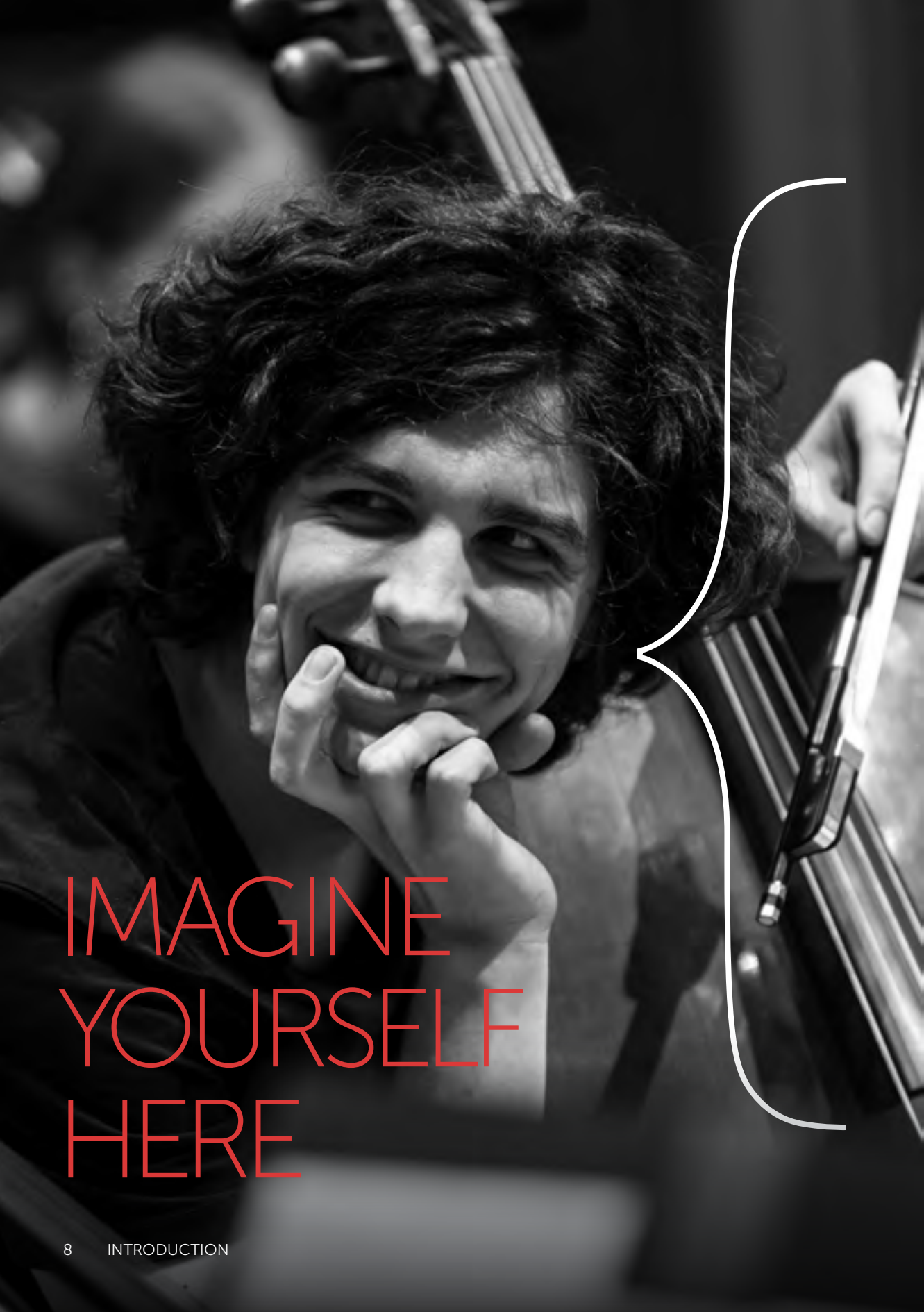
Professor Jonathan Freeman-Attwood CBE



MOVING

MUSIC

FORWARD



IMAGINE
YOURSELF
HERE

AT THE ACADEMY YOU WILL...

Hone your performance skills. Our students take part in around 500 events every year

Learn from the masters. Experience inspiring one-to-one tuition with the world's finest teachers

Work with your musical heroes. We have an illustrious roster of visiting professors

Be inspired by different genres – classical, jazz, opera, musical theatre, historical and all forms of new music

Make lifelong friends and professional contacts from around the world

Raise your musical game by working alongside outstanding peers from over 50 countries

Prepare physically and mentally for a career at the top of an ever-expanding music profession

Develop professional skills that will help you thrive in today's musical world and build your audience

Collaborate internationally with many leading institutions, including The Juilliard School


Showcase your talent with cutting-edge technology and in our world-class performance spaces

Live in the heart of London, one of the most vibrant, creative cities in the world

Earn an internationally respected degree awarded by the Academy and the University of London

ABOUT THE ACADEMY

A photograph of an empty lecture hall or auditorium, viewed from the side. The room is filled with rows of dark-colored chairs with metal frames, arranged in a tiered fashion. The walls and ceiling are made of light-colored, possibly wood or metal, panels. The entire image is overlaid with a semi-transparent red filter. The text 'ABOUT THE ACADEMY' is printed in large, white, sans-serif capital letters in the upper left quadrant.



“ You come to the Academy knowing that big personalities have walked through these same doors, and they were students once, just like you ”



MUSIC'S FUTURE STARTS HERE

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create. We are the meeting point between the traditions of the past and the talent of the future, seeking out and supporting the musicians today whose music will move the world tomorrow.

Join us and you will become part of a musical melting pot. Our students come from more than 60 countries. We challenge them to find their own voice, take risks and push boundaries. Simon Rattle, Felicity Lott, Elton John and Harrison Birtwistle all learnt their craft here. We are excited to discover who's next.

Every student benefits from a stimulating curriculum and an ambitious range of concerts and events. Legendary artists come here not just to perform, but to become mentors, friends and musical partners.

A world of music comes to us – and we send music back out into the world. As we enter our third century, our aim is to shape the future of music by discovering and supporting talent wherever it exists.

There is so much music to be made. We look forward to helping you make it.

90%

BMus students graduated with a first or upper second

93%

MA/MMus students graduated with distinction or merit

550

performance events

881

students from 61 countries

6106

participants worked with Open Academy in 57 projects

£4.6m

invested in scholarships and financial support for talented musicians

INTO OUR THIRD CENTURY

1800



1822 The Royal Academy of Music is founded as Britain's first conservatoire, in Tenterden Street, Hanover Square

1826 Carl Maria von Weber conducts our first orchestral concert

1830 King George IV grants a Royal Charter

1856 Arthur Sullivan enters the Academy



1886 Franz Liszt visits the Academy



1900

1903 Aged 13, Myra Hess wins a scholarship to study piano at the Academy



1911 The Academy moves to custom-built premises on Marylebone Road



1923 Sir Henry Wood, a former student, joins as a professor

1935 Junior Academy is founded

1936 Richard Strauss visits the Academy



1953 HM The Queen becomes the Academy's Patron

1957 Harrison Birtwistle studies clarinet at the Academy



1961 Former student Sir John Barbirolli becomes conductor of the first orchestra



1968 HM Queen Elizabeth The Queen Mother opens our new library



1969 Felicity Lott becomes a student

1971 Simon Rattle becomes a student



1976 The Sir Jack Lyons Theatre is opened

1982 Evelyn Glennie becomes a student



1991 The innovative BMus degree is launched

The Sinfonia travels overseas for the first time, to the Republic of Korea

1992 The refurbished Duke's Hall reopens



1994 Ligeti attends the 10-year anniversary of the International Composer Festival, which has previously celebrated Messiaen, Berio, Henze and Tippett

1997 The Academy is the first conservatoire to found its own recording label

1998 HRH The Duchess of Gloucester becomes the Academy's President

The Sinfonia makes its first orchestral visit to Beijing and Tokyo

1999 The Academy becomes the first conservatoire to be admitted as a full member of the University of London

1-5 York Gate is purchased for the Academy by the Heritage Lottery Fund

2000

2001 The two-year postgraduate Royal Academy Opera course is introduced
The David Josefowitz Recital Hall opens



2002 A Royal Opera House performance with Sir Elton John raises nearly £1m for the Elton John Scholarship Fund



2005 A combined Academy and Juilliard School orchestra performs under Sir Colin Davis at the BBC Proms

2009 The Bach Cantata Series, which will run over a 10-year period, is launched



2010 Honorary Doctorates are given to Stephen Sondheim, Pierre Boulez and Daniel Barenboim

2011 Royal Academy Opera presents the acclaimed premiere of Sir Peter Maxwell Davies's *Kommilitonen!*



2012 The Privy Council grants degree-awarding powers to the Academy



An Academy and Juilliard orchestra performs at the BBC Proms and in New York with soloist Imogen Cooper, conducted by John Adams

2012-18 Visiting professors appointed include John Adams, Semyon Bychkov, James Ehnes, Sir Mark Elder, Edward Gardner, Richard Goode, Dave Holland, Steven Isserlis, Oliver Knussen, Claude-Michel Schönberg, Nikolaj Szeps-Znaider and Christian Thielemann

2013 The Sir Elton John/Ray Cooper organ is installed in the Duke's Hall



2014 A practice centre is added to our facilities

2017 The entrance is refurbished to include step-free access



The Academy is rated Gold in the Teaching Excellence Framework (TEF)

2018 Student cellist Sheku Kanneh-Mason performs at the wedding of the Duke and Duchess of Sussex



The new Susie Sainsbury Theatre and Angela Burgess Recital Hall open



2019 Hans Abrahamsen becomes the first Oliver Knussen Chair of Composition



A joint Academy-Juilliard orchestra performs at the BBC Proms



2019-21 Students take part in major collaborations with Tokyo Geidai, Glenn Gould School and the Czech Philharmonic



SENDING MUSIC TO THE WORLD

Together, our students, alumni and professors create a global community of music

Our students represent the very best talent from around the world, with about half coming from the UK, a quarter from mainland Europe and a quarter from other countries.

This vibrant mix enriches our community and reflects our international outlook. When you come here, you will widen your cultural perspective and form lifelong friendships with people from around the globe. When you leave, you will remain a valued member of the Academy family.

Sharing information, knowledge and artistry with peer institutions and musicians is an integral part of our identity. Collaborations with The Juilliard School and growing relationships with Sibelius Academy, Shanghai Conservatory, Tokyo University of the Arts, Glenn Gould School in Toronto and the University of Music and Performing Arts Vienna are based on our shared values of artistic and educational excellence.

We are dedicated to offering the very best education to students from all over the world. We will do everything in our power to ensure that European students continue to play as essential a role as ever in our future.

Our Admissions Team will be happy to help with any queries you might have about applying to the Academy from outside the UK. Contact them on +44 (0)20 7873 7393 or email admissions@ram.ac.uk.

