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INTRODUCTION FROM THE HEAD OF GUITAR

The purpose of this handbook is to describe all the Guitar Department’s examination and assessment procedures as they apply to current students. Inevitably, there is a considerable amount of detail to absorb, which may initially appear somewhat daunting, but if you have any questions please enquire at the Registry or contact me directly.

The Academy’s objective is to provide you with a course of advanced professional training that is as comprehensive as possible, while at the same time remaining flexible to your particular needs and aspirations. Among the many attributes you will need for a career in music are a high level of technical and interpretative expertise, a discerning knowledge of the instrument’s repertoire and confidence in performing with other musicians, as well as on your own. It is also important that you develop your skills in matters of presentation, whether on stage before public audiences or examining panels, or in written work, such as programme notes, promotional leaflets and essays based on your own original research.

By giving you this survey of the requirements, we hope that you will be able to view each element in its proper perspective and plan your work accordingly. As you will see on the guitar notice-board each term, there is, in addition to your individual lessons, a variety of other tuition available in fingerboard harmony (for undergraduates only), chamber music and teaching skills, as well as lectures, solo performance classes, workshops, masterclasses and a guitar prize competition. From time to time further special events are organised, and at the beginning and end of each term I will keep you up-to-date with developments.

If you are well prepared, you can make the most of these opportunities. For instance, you may be thinking about entering a national or international competition, in which case you should already have played the set pieces a number of times in public and, preferably, recorded them too. By arranging for this to be done in good time and integrating internal and external engagements with your general coursework, the Academy can help you to give your best on the big occasion.

My colleagues on the guitar staff join me in wishing you a very enjoyable and productive studentship.

Michael Lewin
(Head of Guitar Studies)
GENERAL INFORMATION

Department Contact Details

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Sarah Callis, Senior Postgraduate Tutor
Room 178 | Email: s.callis@ram.ac.uk

Guitar Department Staff

Teaching Staff
Michael Lewin FRAM, LRAM, DipRAM (Head of Guitar)

Visiting Professors
John Williams OBE, Hon RAM
Fabio Zanon FRAM, MMus, LRAM, DipRAM
David Russell FRAM

Consultant
Julian Bream CBE Hon RAM

Guitar Ensemble Coaching:
Stephen Goss BA(Hons), MMus, PhD, LRAM, ARAM

Guitar and Voice Coaching:
Timothy Walker Hon ARAM
Christoph Denoth MA (Lucerne), MA (Basel)

Key Dates:

<table>
<thead>
<tr>
<th>Term</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autumn term</td>
<td>14th September – 27th November 2015 (Enrolment week 7th – 11th September 2015)</td>
</tr>
<tr>
<td></td>
<td>Intensive Projects Week: 19th – 23rd October 2015</td>
</tr>
<tr>
<td>Spring term</td>
<td>4th January – 18th March 2016</td>
</tr>
<tr>
<td></td>
<td>Intensive Projects Week: 8th – 12th February 2016</td>
</tr>
<tr>
<td>Summer term</td>
<td>18th April – 10th July 2016</td>
</tr>
<tr>
<td>Summer Examination Period</td>
<td>23rd May – 9th June 2016</td>
</tr>
</tbody>
</table>

Any Leave of Absence requests must be applied for in the usual way by completing a Leave of Absence form available from the General Office or AIR.
You are expected to attend all timetabled activities and academic classes. Absences may affect your progression to the next stage of your programme of study.

You must refer to this department handbook in conjunction with the Postgraduate Programme Handbook which details all of the relevant information on what you need to do in the completion of your MA/MMus/Professional Diploma/Advanced Diploma.
CHECK LIST

Store the contact details of your principal study professor in your phone.

Store the contact details of your department administrator in your phone.

Check your Academy email account and AIR every day, including during the Christmas, Easter and Summer vacations.

Check your Performance Class date(s).

Check dates of visiting professors’ classes and masterclasses for the purposes of participation and attendance.

Check your annual chamber music requirements. Years 3, 4 and postgraduates should check concert voucher submission dates for assessment purposes.

Check potential personal diary clashes and apply for Leave of Absence well in advance (see procedure on page 34).

Check closing dates for internal and external competitions and prizes on AIR and notice boards.

ASIMUT

You must check your ASIMUT account daily for details of your academic and departmental classes and activities.