CREATIVE PARTNERS

OUR ASSOCIATED ARTISTS INCLUDE:



Hans Abrahamsen
Oliver Knussen Chair
of Composition



John Adams
Visiting Professor of Composition



Pierre-Laurent Aimard
Visiting Professor of Music



Lorenza Borrani
Visiting Professor of
Chamber Orchestras



Semyon Bychkov
Klemperer Chair of Conducting



Laurence Cummings
William Crotch Professor
of Historical Performance



Sir Mark Elder
Sir John Barbirolli Chair
of Conducting



Edward Gardner
Sir Charles Mackerras Chair
of Conducting



Philippe Herreweghe
Visiting Professor of
Historical Performance



Trevor Pinnock
Principal Conductor,
Academy Chamber Orchestra



Claude-Michel Schönberg
Visiting Professor of Musical Theatre



Nikolaj Szeps-Znaider
Viotti Visiting Professor of Music



Christian Thielemann
Carl Maria von Weber
Visiting Professor of Conducting

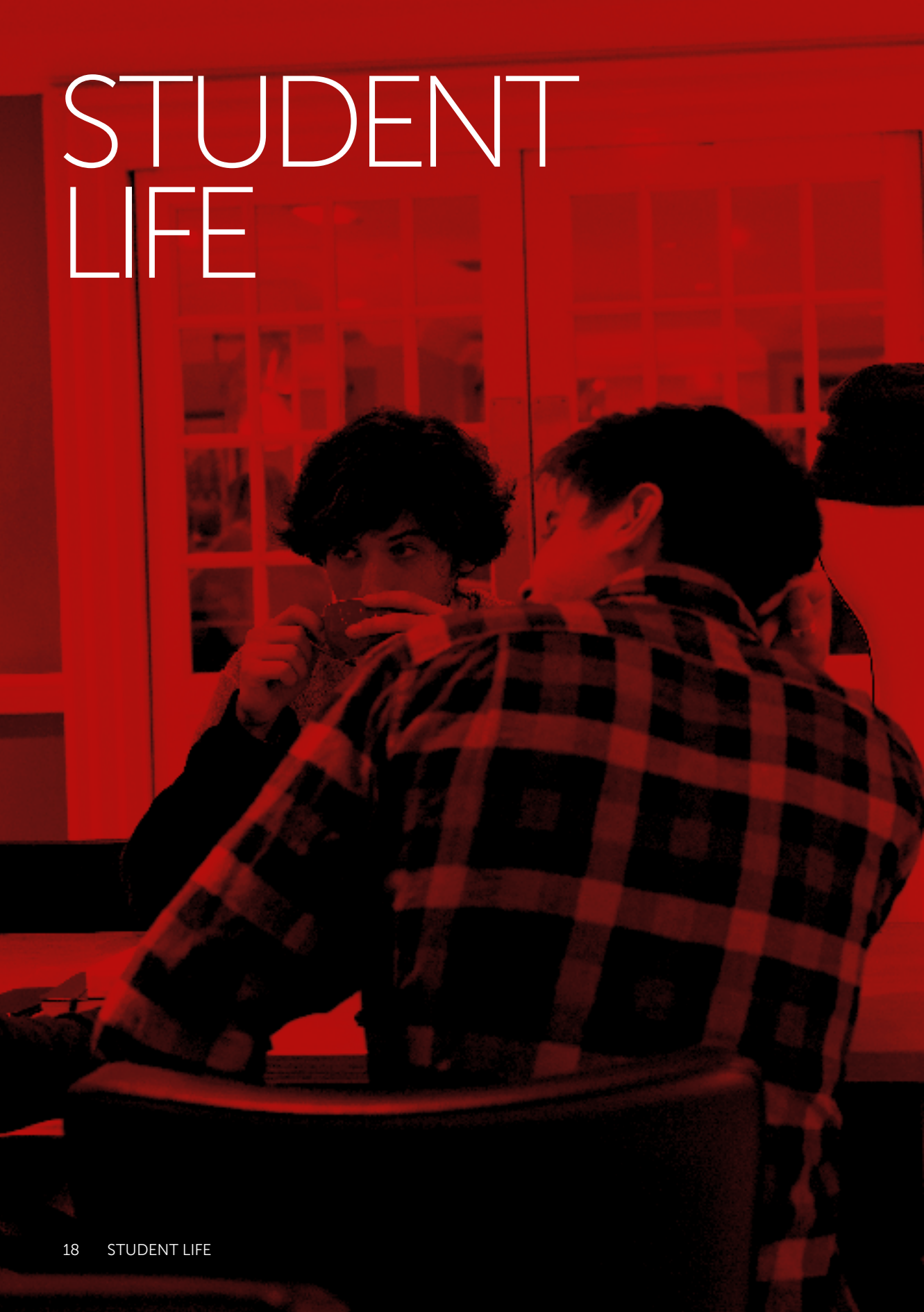


Robin Ticciati
Sir Colin Davis
Fellow of Conducting



Ryan Wigglesworth
Richard Rodney Bennett
Professor of Music

STUDENT LIFE





“ One of the main things that attracted me to the Academy was the atmosphere. The staff and students are open, receptive and completely unpretentious ”

MUSIC'S FUTURE

YOUR FUTURE IS

What drives us is the thought of all the music yet to be made, the careers yet to begin and the stories yet to be shared

Whether you've already mapped out your career path or are planning to use your time at the Academy to explore as many new avenues of music making as possible, we're here to help you find your way.

Our commitment to preparing students for a life in music is why they go on to win contracts with major international labels including Deutsche Grammophon (Max Richter, Sir Karl Jenkins, Daniel Hope),

Decca (Jacob Collier, Sheku and Isata Kanneh-Mason, Benjamin Grosvenor, Miloš Karadaglić and Martynas Levickis) and Sony Music UK (Ashley Henry).

It's why alumni such as Gareth Malone and Katherine Jenkins have become household names, and why established musicians such as Sir Simon Rattle, Edward Gardner, Maxim Vengerov, Sir Harrison Birtwistle, Lesley Garrett, Dame Evelyn Glennie, Dame Felicity Lott, Sir Elton John, Michael Nyman and Annie Lennox continue to fill the world's concert halls, opera houses and recording studios.

We look forward to playing our part in the next chapter of your story.



“ This building has been absolutely at the centre of everything that I have done, everything that I have learnt ”

Sir Simon Rattle

THE NEW GENERATION

Recent graduates are already shaping musical culture in countless ways



Stephenson Ardern-Sodje

Went straight into *Hamilton* in the West End after graduation

Bertie Baigent

Assistant Conductor of the Colorado Symphony; Music Director of Waterperry Opera Festival

Tom Blomfield

Joint Principal Oboe, Philharmonia Orchestra; oboe professor at the Academy

Laura Bowler

Composer, vocalist and Artistic Director of Size Zero Opera

Alberto Casadei

Solo cellist and chamber musician

Henry Clay

Principal Cor Anglais, Royal Scottish National Orchestra

Jacob Collier

Four-time Grammy-winning jazz and pop multi-instrumentalist

Tabea Debus

Virtuoso recorder player, YCAT artist since 2018

Anne Denholm

Official Harpist to HRH The Prince of Wales (2015-19)

Michael Foyle

Soloist, chamber musician and guest leader; violin professor at the Academy

Ben Glassberg

Principal Conductor, Glyndebourne Tour; Music Director, L'Opéra de Rouen Normandie

Christopher Hart

Principal Trumpet, Royal Scottish National Orchestra

Joseph Havlat

Solo pianist and chamber musician; founding member of Ensemble x.y

Ashley Henry

Jazz pianist and composer signed with Sony Music UK

Jonathon Heyward

Chief Conductor, Nordwestdeutsche Philharmonie (from January 2021); previously Assistant Conductor, Hallé

Adam Hickox

Assistant Conductor, Rotterdam Philharmonic Orchestra (2019-21)

Luke Hsu

Solo violinist and Violin Channel Young Artist

Ben Hulme

Principal Horn, BBC Philharmonic

Yehuda Inbar

Piano soloist and chamber musician

Robbie Jacobs

Director of Artistic Programming, Boston Children's Chorus (USA)

Lily Kerhoas

Starring as Cosette in *Les Misérables* in the West End

Ross Knight

Solo Tuba, Orchestre de la Suisse Romande

Daniel Lehardt

Solo pianist

Jason Lewis

Associate Principal Trumpet, Royal Scottish National Orchestra

Rob Luft

Jazz guitarist; BBC New Generation Artist 2019-21

Sam Oladeinde

Joined the original West End cast of *Hamilton*; currently 1st cover Ramses in *The Prince of Egypt*

Michael Pandya

Young Artist, Bayerische Staatsoper Opera Studio

Shengzhi Ren

National Opera Studio Young Artist 2019/20

Timothy Ridout

High-profile solo viola player

Nadège Rochat

International soloist and recording artist; cello professor at the Academy

Keval Shah

Lecturer in Lied, Sibelius Academy

Paige Smallwood

Previously Éponine in *Les Misérables* on the US tour; now with the US tour of *Hamilton*

Julie Svěcená

Solo violinist

Ella Taylor

National Opera Studio Young Artist 2019/20

Freddie De Tommaso

Tenor at the Royal Opera House, Covent Garden, Wiener Staatsoper and Staatsoper Berlin

Amy Yule

Principal Flute, Hallé

Jingzhuo Zhang

Principal Cello, Shanghai Philharmonic Orchestra

Runqing Zhou

Cello, Shanghai Symphony Orchestra

MEET

YOUR

MENTOR



// It was the prospect of one-to-one time with some of the best musicians in the world that prompted me to choose the Academy over any other conservatoire //

Your professor will be one of the most significant musical influences of your life. We know how vital it is to find someone who brings out the best in you

During your time at the Academy, you will be supported by outstanding teachers who will challenge you to find your own voice. They will share not only their artistic and technical expertise, but also practical advice on how to prepare for a career in music. It's a relationship built on trust and mutual respect – one that will remain important to you for many years to come.

You'll find plenty of inspiration beyond your one-to-one classes, too. Our academic staff provide the intellectual background to your instrumental studies, fuelling your curiosity and offering a firm foundation for your musical development.

We don't just study music's past – we spark its future.



Music comes to life in performance. There is no better way to develop your craft

Performing is a way of life at the Academy. We hold over 500 events a year, from intimate solo and chamber performances to orchestral concerts, staged operas, musicals and festivals. Our busy diary of events provides plenty of opportunities for students to gain ensemble experience and perform publicly, not only at the Academy but also in world-famous venues such as the Royal Albert Hall, Royal Festival Hall and Wigmore Hall.

Academy orchestras and ensembles, which include the Symphony Orchestra, Chamber Orchestra, Manson Ensemble (contemporary music), String Orchestra,

LEARN BY PERFORMING



Big Band, Baroque Soloists and Symphonic Wind and Brass Ensembles, cover a huge breadth of repertoire.

And you'll be working with the very best in the business – regular guest conductors include Semyon Bychkov, Sir Mark Elder, Edward Gardner, Trevor Pinnock and Christian Thielemann. We invite members of the world's top orchestras to lead sectional rehearsals, and students participate in side-by-side schemes with orchestras including the London Symphony and Philharmonia orchestras and London Sinfonietta. We also have significant partnerships with the Czech Philharmonic and Knussen Chamber

Orchestra, both of which are in residence every year, giving classes and masterclasses, holding mock auditions and offering side-by-side performance opportunities.

Jazz students have played at the EFG London Jazz Festival, and our Musical Theatre and Royal Academy Opera productions are fully staged and directed by well-known artists.

The Academy records exclusively on Linn, available on Apple Music. In the past three years we have worked on projects with Oliver Knussen, The Juilliard School and Trevor Pinnock.

SKILLS FOR LIFE

We teach more than just music. We also develop the personal, practical and technical skills you need to build a fulfilling career



ARTIST DEVELOPMENT

Our artist development provision is an integral part of your degree course. We prepare you practically, creatively and strategically for a sustainable career in the music profession, by encouraging you to develop your core artist skills, self-knowledge and professional awareness. Since the Covid-19 crisis, this element of your education has become even more crucial, and it is our aim that you will leave the Academy as a fully rounded, creative and adaptable musician, with the tools and know-how to gain employment in good times and bad. We offer talks on a comprehensive range of practical subjects, including preparing professional documents, auditioning well, how to get funding, working with online content, personal recording techniques, self-employed finances and how to practise effectively. We also consider all your creative and career options, with talks and workshops on effective programming, orchestral life, working with promoters, and producing and creating your own projects. Alongside our lectures and events, there are one-off sessions throughout the year focusing on more specialised areas, such as West End work, writing for video games, TV and film, and the improvising musician.

We offer one-to-one career guidance sessions, too. Our events are run by Academy specialists and invited experts from all fields of music, including established solo artists, orchestral fixers, agents and festival directors.

RECORDING FACILITIES

The Academy's recording facilities were thoroughly redeveloped as part of our theatre construction project. In addition to filming many orchestral and other public events, provision for student recordings has been greatly increased.

During term time, the David Josefowitz Recital Hall, Angela Burgess Recital Hall and Duke's Hall are available (when not in use for teaching or public events) for 'unattended' student recordings using high-quality built-in cameras and microphones. The video recording process is easy to use – students are loaned a tablet with a one-button-press app. Files can be accessed online immediately after recording.

For students wishing to work with an engineer, many audio recording sessions are available at St Mark's, a short walk from the main building. Sessions are allocated on a monthly basis.

SPACE TO GROW

From concert halls to practice studios, you'll be working in spectacular spaces where many great careers began

The Academy's buildings combine historic elegance with contemporary architecture and cutting-edge technology.

Most of your studies will take place in our striking Edwardian building, which dates from 1911, and a Regency terrace designed by John Nash in the 1820s.

Our main performance spaces are the Duke's Hall, our flagship 350-seat concert venue; the David Josefowitz Recital Hall, which was built in 2001; and the fabulous Susie Sainsbury Theatre and Angela Burgess Recital Hall, which opened in 2018.

STUDENTS ALSO BENEFIT FROM:

- Outstanding teaching and practice studios and rehearsal and lecture rooms
- Further practice studios in our custom-built suite at Cross Keys Close, a short walk away
- Use of nearby St Mark's Church
- Dedicated professional recording services
- Our well-equipped library
- The Academy Museum, which hosts regular research events and includes on-site instrument workshops
- An excellent canteen serving healthy and affordable meals
- A friendly bar



YOUR STAGE AWAITS

We look forward to hearing your music fill our award-winning theatre and recital hall

The Susie Sainsbury Theatre and Angela Burgess Recital Hall opened in 2018, following one of the most ambitious building and renovation projects in the history of the Academy. The new spaces have won many industry awards, including three RIBA awards (most notably, London Building of the Year) and a World Architecture Award.

The 309-seat theatre and 100-seat rooftop recital hall include professional-standard recording facilities and the very latest in new technologies, ensuring that they will continue to be fit for purpose long into the future. These spaces, together with 14 refurbished practice and dressing rooms, a large refurbished jazz room, five new percussion studios and a control suite for the audiovisual recordings department, have significantly enhanced the Academy's facilities.



// A superbly rebuilt and enlarged theatre, beautifully finished in cherry wood, not unlike Glyndebourne inside and blessed with excellent acoustics //

The Times

FIND KNOWLEDGE

Our library holds historical collections of international significance. It's the perfect place to immerse yourself in the past and discover ideas for the future

Whether you're an undergraduate or postgraduate student, you'll find everything you need for your day-to-day lessons, recitals and research in our Library. It contains over 200,000 items, including remarkable collections of performance materials – 16th-century lute books in the Robert Spencer Collection, autograph manuscripts by Purcell, Sullivan, Vaughan Williams, Kenny Wheeler and other leading composers, and marked scores from the collections of Henry Wood, Nadia Boulanger, John Barbirolli, Yehudi Menuhin, Otto Klemperer and Charles Mackerras. The professional library staff will help you to make the most of these valuable resources.

The Orchestral Library has approximately 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include orchestral sets from the libraries of Henry Wood and Otto Klemperer. Students can also apply for access to the University of London Library and the British Library.

IT SERVICES

Technology plays a vital role in supporting your studies. Our drop-in IT Service Desk will help you set up your email account, connect to wifi and access our range of services. You will be able to get Office 365 for free on your devices and book practice rooms from your phone between classes.

Eduroam, the free education and research wifi network, is available in all our buildings, and when connected, you can print wirelessly from your device and access our range of digital resources. We also have a number of computer suites for when your phone just doesn't cut it.

FIND INSPIRATION

A violin once played to Marie Antoinette, Purcell's original score of *The Fairy Queen*, a Viennese piano with six pedals. Welcome to a treasure trove of musical inspiration

Since its foundation in 1822, the Academy has acquired important collections of musical instruments, many of which are available to students on request.

The Rutson Collection contains examples by Stradivari and Amati, as well as other unique Italian instruments. The Becket Classical Collection and the Spencer Collection of lutes and guitars offer fascinating material for researchers and period performers. Over the years, other important Italian instruments and examples of the French, German, English and Dutch schools have been added. We also commission instruments from today's most gifted instrument makers for our unique Calleva Collection. In total, we hold over 200 fine stringed instruments and more than 150 bows.

The Academy Museum displays many of these instruments alongside historic keyboards dating from 1600 to 1920 by makers such as Broadwood, Pleyel and Erard, which students can apply to play.

We also hold artworks, performance materials, manuscripts and other objects, many of which belonged to such influential figures as Yehudi Menuhin, Robert Spencer, Harriet Cohen, David Munrow and Henry Wood. These collections offer students unique insights into the creative processes of great musicians and help to inform our knowledge of performance practice.

There is a practice space in the Strings Gallery, giving ensembles an opportunity to rehearse with an informal audience. Classes, seminars and events often take place in the galleries, surrounded by exhibits. Students can also become gallery assistants, a paid role designed to fit around their studies.



Our Students' Union is here to ensure everyone is supported and represented throughout their time at the Academy

MUSICIANS, UNITED

Our Students' Union (SU) plays a key role in Academy life, and every enrolled student is automatically a member. Whether you'd like to join a specific club, need advice from a friendly face or want to make sure you don't miss out on the best social events (or maybe all three!), we're here for you.

We start the year with Freshers' Week, with other social highlights including the Christmas Party and Summer Ball. We hold regular jazz jams in the bar and canteen areas, with pub quizzes, film nights and therapy dog days also taking place throughout the year. We have active LGBTQ+ and BAME societies, a football team

and regular yoga sessions. As a member institution of the University of London, we also have access to hundreds more societies and clubs – but if you still can't find what you're looking for, we can help you set up your own.

Working alongside the Students' Union President are four student representatives – the Undergraduate Rep, Postgraduate Rep, International Rep and Events and Societies Rep. Together, they ensure that students' voices are heard at all levels of the Academy. The SU President attends all boards and committees to make sure any concerns, however big or small, are addressed.

ALL TOGETHER NOW

Every student here is backed by a strong network that recognises the person as well as the musician

Student wellbeing is critical. We want you to make the most of your time here and establish good habits that will help you in the future. Our courses are designed to develop your ability to thrive in the music profession and sustain your physical and mental health throughout your career. We have a strong network of experienced staff to help you through your studies and we dedicate significant resources to this area.

Your Head of Year (for undergraduates), Tutor (for postgraduates) and Principal Study Teacher will give you advice and guidance. They are supported by your Head of Department and Head of Programme, and by the Dean of Students, Deputy Principals and Principal, all of whom take a close interest in the quality of your experience at the Academy.

In all our courses, regular time is set aside to focus on the practical things that will help you frame your career, from entrepreneurial skills and forging your professional identity to maintaining a healthy, balanced lifestyle and dealing with the pressures that inevitably arise.

SPECIAL SUPPORT

If things get tough, it's important to know where to turn. This may be your teacher or Head of Year/Tutor, but there are also trained counsellors to whom you can talk about any aspect of your life. They will also be able to refer you to specialist external resources as appropriate.

We believe in a preventative approach to performance-related injury by teaching excellent technique and pointing you towards a range of therapeutic disciplines, including individual Alexander Technique lessons. If physical issues arise, we can put you in touch with a range of medical specialists through our uniquely close relationship with the charity Help Musicians.

Students with specific learning needs can get practical support (including assistance with funding applications, where relevant) from our Disability Advisor. We also have an Additional Support Tutor, who can arrange specialist tuition and work with you to develop strategies that will help your musical learning.

Our specialist English Language Support Tutors can help international students improve their communication skills. Some students will be invited to attend an English Language Welcome Week before the start of the academic year. We provide weekly language classes for students who need regular assistance, and a Help Desk for those who require language support for their written work.

LONDON CALLING



Welcome to a city where international influences converge – a magnet for the world’s best performers and a continual source of inspiration

London is one of the most beautiful, vibrant, diverse and exciting cities in the world. Living and studying here is an experience unlike any other. With the best culture, entertainment and nightlife on your doorstep, one thing you can guarantee is that you’ll never be bored.

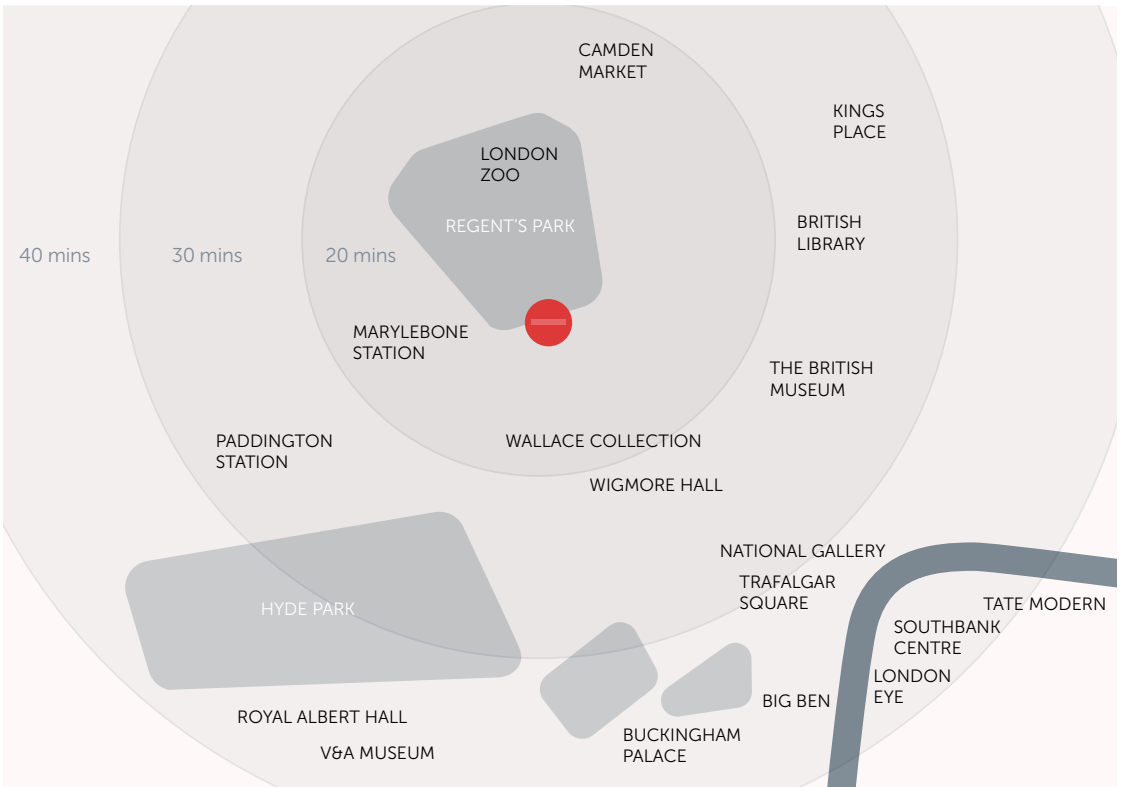
London is brimming with both history and innovation, and the Academy is situated at the heart of it all. Regent’s Park is just around the corner, and within walking distance are Wigmore Hall, Oxford Street, the theatres of the West End and the diverse bars of Soho. Jump on a Tube or bus and in 20 minutes you can be enjoying the buzz of the South Bank or the eclectic mix of market stalls, food and live music in Camden.

Creative inspiration is everywhere. Take a break from your studies to see world-class soloists, bands, orchestras and singers

performing in venues across the city, or head to one of the many theatres, galleries, clubs, bars, parks or museums.

Whatever your passions and interests, in London you will find somewhere to enjoy them and people to share them with.

“ I love the cultural richness of London and the diversity of the Academy’s international community ”





FIND YOUR PLACE

We'll help you plan your future in London, including finding the right place to live

The sheer size of London can make moving here seem a daunting prospect, but don't worry – our staff are on hand to help students and prospective students with a wide range of accommodation, including:

UNIVERSITY OF LONDON (UoL) INTERCOLLEGIATE HALLS

The largest community of Academy students live in UoL's Lillian Penson Hall, which is only two Tube stops or a short bus ride from the Academy.

INTERNATIONAL STUDENTS HOUSE (ISH)

This charity offers affordable accommodation for students from a variety of universities and institutions. ISH is on Great Portland Street, very close to the Academy.

There are other private halls of residence across London, as well as hostels, lodgings, homestays and house shares. For advice on searching for a property, dealing with estate agents, private landlords, deposits, rent, references, contracts and more, see our guides to accommodation at ram.ac.uk/accommodation.

All current and future Academy students are eligible for free advice on private accommodation and house hunting from the UoL Housing Services (ULHS). They have a large database of available accommodation – both whole properties and individual rooms.



REACHING OUTWARDS

Our aim is always to attract the best from every background

Our alumni and friends contribute generously each year to provide financial support to students like you. In fact, about a third of all the scholarship funds we award come from donations, and every effort is made to increase the amount available to students each year.


Entrance Scholarships (except for Gap Year and Year Abroad courses) are merit based, and are awarded following a live audition in the UK or at one of our overseas audition centres (page 95). Applicants who require financial support may also apply for means-tested bursaries after audition.

FINANCIAL HARDSHIP

Students who are experiencing financial hardship during their time at the Academy can apply for help through the Dean of Students.



OUR DEPARTMENTS



“ We are encouraged not just to become great musicians but to think about our future. I like the fact that we are treated as young professionals rather than students ”

ACCORDION

Become a confident, creative performer with the support of our friendly community

In 1986, the Royal Academy of Music became the first British conservatoire to introduce teaching for the classical accordion. The department has been a pioneering force ever since, developing new repertoire and producing some of the world's most successful accordion players. The Head of Accordion, Owen Murray, is himself a celebrated performer, dedicated teacher, recording artist and international soloist with experience in all aspects of accordion performance.

Students and professors work together in a lively and creative environment. As part of your course you will perform solo repertoire, hone technical skills, form chamber music ensembles and connect to the wider musical world.

The accordion is thoroughly integrated into the life and work of the Academy. Our undergraduate and postgraduate students enjoy countless collaborations with Academy composers and performers of other instruments.