It is a disciplinary offence to book two or more spaces concurrently in ASIMUT. Any student shown by the ASIMUT usage statistics to be misusing the system in this way will be liable to a disciplinary penalty, ranging from a temporary ban from the room booking system to temporary suspension of the studentship, depending on the severity of the case. Penalties will be determined by the Programme Management Team and communicated to students by their Programme Tutor.
PRINCIPAL STUDY OVERVIEW

Undergraduate Guitar Principal Study Overview

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Performance</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Duo Performance</td>
<td>Not required</td>
<td>Not required</td>
<td>Not required</td>
<td>Required</td>
</tr>
<tr>
<td>Concerto</td>
<td>Optional</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Technical Test</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Recital Presentation Skills</td>
<td>Not required</td>
<td>Not required</td>
<td>Not required</td>
<td>Required</td>
</tr>
<tr>
<td>Recording Project</td>
<td>Not required</td>
<td>Not required</td>
<td>Not required</td>
<td>Required</td>
</tr>
<tr>
<td>Ensemble Playing</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Fingerboard Harmony</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>LRAM Teaching Diploma</td>
<td>Not required</td>
<td>Not required</td>
<td>Not required</td>
<td>Optional</td>
</tr>
</tbody>
</table>

See also the current BMus Handbook for general academic requirements on the undergraduate BMus (London: RAM) degree programme

Postgraduate Guitar Principal Study Overview

<table>
<thead>
<tr>
<th></th>
<th>Year 1 of 2 year option</th>
<th>Year 2 of 2 year option</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo Performance/Duo Performance</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Concerto</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Mid-Year Test</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Recital Presentation Skills</td>
<td>Required</td>
<td>Not required</td>
</tr>
<tr>
<td>Portfolio on Research Topic</td>
<td>Required</td>
<td>Required</td>
</tr>
<tr>
<td>Recording Project</td>
<td>Required</td>
<td>Required</td>
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<tr>
<td>Performance of new composition</td>
<td>Required</td>
<td>Required</td>
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<tr>
<td>Ensemble Activity</td>
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<td>Required</td>
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<tr>
<td>LRAM Teaching Diploma</td>
<td>Optional</td>
<td>Optional</td>
</tr>
</tbody>
</table>

Students following the one year Postgraduate option follow the Year 2 requirements as above.

See also the current Postgraduate Handbook for general academic requirements on the MA and MMus (London) programmes
## Principal Study Weightings

<table>
<thead>
<tr>
<th>Year 1 Principal Study (45cr)</th>
<th>Year 1 Professional Development Activity (25cr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• End of Year Recital (100%)</td>
<td>• Ensembles (70%)</td>
</tr>
<tr>
<td></td>
<td>• Technical Testing (30%)</td>
</tr>
<tr>
<td></td>
<td>• Performance Class Reports (FA)</td>
</tr>
<tr>
<td></td>
<td>• Masterclass Reports (FA)</td>
</tr>
<tr>
<td></td>
<td>• Concerto (optional) (FA)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2 Principal Study (45cr)</th>
<th>Year 2 Professional Development Activity (25cr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• End of Year Recital (75%)</td>
<td>• Ensembles (60%)</td>
</tr>
<tr>
<td>• Concerto (25%)</td>
<td>• Fingerboard Harmony (20%)</td>
</tr>
<tr>
<td></td>
<td>• Technical Testing (20%)</td>
</tr>
<tr>
<td></td>
<td>• Performance Class Reports (FA)</td>
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<tr>
<td></td>
<td>• Masterclass Reports (FA)</td>
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<table>
<thead>
<tr>
<th>Year 3 Principal Study (45cr)</th>
<th>Year 3 Professional Development Activity (25cr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• End of Year Recital (75%)</td>
<td>• Ensembles (55%)</td>
</tr>
<tr>
<td>• Concerto (25%)</td>
<td>• Fingerboard Harmony (20%)</td>
</tr>
<tr>
<td></td>
<td>• Technical Testing (25%)</td>
</tr>
<tr>
<td></td>
<td>• Performance Class Reports (FA)</td>
</tr>
<tr>
<td></td>
<td>• Masterclass Reports (FA)</td>
</tr>
<tr>
<td></td>
<td>• Recital Presentation Skills viva (FA)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 4 Principal Study (60cr)</th>
<th>Year 4 Professional Development Activity (25cr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Final Recital (75%)</td>
<td>• Ensembles (70%)</td>
</tr>
<tr>
<td>• Concerto (25%)</td>
<td>• Recording Project (30%)</td>
</tr>
<tr>
<td></td>
<td>• Performance Class Reports (FA)</td>
</tr>
<tr>
<td></td>
<td>• Masterclass Reports (FA)</td>
</tr>
<tr>
<td></td>
<td>• Recital Presentation Skills viva (FA)</td>
</tr>
</tbody>
</table>

A pass in all components is mandatory in all years.