HEAD OF ACCORDION

OWEN MURRAY

Administrator: Karen Ingram

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accordion@ram.ac.uk

ram.ac.uk/accordion

VISITING PROFESSORS OF ACCORDION

Friedrich Lips

Cao Xiaoqing

VISITING PROFESSOR OF BANDONEON

Mario Stefano Pietrodarchi



// I consider all of my students to be unique, and it is that very uniqueness that I strive to develop. A copy, no matter how good, is worthless; the original is priceless //

Owen Murray,
Head of Accordion

BRASS

Follow in the footsteps of recent alumni, who perform in top ensembles and hold principal orchestral positions around the world

The Academy's Brass Department is widely considered to be one of the leading conservatoire departments in the world. We offer individual lessons with our team of distinguished professors and visiting professors, who are active at the highest professional level, an unparalleled range of masterclasses with the many internationally renowned artists who visit regularly, and a rich orchestral and chamber music programme.

As well as receiving the essential musical and technical grounding in the core repertoire, our undergraduate and postgraduate students take advantage of a wide range of performance opportunities. Collaborations with prestigious venues across London, partnerships with orchestras, and competitions – both internal and external – will help you make the most of your time at the Academy and prepare you for a fulfilling career in music.

“ Working with such talented and motivated students makes my role at the Academy an exciting, challenging and fulfilling one. Seeing them achieve the success they deserve is a rewarding experience ”

Mark David, Head of Brass

ARTISTIC DIRECTOR AND
HEAD OF BRASS

MARK DAVID

Administrator: Alice Kelley

+44 (0)20 7873 7320

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ram.ac.uk/brass





**INTERNATIONAL
VISITING PROFESSORS**

Horn

Radovan Vlatković
Katy Woolley

Trumpet

Eric Aubier

Trombone

Jörgen van Rijen

Lower Brass

Rex Martin

PROFESSOR IN RESIDENCE

Jeroen Berwaerts

**SENIOR TUTOR
OF BRASS**

Bob Hughes

PROFESSORS

Horn

Roger Montgomery
natural horn
Martin Owen
David Pyatt
Michael Thompson
Aubrey Brain Chair
Richard Watkins
Dennis Brain Chair

Trumpet

Paul Beniston
Jeroen Berwaerts
Mark David
Head of Brass
Robert Farley
natural trumpet, cornetto
John Hutchins
natural trumpet
Mike Lovatt
*Derek Watkins
Chair of Trumpet*
Will O'Sullivan
Gareth Small

Trombone

Ian Bousfield
tenor trombone
Dudley Bright
tenor trombone
Matthew Gee
tenor trombone
Bob Hughes
bass trombone
Keith McNicoll
bass and contrabass trombone
Peter Moore
tenor trombone

Tuba

Rex Martin
Lee Tsarmaklis

**Euphonium and
Bass Trumpet**

James Maynard

Serpent and Ophicleide

Stephen Wick

ENSEMBLE IN RESIDENCE

Septura

CHORAL CONDUCTING

Enhance your musicianship, technique and professional skills on our two-year postgraduate course

Our distinctive degree is the UK's longest-established specialist course in conducting for choirs. It covers a wide range of sacred music for both concert and liturgical events, as well as selected secular repertoire. With expertise in conducting, rehearsal and baton techniques, choral repertoire, vocal technique and aural skills, our professors will ensure that you graduate with the tools you'll need for an active and diverse career.

The Academy's location in the centre of London, at the heart of the British choral tradition, provides an enviable learning environment and enables us to collaborate closely with leading professional, amateur and collegiate choirs.

We offer choral conducting as a principal study at postgraduate level only. At undergraduate level, it is offered as an optional choir-training class.

“ My role is to draw students into the modern realities of the choral conducting profession as well as the rich British traditions of choral musicianship ”

Patrick Russill,
Head of Choral Conducting

HEAD OF CHORAL CONDUCTING

PATRICK RUSSILL

Administrator: Sam Batchelor

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choral.conducting@ram.ac.uk

ram.ac.uk/choralconducting

VISITING PROFESSORS

Roland Börger

David Hill

James O'Donnell

TEACHING STAFF

Alexander Ashworth

vocal technique

Paul Brough

technique and interpretation

performance classes

Ruth Byrchmore

aural skills

Sian Edwards

symphonic repertoire and skills

Cathal Garvey

baton technique

Esther Jones

pedagogy

Patrick Russill

Head of Choral Conducting



COMPOSITION & CONTEMPORARY MUSIC

Develop your individual style and musical personality with a rich schedule of project-based work

Our collaborative degree courses offer opportunities for performance and recording in a wide range of contexts.

Our undergraduate course is shaped to give you a strong foundation in compositional technique, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level, our demanding courses comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Over the past year, the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Courses are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities.

RIGHT: Sir Harrison Birtwistle works
with students in the Duke's Hall

HEAD OF COMPOSITION
PROFESSOR PHILIP CASHIAN
Administrator and Project
Manager: Emily Mould
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composition@ram.ac.uk
ram.ac.uk/composition





VISITING PROFESSORS

Hans Abrahamsen
*Oliver Knussen Chair
of Composition*
Sir Harrison Birtwistle
Tod Machover
James Newton Howard
Andrew Norman
Bent Sørensen
Ryan Wigglesworth
*Richard Rodney Bennett
Professor of Music*

PROFESSORS

Dr Rubens Askenar
Christopher Austin
Gary Carpenter
Prof Philip Cashian
Head of Composition
Dr Edmund Finnis
Helen Grime MBE
Morgan Hayes
David Sawer

SUPPORTING STUDIES

Dr Philip Dawson
Dr Gareth Moorcraft
Paul Morley

HONORARY RESEARCH FELLOWS

Dr Tansy Davies
Huw Watkins

// I chose the Academy for its unrivalled opportunities, including weekly one-to-one composition lessons with such respected composers as David Sawer, Edmund Finnis and Gary Carpenter //

CONDUCTING

Immerse yourself in our friendly, collaborative environment and benefit from regular coaching from leading conductors

The Academy's postgraduate Conducting degree is one of the most respected in the world. By focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra.

The course begins with technical and rehearsal skills, followed by opportunities to integrate your work into other departments, including early music performance, opera, contemporary music, and education and outreach.

We offer a two-year course of principal-study conducting at postgraduate level leading to an MA or MMus. We have also launched a one-year Continuing Professional Development Diploma aimed at professional musicians who want to move from their own specialism into conducting. At undergraduate level, you can study conducting as a second subject, starting with introductory classes, which you can continue as an intermediate or advanced elective.

HEAD OF CONDUCTING

SIAN EDWARDS

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TEACHING STAFF

Ruth Byrchmore

aural training and musicianship

Sian Edwards

Head of Conducting

Prof Raymond Holden

contextual studies in performance

practice and performance history

Colin Metters

Professor Emeritus

of Conducting

Patrick Russill

choral repertoire and skills

RIGHT: Klemperer Chair of Conducting, Semyon Bychkov, during a residency with the Czech Philharmonic at the Academy





// It was without doubt thanks to the top-of-the-line education I received that I was able to dip straight into intense professional work as Assistant Conductor of the Hallé //

Jonathon Heyward, alumnus

GUITAR

Broaden your horizons with a wide range of performance opportunities and access to exceptional resources

The Academy is recognised worldwide as a leading centre for the study of the classical guitar at undergraduate, postgraduate and doctoral levels.

Our comprehensive curriculum and unique musicological resources help students to reach the highest standards as soloists, ensemble players and teachers. Professorial expertise covers every aspect of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year you will experience masterclasses, lectures and concerts by distinguished visiting artists, luthiers and composers, and have regular opportunities to perform. The promotion of new music for the guitar also forms an integral part of our department's work, as does our collaboration with other departments on innovative projects.

The Academy is the custodian of the Spencer Collection, which includes important lutes, guitars, books and manuscripts. The Calleva Foundation's loan scheme gives students access to instruments made by some of today's finest luthiers.

HEAD OF GUITAR

MICHAEL LEWIN

Administrator: Alice Kelley

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VISITING PROFESSORS

David Russell

Fabio Zanon

PROFESSORS

Christoph Denoth

voice and guitar

Stephen Goss

guitar ensembles

Michael Lewin

Head of Guitar

Timothy Walker

voice and guitar

CONSULTANTS

Julian Bream CBE

John Williams OBE



“ Michael [Lewin] was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better ”

Miloš Karadaglić,
alumnus and President of Alumni



HARP

Work closely with your peers and professors in our tight-knit, thriving community

The Harp Department's undergraduate and postgraduate courses cover solo, concerto and chamber repertoire and all aspects of orchestral playing. From Baroque to jazz, our harpists are trained to take on anything the music profession requires.

The harp is thoroughly integrated into the life and work of the Academy, with students collaborating regularly with composers and other instrumentalists, and new works being commissioned every year by the Harp Department. Our professors include celebrated performers and recording artists. You will have the opportunity to work with specialists in orchestral and contemporary repertoire, early harp, jazz and opera as well as distinguished visiting professors.

Academy harpists have won prizes in international competitions and many alumni hold orchestral and teaching positions worldwide.

HEAD OF HARP

KAREN VAUGHAN

Administrator: Karen Ingram

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VISITING PROFESSORS OF HARP

Milda Agazarian

Anne-Sophie Bertrand

Catrin Finch

Isabelle Moretti

Isabelle Perrin

Erika Waardenburg

VISITING PROFESSOR OF JAZZ HARP

Park Stickney





PROFESSORS

Sue Blair

Orchestral Tutor

Prof Skaila Kanga

Professor Emerita of Harp

Frances Kelly

early harp

Alison Martin

Opera Tutor

Charlotte Seale

LRAM teaching diploma,

technique classes

Helen Tunstall

contemporary music studies,

sight-reading

Karen Vaughan

Head of Harp,

orchestral studies

Catherine White

Suzy Willison-Kawalec

orchestral projects

// I had four amazing years here and inspirational teachers who led and guided me. The standard of playing now is inspiring

//
Catrin Finch,
alumna and visiting professor

HISTORICAL PERFORMANCE

Further your musicianship, historical awareness and individual creativity in our vibrant department

Many of the outstanding performers in the current generation of historical performance specialists are graduates of the Academy's Historical Performance Department. As a student here, you too will learn how to forge your career path in this exciting part of the professional music world.

Our department has a lively atmosphere and collaborative approach. Undergraduate and postgraduate students work alongside world-class professors and performers on a wide range of repertoire (including contemporary repertoire for recorder players) and participate in a variety of activities including continuo, dance and education workshops, to develop an in-depth understanding of historical performance practice.

The department has a high profile across the Academy. Performance opportunities include the acclaimed 'Bach the European' concert series, Baroque opera, orchestral projects, chamber music and consort playing. This invaluable performance experience will equip you to meet the demands of the professional world.

The Academy houses an extensive collection of fine historical instruments and specially commissioned modern copies, which are available for students to use.

RIGHT: Visiting Professor Philippe Herreweghe rehearses with Academy students

HEAD OF HISTORICAL PERFORMANCE

PROFESSOR

MARGARET FAULTLESS

Administrator and Project

Manager: Bethan White

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MICAELA COMBERTI CHAIR OF BAROQUE VIOLIN

Rachel Podger

WILLIAM CROTCH CHAIR

Laurence Cummings

keyboards, coaching

VISITING PROFESSORS

Daniel Brüggen

recorder

Philippe Herreweghe

Peter Holtslag

recorder



PROFESSORS

Strings

Pavlo Beznosiuk
violin, viola
Prof Margaret Faultless
*violin, Head of
Historical Performance*
Prof Elizabeth Kenny
lute, theorbo
Jonathan Manson
*cello, viola da gamba,
viol consort*
Nicolette Moonen
violin, viola
Chi-chi Nwanoku OBE
double bass
Jane Rogers
viola
Simon Standage
violin
Matthew Truscott
violin

Keyboard

Carole Cerasi
harpsichord, fortepiano
Pawel Siwczak
harpsichord, basso continuo

Recorder

Anna Stegmann

Flute

Lisa Beznosiuk

Oboe

Katharina Spreckelsen

Clarinet

Eric Hoeprich

Bassoon

Andrew Watts

Brass

Robert Farley
natural trumpet, cornetto
John Hutchins
natural trumpet
Roger Montgomery
natural horn
Stephen Wick
serpent, ophicleide

// The Historical Performance
Department is full of musicians
I grew up listening to, and it is
incredibly humbling to learn
from them



JAZZ

Learn from an outstanding faculty of teachers whose experience covers the breadth of contemporary jazz practice

Our Jazz Department has produced an outstanding array of versatile, creative and highly employable jazz musicians since its foundation in 1987.

We support students to find their unique creative voice, which will speak equally across performance, improvisation and composition. We do this through full and varied undergraduate and postgraduate courses that cover many aspects and forms of jazz and its meeting points with other genres.

We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our regular ensemble projects and annual Jazz Festival offer students the chance to work intensively with some of the finest jazz players and composers in the world.

HEAD OF JAZZ

NICK SMART

Administrator and Project

Manager: Emily Mould

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JAZZ ARTIST IN RESIDENCE

Dave Holland

VISITING PROFESSOR

Craig Taborn

PROFESSORS

Bass (electric/acoustic)

Jeremy Brown

Laurence Cottle

Orlando le Fleming

Calum Gourlay

Tom Herbert

Jasper Høiby

Michael Janisch

Drum kit

Martin France

James Maddren

Ian Thomas

Jeff Williams

LEFT: Jazz Artist in Residence, Dave Holland, working with students





“ As well as receiving an incredibly high-quality education, I’ve developed great friendships with some of the best jazz musicians of our age in the country ”

Guitar

Chris Montague
Mike Outram
John Parricelli
Mike Walker

Jazz history/ critical listening

Keith Nichols
Alyn Shipton
Martin Speake

Piano

Tom Cawley
aural and transcription
Kit Downes
Nikki Iles
Liam Noble
Gwilym Simcock

Saxophone

James Allsopp
Iain Ballamy

Nathaniel Facey

Tim Garland
Gareth Lockrane
Andy Panayi
Julian Siegel
Martin Speake
Stan Sulzmann

Trombone

Mark Bassey
Gordon Campbell
Barnaby Dickinson
Trevor Mires
Mark Nightingale

Trumpet

Steve Fishwick
Mike Lovatt
Nick Smart
Head of Jazz

Vibes

Jim Hart

Voice

Pete Churchill
Lauren Kinsella
Nia Lynn
Norma Winstone

Rhythmic skills

Barak Schmool

Composition and arranging

Pete Churchill

Creative technology

Aram Zarikian

Repertoire/improvisation

Tom Cawley
Pete Churchill
Kit Downes
Gareth Lockrane
Nick Smart

Jazz supporting studies

Nikki Iles

MUSICAL THEATRE

Hone your skills and prepare for a fulfilling career in musical theatre with our one-year postgraduate course

The Musical Theatre Department functions as a theatre company. Rigorous training will give you an in-depth understanding of the profession and equip you with the skills you need to succeed.

Our day-to-day acting, voice, speech and movement tuition is taught by current practitioners, offering a direct link to the industry, with projects and masterclasses being led by top professionals.

We have created an environment in which individuality is nurtured and diversity embraced. Opportunities to perform throughout the year are a priority, enabling students to learn by doing. Our aim is to create artists with a voracious appetite for investigation and ongoing discovery.

Recent graduates have been cast in productions including *Hamilton* and *The Prince of Egypt* in the West End, *Les Misérables* in London and on tour in the UK and USA, and the UK tours of *Miss Saigon*, *Avenue Q* and *The Phantom of the Opera*.

HEAD OF MUSICAL THEATRE

DANIEL BOWLING

Company Manager:

Katie Blumenblatt

Assistant Company Manager:

Louise Flew

Events Manager: Gillian Schofield

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VISITING PROFESSOR OF MUSICAL THEATRE

Claude-Michel Schönberg

SONDHEIM PROFESSOR OF MUSICAL THEATRE VOCAL STUDIES

Mary Hammond



// I moved from New York to London to study musical theatre at the Academy and it changed my life – I would do it all again in a heartbeat //

Paige Smallwood, alumna



TEACHING STAFF

Dylan Brown
acting
Josh Darcy
improvisation
Ryan Gover
tap
George Hall
*Project Director,
history of musical theatre*
Sam Kenyon
LRAM teaching diploma
Olga Masleinnikova
*devising and movement
for actors*
Matt Ryan
Project Director
Anne-Marie Speed
*Head of Voice,
spoken word*
Karl Stevens
dance

Milo Twomey
acting through song
Lloyd Wylde
voice

SINGING TEACHERS

Ross Campbell
John Evans
Kevin Fountain
Alison Guill
Ann James
Mary King
Tim Richards
James Spilling

MUSICAL DIRECTOR PROGRAMME TUTORS

Daniel Bowling
Mark Warman
David White

REPERTOIRE COACHES

Kevin Amos
Tom Brady
Alfonso Casado Trigo
Ron Crocker
Caroline Humphris
Sam Kenyon
Stuart Morley

PANEL OF ADVISERS

Pippa Ailion MBE
John Caird
Chrissie Cartwright
Sir Trevor Nunn
Matt Ryan

VISITING THEATRE DIRECTORS, MUSICAL DIRECTORS AND SPECIALISTS

See ram.ac.uk/mth
for recent visitors

OPERA

Prepare for a career on the world's most prestigious stages

Royal Academy Opera (RAO) functions as a small opera company and a bridge to the profession. The two-year postgraduate course*, which includes invaluable performance experience, is for exceptionally talented singers with the potential and aspiration to succeed as principals at the highest levels. Generous bursaries are available for RAO students.

Our highly focused study environment includes one-to-one tuition, group classes and opera scenes, as well as three fully staged productions per year, which are regularly attended by representatives from opera companies, artist agencies and the national press.

You will work closely with distinguished in-house professors and international visiting artists, and will also benefit from acting and movement classes, language coaching and classes in many other areas of professional development.

*For undergraduate training, see Vocal Studies (pages 74-75).

“ The standard of performances is absolutely amazing – not just the singing but the acting, the stagecraft, the whole bundle. Royal Academy Opera students are being given everything they need to succeed ”

Dame Felicity Lott DBE

HEAD OF OPERA

BRENDA HURLEY

Company Manager:

Michael Wardell

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ram.ac.uk/opera

FELIX MENDELSSOHN EMERITUS

PROFESSOR OF MUSIC

Prof Jane Glover

VISITING PROFESSORS

John Mark Ainsley

Sir Thomas Allen

Barbara Bonney

Susan Bullock

Marjorie Thomas

Visiting Professor

Sir Simon Keenlyside

Angelika Kirchschrager

Anthony Legge

Sir Arthur Sullivan

Visiting Professor

Dame Felicity Lott

Ann Murray

Dennis O'Neill

Brindley Sherratt

John Shirley-Quirk Professor



PRINCIPAL STUDY PROFESSORS

Jonathan Papp
*Principal Operatic and
 Repertoire Coach*
 Philip Sunderland
*Head of Preparatory and
 Vocal Faculty Opera*
 Ingrid Surgenor MBE
*Principal Operatic and
 Repertoire Coach*

HEAD OF VOCAL STUDIES

Kate Paterson

PROFESSORS OF SINGING

Alexander Ashworth
 Catherine Benson
 Richard Berkeley-Steele
 Michael Chance CBE
 Raymond Connell
 Ryland Davies

Nuccia Focile
 Andrew Foster-Williams
 Glenville Hargreaves
 Yvonne Howard
 Caitlin Hulcup
 Mary Nelson
 Kate Paterson
 Elizabeth Ritchie
 Giles Underwood
 Marie Vassiliou
 Mark Wilde
 Prof Mark Wildman
*Henry Cummings Distinguished
 Professor of Singing*
 Catherine Wyn-Rogers

OPERA COACHES

Alexander Crowe
 David Gowland
 Iain Ledingham
 Steven Maughan

Michael Pollock
 Jonathon Swinard

STAGECRAFT AND LANGUAGES

David Antrobus
Head of Acting
 Maria Cleva
Italian
 Florence Daguerre
 de Hureaux
French
 Mandy Demetriou
movement
 Johanna Mayr
German
 Victoria Newlyn
movement
 Isabella Radcliffe
Italian

ORGAN

Collaborate with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers

As an undergraduate or postgraduate student, you will learn the crucial aspects of playing, from solo repertoire in a wide variety of styles to improvisation, harmonium and organology. Frequent performance opportunities are complemented by study trips abroad to play important historic instruments. Many of our organists hold cathedral or church positions that complement their studies with real-world experience.

The Academy has two mechanical-action practice organs built by Flentrop Orgelbouw and Peter Collins, and daily access to our main teaching instrument, the four-manual classical organ by Rieger in St Marylebone Parish Church. In 2013, a three-manual symphonic organ built by Orgelbau Kuhn was installed in the Duke's Hall, with generous support from Sir Elton John and Ray Cooper. We also own a rare 1763 Neapolitan organ by Michelangelo and Carlo Sanarica, which is housed in nearby St Mark's Church.

// Organists immerse themselves in repertoire beyond the familiar and collaborate with other instrumentalists across the Academy

Professor David Titterington,
Head of Organ



HEAD OF ORGAN

PROFESSOR DAVID
TITTERINGTON

Administrator: Sam Batchelor
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VISITING PROFESSORS

Franz Danksagmüller
Susan Landale
E Power Biggs Professor Emerita
James O'Donnell

ORGAN PROFESSORS

Bine Bryndorf
Prof David Titterington
Head of Organ

SUPPORTING SKILLS

Gerard Brooks
improvisation
Anne Marsden Thomas
art of teaching
William McVicker
organology
Anne Page
harmonium
Alexander Walker
specialist keyboard and aural skills



PIANO

Find your artistic identity, develop your technique and become a well-rounded 21st-century musician

The Academy's innovative Piano Department is led by the internationally renowned pianist Joanna MacGregor. Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly, and to compete in major international competitions. Academy piano professors give weekly lessons and include celebrated performers, recording artists and festival directors. Visiting professors also teach one-to-one lessons and give masterclasses and lectures throughout the year.

In addition to a substantial programme of solo, concerto and chamber repertoire, we encourage you to curate performances, commission new music and collaborate across artistic boundaries – an approach that lies at the heart of our annual Summer and Autumn Piano Festivals.

“ My aim is to encourage young pianists to think imaginatively, be daring, and create opportunities for themselves ”

Professor Joanna MacGregor CBE,
Head of Piano

HEAD OF PIANO
PROFESSOR JOANNA
MACGREGOR CBE
Administrator: Sam Batchelor
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VISITING PROFESSORS

Imogen Cooper
 Pascal Devoyon
*Broadwood Visiting Chair
 of Piano*
 Richard Goode
 Stephen Hough
 Steven Osborne
 Pascal Rogé
 Yevgeny Sudbin

Neil Brand
film improvisation
 Adrian Brendel
chamber music

PROFESSORS

Sulamita Aronovsky
 Prof Christopher Elton
Professor Emeritus of Piano
 William Fong
 Ian Fountain
 Rustem Hayroudinoff
 Diana Ketler
 Prof Joanna MacGregor CBE
Head of Piano
 Tessa Nicholson
 Carole Presland
 Tatiana Sarkissova
 Amandine Savary
 Colin Stone
 Mei-Ting Sun

ENSEMBLE COACHING

Ian Brown
 Prof Michael Dussek
 Nicola Eimer
 Diana Ketler
 Florian Mitrea
 John Reid
 Amandine Savary
 Andrew West

PIANO ACCOMPANIMENT

Develop the highest standards of musicianship and pianism through the study of ensemble repertoire

Led by experienced performer and teacher Professor Michael Dussek, the Piano Accompaniment Department offers postgraduate students the chance to work with colleagues from all areas of the Academy's musical life and be taught by some of the world's leading collaborative pianists.

In addition to weekly concerts, there are numerous performance opportunities, including Academy Song Circle, which has given annual recitals at Wigmore Hall for the past 13 years and has performed at the Oxford Lieder and Leeds Lieder festivals, both of which are directed by alumni of the course. There are also opportunities to participate in Opera Scenes with Royal Academy Opera.

Numerous former students now pursue exceptionally successful careers as song recitalists, chamber musicians, soloists, répétiteurs, conductors, teachers and festival directors all over the world.

**HEAD OF PIANO
ACCOMPANIMENT**

PROFESSOR MICHAEL DUSSEK

Administrator: Sam Batchelor

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ram.ac.uk/piano-accompaniment

PROFESSORS

James Baillieu

Ian Brown

Prof Michael Dussek

Head of Piano Accompaniment

Nicola Eimer

Malcolm Martineau OBE

Joseph Middleton

John Reid

Andrew West

RIGHT: Recent alumnus Keval Shah has been appointed Lecturer of Lied at the Sibelius Academy





// The Academy's piano
accompanists benefit hugely
from the vibrant musical
culture that permeates every
part of this institution //

Professor Michael Dussek

STRINGS

Enjoy almost limitless creative scope to establish your niche and launch a varied and rewarding career

The Strings Department provides a structured framework for undergraduate and postgraduate study. During your time with us, you will receive intensive training in the crucial disciplines of solo performance, chamber music and orchestral playing. We will nurture your talent and help you to become a versatile, creative and practical musician.

Our highly distinguished professors and visiting professors range in age from their 20s to their 80s, encompassing an incredible breadth of knowledge and boasting an extraordinary musical lineage.

Students have access to instruments from the Academy Museum's extensive collection, from newly minted modern instruments to 'golden-period' Stradivari violins. The Academy is unique in also having a professional team of luthiers permanently on site.

Our approach is to create grounded, rounded musicians whose progression into the music profession is natural, informed and positive.

HEAD OF STRINGS

PROFESSOR JO COLE

Administrators: Emily Good,
Jess Cresswell

Strings Chamber Music

Co-ordinator: Gwenllian Llyr

+44 (0)20 7873 7395

strings@ram.ac.uk

ram.ac.uk/strings

VISITING PROFESSORS

Lorenza Borrani

Visiting Professor of

Chamber Orchestras

Nikolaj Szeps-Znaider

Viotti Visiting Professor

of Music

Violin

James Ehnes

Chloë Hanslip

Daniel Hope

Tasmin Little OBE

Roman Simovic

Igor Yuzefovich

Visiting Professor of Violin

and Orchestral Studies



Viola

Juan-Miguel Hernandez
Garth Knox
Ashan Pillai
Hartmut Rohde
Su Zhen

Cello

Mario Brunello
Colin Carr
Steven Doane
Steven Isserlis
Marquis de Corberon
Professor of Cello
Li Jiwu
Guy Johnston
Sung-Won Yang

Double Bass

Matthew McDonald
Božo Paradžik
Joel Quarrington

PROFESSORS

Violin

Remus Azoitei
Levon Chilingirian
Diana Cummings
Joshua Fisher
Michael Foyle
Rodney Friend
Mayumi Fujikawa
Clio Gould
Giovanni Guzzo
Philippe Honoré
Richard Ireland
So-Ock Kim
Hu Kun
Sophie Langdon
Jack Liebeck
Émile Sauret Professor
of Violin
Nicholas Miller
György Pauk
Ede Zathureczky
Professor of Violin
Alex Redington
Alexander Sitkovetsky
Maureen Smith
Jonathan Stone
Nicole Wilson
Ying Xue

Viola

Hélène Clément
Yuko Inoue
Garfield Jackson
Martin Outram
Paul Silverthorne
James Sleigh
Jon Thorne

Cello

Robert Cohen
Prof Jo Cole
Head of Strings
Lionel Handy
Ben Hughes
Professor of Cello and
Orchestral Studies
Josephine Knight
Alfredo Piatti Chair
of Cello
Mats Lidström
John Myerscough
Christoph Richter
Hannah Roberts
Nadège Rochat
Felix Schmidt
David Smith
Prof David Strange
Professor Emeritus
of Strings

Double Bass

Tom Goodman
Graham Mitchell
Senior Professor of
Double Bass
Dominic Seldis

CHAMBER MUSICIAN IN RESIDENCE

Levon Chilingirian

TEACHING QUARTET IN ASSOCIATION

Doric Quartet

PIANO ACCOMPANIMENT SUPPORT

Małgorzata Garstka

“ The walls of the Academy are quite porous. People from the profession come in and students go out. There’s no ‘them and us’ ”

Professor Jo Cole,
Head of Strings

TIMPANI & PERCUSSION

Explore the complex world of timpani and percussion playing at the highest level

The Academy's Timpani and Percussion Department has an international reputation for outstanding training. Our teachers include soloists, principal players and leading session musicians, all of whom understand the priorities and challenges of an ever-changing profession.

Your employability is central to our mission – whether you come to us as an undergraduate or a postgraduate, you will develop all the skills you need for your lifelong musical and professional development through a course that offers a variety of experience across related instruments.

By focusing on a small number of talented students, we are able to provide ample resources and dedicated practice spaces, as well as a wide range of performance opportunities and projects – one of the reasons our graduates go on to have rewarding and diverse careers.

“ Our ethos has always been to keep standards high and numbers relatively low. Add to this our incredible line-up of professors and the prospects of high achievement take off

Neil Percy, Head of Timpani and Percussion

HEAD OF TIMPANI AND PERCUSSION

NEIL PERCY

Administrator: Alice Kelley
+44 (0)20 7873 7320
percussion@ram.ac.uk
ram.ac.uk/percussion

INTERNATIONAL VISITING PROFESSORS

Peter Erskine

drum set

Marinus Komst

timpani

Joe Locke

vibraphone

PROFESSORS

Timpani

Antoine Bedewi

Principal Timpani, BBC

Symphony Orchestra

Simon Carrington

Principal Timpani, London

Philharmonic Orchestra

Benedict Hoffnung

Baroque Timpani,

Academy of Ancient Music

William Lockhart

Principal Timpani,

English National Opera



Percussion

Andrew Barclay

*Principal Percussion, London
Philharmonic Orchestra*

Neil Percy

*Head of Timpani and Percussion;
Principal Percussion, London
Symphony Orchestra*

Sam Walton

*Co-Principal Percussion, London
Symphony Orchestra*

Drum Set, Latin American and Ethnic Percussion

Paul Clarvis

David Hassell

Marimba, Solo Repertoire and Concerti

Colin Currie

Marimba

Eric Sammut



VOCAL STUDIES

Train for an international career alongside singers of every voice type from all over the world

Vocal Studies students are driven, dedicated and versatile, with a reputation for outstanding quality and professionalism. Our singing professors are committed teachers with considerable experience as professional performers and a wide range of industry knowledge and insight.

We offer Principal Study at undergraduate and postgraduate levels. As a member of our department you will benefit from exceptional opportunities and one-to-one lesson time. Our comprehensive training includes vocal and performance technique, stagecraft, repertoire, historical performance, new music, audition preparation and language tuition, preparing students for high-level work on stage and in concert.

Students and recent graduates have found success in top concert venues, with opera companies in the UK and abroad, and in international competitions.

“ My vocal teacher has helped me build up my confidence. She provides not only support, but also honesty and tough love when necessary ”

HEAD OF VOCAL STUDIES

KATE PATERSON

Senior Administrator: Chris Loake

+44 (0)20 7873 7444

voice@ram.ac.uk

ram.ac.uk/vocal

VISITING PROFESSORS

John Mark Ainsley

Sir Thomas Allen

Barbara Bonney

Susan Bullock

Marjorie Thomas

Visiting Professor

Christian Gerhaher

Sir Simon Keenlyside

Angelika Kirchschrager

Anthony Legge

Sir Arthur Sullivan

Visiting Professor

Dame Felicity Lott

Ann Murray

Dennis O'Neill

Brindley Sherratt

John Shirley-Quirk Professor

PROFESSORS OF SINGING

Marcus van den Akker
Alexander Ashworth
Catherine Benson
Richard Berkeley-Steele
Michael Chance CBE
Raymond Connell
Ryland Davies
Nuccia Focile
Andrew Foster-Williams
Glenville Hargreaves
Yvonne Howard
Caitlin Hulcup
Mary Nelson
Kate Paterson
Head of Vocal Studies
Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Susan Waters
Mark Wilde
Prof Mark Wildman
*Henry Cummings Distinguished
Professor of Singing*
Catherine Wyn-Rogers

HEAD OF OPERA

Brenda Hurley

REPERTOIRE COACHES

James Baillieu
repertoire, Song Circle
James Cheung
repertoire
Alexander Crowe
Opera Role Coach
Matthew Fletcher
repertoire
Christopher Glynn
repertoire
Janet Haney
repertoire
Iain Ledingham
*Opera Role Coach, repertoire,
Italian recitative, choirs*
Joseph Middleton
repertoire, Song Circle
Jonathan Papp
*Principal Operatic and
Vocal Repertoire Coach*

Valeria Racco
Opera Role Coach
Jean Rigby
Opera Role Coach
Marek Ruszczyński
repertoire
Andrew Smith
Opera Role Coach
Philip Sunderland
*Head of Preparatory
and Vocal Faculty Opera*
Ingrid Surgenor MBE
*Principal Operatic and
Vocal Repertoire Coach*
Anna Tilbrook
repertoire
Lada Valešová
Opera Role Coach
Chad Vindin
repertoire

SONG, STAGECRAFT AND LANGUAGES

David Antrobus
Head of Acting
Gavin Carr
*English and American
song, oratorio*
Maria Cleva
Italian
Florence Daguerre
de Hureaux
French
Mandy Demetriou
movement
Regina Gössel
German
Alessandro Grottola
Italian
Karen Halliday
movement
Caitlin Hulcup
*opera audition
repertoire*
Esther Jones
vocal ensemble
Yvonne Kenny
Handel and Mozart
Johanna Mayr
German

Victoria Newlyn
movement
Isabella Radcliffe
Italian
James Simmons
acting
Richard Stokes
*professor of Lieder,
Song Circle*
Nicole Tibbels
French
Mark Wilde
English song

WOODWIND

Unlock your potential with a bespoke programme of study and performance

Our professors have decades of experience as internationally renowned soloists, seasoned chamber musicians and principal players in London's top orchestras, and have trained many of the finest woodwind players in the UK and around the world.

Our undergraduate and postgraduate courses offer hugely varied opportunities, from one-to-one lessons with world-class soloists to full symphony orchestra concerts, equipping students with the skills they need to enter the music profession at the highest level.

Students study solo repertoire, hone technical skills, form chamber music ensembles and learn the crucial aspects of playing in a professional orchestral woodwind section. We will encourage you to perform frequently and help you to establish and promote your own chamber groups.

HEAD OF WOODWIND

KEITH BRAGG

Administrator: Alice Kelley

+44 (0)20 7873 7320

woodwind@ram.ac.uk

ram.ac.uk/woodwind



// The instrumental and academic tuition is exceptional, and it is a privilege to be surrounded by such accomplished musicians //

Hannah Morgan, alumna



VISITING PROFESSORS

Flute

Emily Beynon
 Denis Bouriakov
 Paul Edmund-Davies

Oboe

Jonathan Kelly

Clarinet

Andrew Marriner
 Patrick Messina

PROFESSORS

Flute

William Bennett
 Keith Bragg
Head of Woodwind
 Samuel Coles
 Michael Cox
 Kate Hill
 Sophie Johnson
piccolo

Karen Jones
 Helen Keen
piccolo
 Patricia Morris
piccolo
 June Scott

Oboe

Tom Blomfield
 Sue Böhling
cor anglais
 Christopher Cowie
 Jill Crowther
cor anglais
 Ian Hardwick
 Celia Nicklin
 Melanie Ragge
 Timothy Rundle

Clarinet

Laurent Ben Slimane
bass clarinet
 Timothy Lines

Angela Malsbury
 Chi-Yu Mo
E flat clarinet
 Christopher Richards
 Mark van de Wiel

Saxophone

Simon Haram
 Huw Wiggin

Bassoon

Jonathan Davies
 Simon Estell
contrabassoon
 Fraser Gordon
contrabassoon
 Amy Harman
 Robin O'Neill
 John Orford

LRAM (ART OF TEACHING)

Simon Carr



OUR COURSES



“ After researching the Academy’s courses and ethos, I knew it was the right place for me. I liked the idea of being responsible for my own projects, while still receiving specialist support ”

ACADEMY COURSES

Our curricula are packed with variety and creative opportunities

Whether you're coming to study on our four-year BMus course, starting your postgraduate studies on our MA or MMus courses, pursuing post-Master's training on our Professional Diploma or Advanced Diploma courses or undertaking an extended research project for a PhD, you will be among like-minded musicians who share your commitment and talent.

PATHS TO SUCCESS

Our curricula offer a finely tuned mix of principal study, practical activities, artist development and academic components. Courses are designed to give you everything you need for a successful career in music, with enough flexibility to meet the individual aspirations of each student, while also covering the realities of being a professional musician.

PROVEN TRACK RECORD

Our emphasis on one-to-one lessons and small-group teaching and our tailored approach to artist development result in one of the best employability records of any British university.

INSPIRING RESOURCES

Our library, collections and museum provide a wide range of excellent, regularly updated resources that support teaching and research and enable young musicians to find their own artistic identity in the context of the musical riches of the past.

IGNITE YOUR CURIOSITY

All our courses benefit from a vibrant research culture, to which students at all levels contribute. We focus in particular on creative practice, whether through artistic collaboration, the creation of new texts or the investigation of performance traditions. Artistic and intellectual curiosity are given every opportunity to flourish.





UNDERGRADUATES

Tailor your studies to suit your musical interests on our four-year Bachelor of Music degree course

The Bachelor of Music (BMus) combines focused study in performance, composition or jazz with artist development and academic studies. Every aspect is designed to help you realise your full potential and to prepare you for a career in music. BMus Heads of Year are available to discuss all aspects of your programme of study and personal wellbeing, as well as how to balance your busy timetable. With responsibility for both academic and pastoral welfare, Heads of Year work closely with your Head of Department, lecturers and professors to monitor your overall progress.

BMus students' study programmes can be diverse, but they all share three core elements:

PRINCIPAL STUDY

This is the focal point of your musical development and includes individual lessons as well as a combination of masterclasses, performance classes, chamber music, concerts and everything else you do in your specialism. The focus for performers is on gaining experience in public concerts. You will have at least one hour of one-to-one tuition per week in your principal study and may also take a related study (for example, piccolo for a flautist). You will be assessed during the year through technical testing and chamber music, and at the end of each year in a recital.

ARTIST DEVELOPMENT

A successful career requires more than pure talent. You will need to be able to draw on a whole range of artistic and entrepreneurial skills, and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills in areas such as studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management.

HEAD OF UNDERGRADUATE PROGRAMMES

DR ANTHONY GRITTEN

BMUS HEADS OF YEAR

Ruth Byrchmore
Dr Adriana Festeu
John Hutchins
Martin Outram



ONE-YEAR COURSES

You will also have the opportunity to get involved in Open Academy (pages 90-91), which has an active programme of community and participation electives and projects. If you want to develop your teaching skills, you can study for the Academy's teaching licence, the LRAM.

ACADEMIC STUDY

Academic study is essential to your creative and intellectual development. Core modules in Aural, Analysis and History reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination.

Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of technical skills, while others enhance your artistic skills. Many encourage you to engage in self-directed independent study.

We offer several one-year courses for undergraduates, which enable you to study at the Academy as an enrolled member of the student body without committing to a full degree course with us.

GAP YEAR

Spend a year at the Academy before taking up a full-time undergraduate place at another institution.

ORGAN FOUNDATION

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who want to develop organ and choral direction skills before starting formal university or conservatoire training.

EXCHANGE

The Academy has exchange agreements with conservatoires across the world. Exchanges are normally for a full academic year, although shorter placements may be possible.

STUDY ABROAD

This allows non-UK students studying for a music degree elsewhere to benefit from a conservatoire education as part of their degree studies at their 'home' institution. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term). For more information, visit ram.ac.uk/one-year.

POSTGRADUATES



Work in a uniquely collaborative performance environment designed to help you achieve your ambitions

Postgraduate study is a vital part of the Academy's musical culture – we have the largest body of postgraduate musicians in the UK. We offer a wide range of opportunities, including a broad selection of degrees and diplomas and professional development courses, as well as a thriving research culture.

The creative buzz is second to none, and our aim is to ensure that you will have significant opportunities to work under the direction of world-leading musicians. We provide individual tutorial supervision for all students, and our vibrant postgraduate community provides excellent networking opportunities.

Whether you want to focus solely on performance, study a specialism or incorporate research into your studies, we offer a variety of highly flexible study programmes to suit your individual interests and career ambitions.

HEAD OF POSTGRADUATE PROGRAMMES
PROFESSOR NEIL HEYDE

SENIOR POSTGRADUATE TUTOR AND ASSOCIATE HEAD OF RESEARCH
Dr David Gorton

SENIOR POSTGRADUATE TUTOR
Dr Sarah Callis

POSTGRADUATE TUTORS
Dr Amy Blier-Carruthers
Roderick Chadwick
Dr Briony Cox-Williams
Dr Mei-Ting Sun
Dr Jessica Walker
Anna Wolstenholme

POSTGRADUATE DEGREES

MASTER OF ARTS IN PERFORMANCE OR COMPOSITION (MA)

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate course for students who want to focus on their principal study and build their professional skills. The MA is designed to give you maximum flexibility to develop your own performance initiatives and form a bridge to a professional career. It is normally a two-year course, but in certain cases students can be allowed to take it in one year.

MASTER OF ARTS IN MUSICAL THEATRE (MA)

A one-year course of intensive full-time study for Musical Theatre specialists (page 60-61).

MASTER OF MUSIC IN PERFORMANCE OR COMPOSITION (MMUS)

The Master of Music in Performance (including orchestral or choral conducting) or Composition has the MA at its core and adds a Master's project. This is the standard postgraduate course for composers and normally takes two years, but in certain cases students can take it in one year.

Your final Master's project can be a concert with commentary, a recording-based project, a dissertation or a combination of these. You will be supported by a team of specialists and encouraged to pursue project work that is directly useful to your creative development. A concert based around your own research, compositions or performance interests might include a practical focus on the delivery of the event, or you might pursue more conceptual areas in a substantial written document.



// I wanted to improve my skills as a performer, but also build a long-lasting career. I knew the Academy was the best place to achieve both //

POSTGRADUATE DIPLOMAS

PROFESSIONAL DIPLOMA (PROF DIP)

The Professional Diploma offers you the chance to explore a specialism at postgraduate level in preparation for the next stage of your career development. Applicants normally hold a postgraduate degree in performance or composition, and must put forward a proposal outlining their specialism and what they hope to achieve.

CPD DIPLOMA IN CREATIVE MUSIC LEADERSHIP OR CONDUCTING

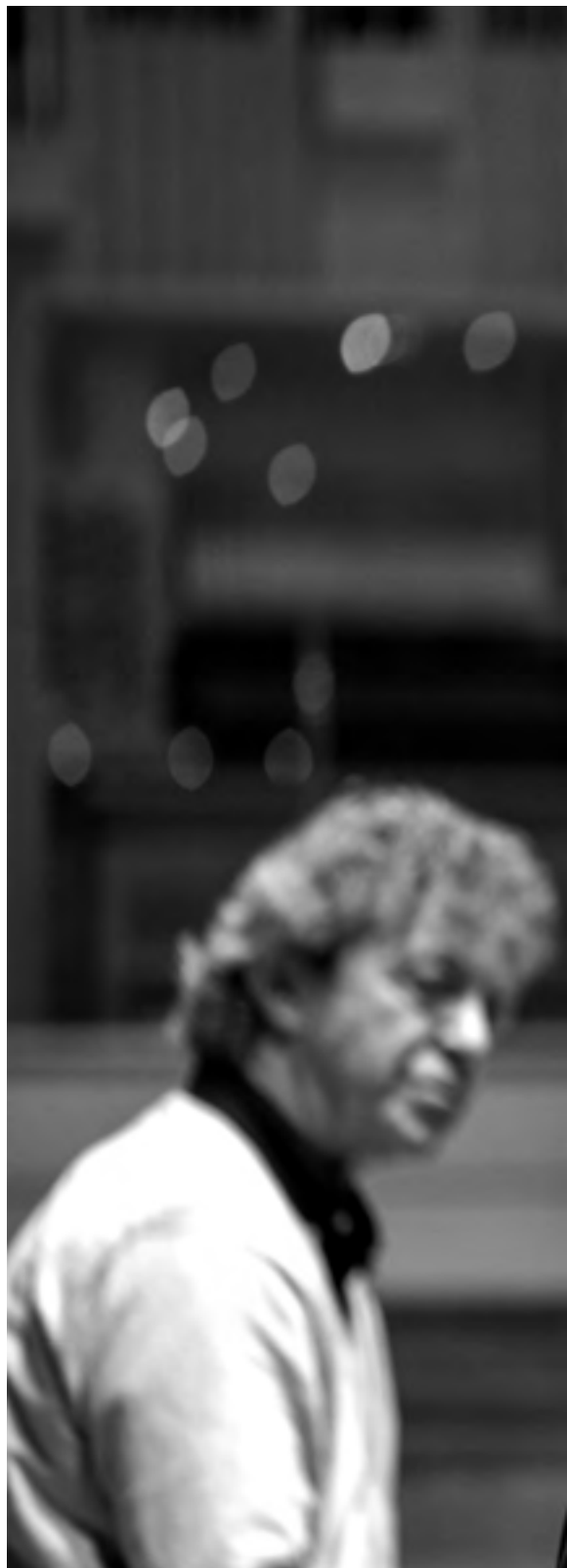
The Continuing Professional Development (CPD) Diploma is an opportunity for professional musicians to gain valuable skills, knowledge and experience in creative music leadership or in conducting (pages 50-51). CML students have opportunities to be part of Open Academy projects (pages 90-91), and you will also be offered project placements with partner organisations. In the final term you will be supported to design, lead and evaluate your own project.

ADVANCED DIPLOMA IN PERFORMANCE (ADV DIP)

The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study. You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme of study that is tailored to your individual artistic needs. Applicants for the Advanced Diploma will usually hold a postgraduate degree in performance.

ADVANCED DIPLOMA IN OPERA (ADV DIP)

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (pages 62-63).





RESEARCH

Pursue your creative and intellectual passions with our MPhil/PhD research degrees

Our research degrees are aimed at performers and composers with highly developed skills and focused career aspirations. You will work with a supervisor and a team of creative staff on a substantial research project. This will normally be driven by your activity as a performer or composer, but will also require critical context and reflection.

The Academy offers a two-year MPhil and a three-year PhD degree in Performance Practice or Composition. MPhil students will usually apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or write up your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision, as negotiated with the Postgraduate Programmes Board and your supervisor.

HEAD OF POSTGRADUATE PROGRAMMES

Prof Neil Heyde

ASSOCIATE HEAD OF RESEARCH

Dr David Gorton

FACULTY

Hans Abrahamsen

Kathryn Adamson
Librarian

Dr Rubens Askenar

Christopher Austin

Dr George Biddlecombe
Honorary

Research Fellow

Dr Amy Blier-Carruthers

Dr Timothy Bowers

Honorary

Research Fellow

Dr Sarah Callis

Dr Gary Carpenter

Prof Philip Cashian

Head of Composition

Roderick Chadwick

Dr Jonathan Clinch

Dr Briony Cox-Williams

Prof Margaret Faultless

Head of

Historical Performance

Dr Edmund Finnis

Prof Jonathan

Freeman-Attwood CBE

Principal

Prof Jane Glover

Felix Mendelssohn

Emeritus Professor

of Music

Helen Grime MBE

Dr Anthony Gritten

Head of Undergraduate

Programmes

Morgan Hayes

Dr Alexander Hills

Prof Raymond Holden

Dr Roy Howat

Prof Timothy Jones

Deputy Principal

Dr Zubin Kanga

Honorary

Research Fellow

Prof Elizabeth Kenny

Dean of Students

Dr Emily Kilpatrick

Prof Joanna

MacGregor CBE

Head of Piano

Gerard McBurney

Honorary

Research Fellow

Dr Frances Palmer

Honorary

Research Fellow

Daniel-Ben Pienaar

Curzon Lecturer in

Performance Studies

Christopher Redgate

Honorary

Research Fellow

Patrick Russill

Head of

Choral Conducting

David Sawyer

Dr Olivia Sham

Honorary

Research Fellow

Dr Jennifer Sheppard

Peter Sheppard Skæerved

Viotti Lecturer in

Performance Studies

Dr Alyn Shipton

Dr Robert Sholl

Nick Smart

Head of Jazz

Janet Snowman

Bicentenary

Research Fellow

Dr Mei-Ting Sun

Prof David Titterton

Head of Organ

Dr Jessica Walker

Nicholas Walker

Huw Watkins

Honorary

Research Fellow

Julian West

Head of Open Academy

Ryan Wigglesworth

Sioned Williams

Honorary

Research Fellow

Dr George Zacharias

THE ART OF COLLABORATION



The force of creative and collaborative investigation runs through the Academy

The Academy is a community of collaborators. We encourage creative interaction between students and staff, between performers, composers, instrument makers, scholars and practitioners in other art forms, and between the Academy and the wider world. We support projects that strike new ground in musical practices, engage with new audiences, re-evaluate and build on musical traditions, and have an impact in the wider world. The outcomes of our research take many different forms, including compositions, performance materials, public performances, new instrumental technologies, recordings, broadcasts, websites, and other types of public advocacy for innovative practice, as well as books and scholarly articles.

Our research culture also draws on our globally significant collection of musical

artefacts, including fine stringed instruments ranging from Cremonese masterpieces to examples by today's leading makers, historic keyboard instruments, musical iconography, composers' manuscripts, and a wide range of performance materials annotated by iconic 19th- and 20th-century performers.

“ I've had space to experiment with my own projects, while also developing as a composer within a community of thoughtful and creative musicians ”

OPEN ACADEMY

Develop your skills and
find new meaning in your
music making

Open Academy, our community and participation department, works with around 6,000 people beyond our enrolled students and staff each year.

As the importance of participatory and community music programmes continues to grow both in the UK and internationally, it is crucial that our students have the opportunity to obtain skills and experience in this exciting and expanding area of work. Open Academy electives are available at both undergraduate and postgraduate levels, offering seminars and workshops alongside hands-on experience in the field. We also offer fellowships to graduating students who will be the future leaders of this work.

Working closely with our artistic and community partners, our projects include workshops with children and young people in mainstream schools and SEND (special educational needs and disability) settings, disabled people, those receiving treatment in hospitals, residents and staff of care homes, and people attending day centres.

Through Open Academy you will not only develop your musicianship, skills and confidence, but also make connections with people from all walks of life and reflect upon the contribution you can make to society through your artistry.

HEAD OF OPEN ACADEMY

JULIAN WEST

Administrator: Mateja Kaluza

+44 (0)20 7873 7442

openacademy@ram.ac.uk

ram.ac.uk/openacademy

VISITING LECTURERS AND PROJECT LEADERS

Isabelle Adams

John Barber

Rosie Bergonzi

Sam Glazer

Hazel Gould

Gawain Hewitt

Tim Keasley

Jessie Maryon Davies

James Moriarty

Phil Mullen

Hannah Opstad

James Redwood

Tony Robb

Jackie Walduck

John Webb

Caroline Welsh

Tim Yealland

Suzi Zumpe



**OUR ARTISTIC
PARTNERS INCLUDE:**

Wigmore Hall
Glyndebourne Opera
English National Opera
English Touring Opera
Spitalfields Music
City of London Sinfonia


**OUR COMMUNITY
PARTNERS INCLUDE:**

Camden Music Hub
Tri-borough Music Hub
Resonate Arts
Royal London Hospital
Chelsea and Westminster Hospital
City Lit
Awards for Young Musicians

// I've learnt so much about the transformative power of music. Whether you're 5, 25 or 95, music can break down barriers and forge connections //



YOUR FUTURE STARTS HERE



“ The idea of visiting London for my audition was very intimidating, but the Academy came across as such a friendly place – I felt at home straight away ”

THE NEXT STEP

Every great musical journey starts with a single step. If you're interested in joining us, here's what to do next

Details might change, so please check our website for all the latest information about applications, auditions and Open Days.

- Come to a concert or masterclass to experience the Academy's friendly atmosphere and be inspired by our music making. We hold over 500 events every year, many of which are free of charge.
- Meet our students and find out more about studying here at one of our Open Days. Go to ram.ac.uk/opendays for more information.
- Take a virtual tour of the Academy at ram.ac.uk/about-us/facilities.
- Ask the relevant department or our Admissions Team if you have any questions – email admissions@ram.ac.uk or call +44 (0)20 7873 7393.
- Check which course is right for you by visiting ram.ac.uk/study/programmes.
- Apply for Academy courses through UCAS Conservatoires. Our ID is R53. To join the Academy in September 2021, the application deadline for most studies is 6pm (UK time) on 1 October 2020.

// My Academy audition was such a positive experience. The staff and students were so welcoming – they really made me feel like I would be part of a family //



READY TO AUDITION?

We'd love to hear you perform and learn more about what makes you tick musically. Here's how to make it happen



We're here to seek out the promise of today and create the virtuosos of tomorrow – the audition process helps us to do that. We know it might seem daunting, but we're very friendly! It's not so much about what you already know as what we think you're capable of achieving, and whether we can help you on that journey. It's also a chance for you to find out if we're the right fit for you.

If you're thinking of applying, we recommend the following:

- Do your research before your audition – browse our website and social media channels and, if you can, come to an Open Day and talk to our students.
- Approach the audition as you would a concert – arrive in good time, make sure you have everything you will need and dress comfortably.
- Be prepared – if you're not ready, it might be better to wait a year.
- Try to enjoy yourself – we want you to do your best.
- Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and perseverance.

DISABILITY

Candidates are recruited on the basis of their musical abilities and potential, and we welcome enquiries and applications from students with disabilities. Contact our Disability Advisor at disability@ram.ac.uk for more information about the support services in place for students with specific learning difficulties and disabilities.

WHERE AND WHEN

If you live in Europe, auditions take place in London on dates between 30 November and 11 December 2020, except for Conducting, Choral Conducting, Repetiteur, the Continuing Professional Development Diploma and Research Degrees, auditions and interviews for which begin in February 2021. See ram.ac.uk/audition for full details.

We recommend that international candidates audition in London, but some principal studies can be auditioned at audition centres in North America and in Beijing, Hong Kong, Seoul, Shanghai, Singapore, Sydney, Taipei and Tokyo.

You can find the audition requirements for your principal study on our website at ram.ac.uk/departments.

TUITION FEES*

BMUS

UK/EU students £9,250
Non-EU students £24,100

MA and PGCERT (standard two-year course)

UK/EU students £12,450
Non-EU students £24,950

MA and PGCERT (intensive one-year course)

UK/EU students £14,950
Non-EU students £27,450

MA AND PGCERT (Musical Theatre)

UK/EU students £16,100
Non-EU students £19,850

MA AND PGCERT (Musical Direction and Coaching)

UK/EU students £13,750
Non-EU students £25,100

MMUS (standard two-year course)

UK/EU students £13,450
Non-EU students £28,050

MMUS (intensive one-year course)

UK/EU students £15,950
Non-EU students £30,550

PROFESSIONAL DIPLOMA

UK/EU students £11,150
Non-EU students £22,250

PROFESSIONAL DIPLOMA (Musical Direction and Coaching)

UK/EU students £11,350
Non-EU students £22,350

ADVANCED DIPLOMA (Performance)

UK/EU students £11,150
Non-EU students £22,250

ADVANCED DIPLOMA (Opera)

UK/EU/non-EU students £17,000

CONTINUING PROFESSIONAL DEVELOPMENT DIPLOMA

UK/EU students £11,150
Non-EU students £22,250

MPHIL/PHD

UK/EU students £6,850
Non-EU students £15,000
PhD writing-up fee £1,500

STUDY ABROAD (incoming)

EU students £15,950
Non-EU students £23,250

GAP YEAR/ORGAN FOUNDATION

EU students £12,250
Non-EU students £23,250

LOANS*

UK and EU BMus students can borrow money to help pay for tuition fees, and UK students can get living cost loans. UK and EU postgraduate loans are also available for Master's and Research degrees. These are funded by the UK government and administered through the Student Loans Company. The Academy provides means-tested fee waivers for UK and EU BMus students from low-income households. For more information, visit ram.ac.uk/financial-support.

* These details relate to 2020/21 and are included as guidance only. The UK government has not yet confirmed the new arrangements for EU students who arrive in the UK after 31 December 2020. Tuition fees for 2021/22 will be listed at ram.ac.uk/fees as soon as they are available.

GET IN TOUCH

To find out more about the Academy, go to our website at ram.ac.uk

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Disability Advisor:
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Students' Union:
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Accommodation:
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Piano:
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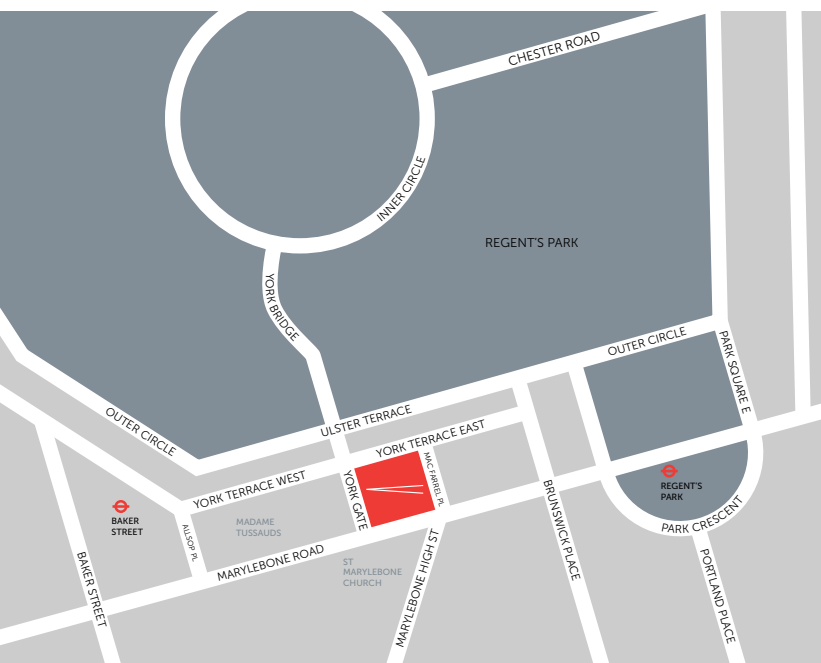
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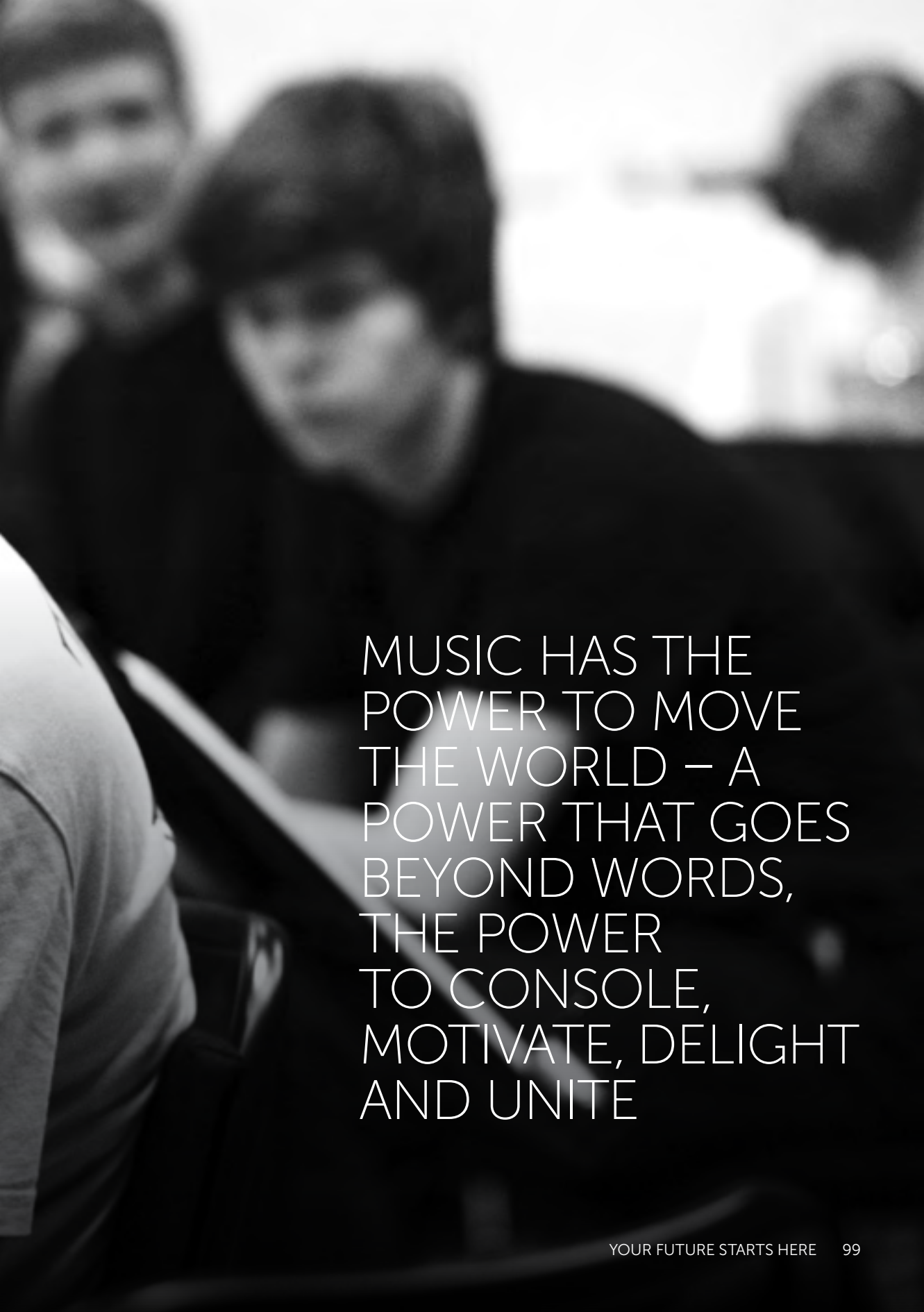
Timpani and Percussion:
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Vocal Studies:
voice@ram.ac.uk

Woodwind:
woodwind@ram.ac.uk







MUSIC HAS THE
POWER TO MOVE
THE WORLD – A
POWER THAT GOES
BEYOND WORDS,
THE POWER
TO CONSOLE,
MOTIVATE, DELIGHT
AND UNITE

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Pages 10-11, 15 (Susie Sainsbury Theatre and Angela Burgess Recital Hall), 30-31

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