Principal Study Guitarists undertake a full programme of professional training in the following areas:

*Solo Performance*
*Duo Performance (Year 4 only)*
*Concerto*
*Technical Testing*
*Recital Presentation Skills*
*Recording Project*
*Ensemble Playing*
*Fingerboard Harmony*

**Principal Study** (Years 1 – 3 70 credits, Year 4 85 credits):

*Solo Performance (Years 1-4)* is assessed through the annual examination held in the Summer term.
**Duo Performance** *(Year 4 only)* is an option available to students who have formed a regular guitar duo during their Undergraduate programme. There is a single examination, which is held in the Summer term and consists of a recital programme. This is additional to all the other programme requirements for the individual students concerned and carries 50% of their end of year recital mark, the remaining 50% being assessed on solo performance.

**Technical Testing** *(Years 1-3 only)* is assessed through the annual examination held in the Spring and is a qualifier for entry to the Principal Study end of year examination.

**Recital Presentation Skills: Viva Voce** *(Years 3-4)* This is a departmental examination held at the end of the Spring Term. It is a preparation for the Principal Study end of year examination.

**Recording Project** *(Year 4)* is completed during the Spring Term.

**Ensembles** (a component of Principal Study):
Principal Study elements are: guitar ensemble, mixed ensemble, guitar and voice. Students must present a minimum of three coached public performances each year. All three elements must be covered by the end of the four years of the programme. The three elements carry equal weighting in assessment.

**Concerto:** Concerto playing is an essential element of the programme. Students will be examined in the Summer Term.

**Fingerboard Harmony**  
*Fingerboard Harmony* is taught and examined in Years 1-3.

Within the BMus programme, Fingerboard Harmony plays much the same role for guitarists as Keyboard Skills does for keyboard players.

In Year 1 this is a 5 credits module within the BMus Programme; it is organized by the Guitar Department. In Years 2 and 3 it forms 20% of the credits for Professional Development Activity.
BMUS EXAMINATION SYLLABUS YEAR 1

From the outset you will need to establish a daily practice schedule that enables you to cover the requirements in good time for the Mid-Year Test and End-of-Year examinations. Although you do not have to play all the studies or pieces on the lists, try to acquaint yourself with as many of them as possible, before making your choice; this approach will gradually help you to develop an overview of the repertoire. At first, your knowledge of Fingerboard Harmony may be limited, but work at it regularly and it will soon become a useful asset to your other skills, whether playing solo or in ensembles. When attending master-classes, take notes for future reference, even if you are not playing yourself. Finally, remember to read the handbook carefully regarding the examination and assessment procedures, use your holiday periods sensibly, and be professional in everything you do.

Spring Term

Scales and Arpeggios

All patterns to be performed fluently, *legato* and with a clear, well produced tone. Single-note scales to be played using either *apoyando* or *tirando*. (Tempo guide: 4 notes per beat at m.m.90)

a) All major and minor (melodic and harmonic) scales E-B (three octaves),
   All chromatic scales E-B (three octaves) - All other scales (two octaves)
   Right-hand fingers: im, mi, ia, ai, ma, am, imam
b) Scales in thirds (two octaves), at the candidate's choice in two major and two minor keys (harmonic form)
c) Scales in sixths (two octaves), at the candidate's choice in two major and two minor keys (harmonic form)
d) Scale in chromatic octaves, starting on E (two octaves)
e) Scale in harmonics (two octaves) at the candidate's choice in one major key
f) Scales in duplet slurs (two octaves), at the candidate's choice in two major and two minor keys (melodic form)
g) Arpeggios of all major, minor, dominant and diminished seventh chords, E-B (three octaves)
Arpeggios of all other major, minor, dominant and diminished seventh chords (two octaves)
(Tempo guide for arpeggios: 3 notes per beat at m.m.90)

Studies

Two contrasting items, one from each list, at the candidate's choice

List A
Sor: Study in D minor Op. 6 No 9
Sor: Study in E minor, op.29 No.6
Sor: Study in E major, Op.6 No.3
Coste: Study in A major, Op. 38 No 19
Tárrega: Study in A major, “Estudios” No 10(sobre la Sonatina de Delfin Alard)

List B
Villa-Lobos: Study No. 1
Villa-Lobos: Study No.5
Dodgson: Study No.10 (Book 1)
Dodgson: Study No. 13 (Book 2)
Brouwer: Study No 18 (“Etudes Simples” vol. 4)

Sight Reading
Summer Term

Concerto Examination
This is optional in year 1. One (or more) movements.

End of year recital
A programme comprising FOUR items, one from each of the following groups:

Group A
F. da Milano: Ricercare III / Fantasia VI ("Opere Complete" Vol. 1 ed. Chiesa)
Milan: Fantasia XXII ("El Maestro" Vol. 1 ed. Chiesa)
Mudarra: Fantasia ("Hispanae Citharae Ars Viva" ed. Pujol)
Holborne: Fantasia No 3 ("Complete Works" Vol.1 ed. Kanazawa)
Dowland: Fantasia No 6 ("Collected Lute Music" ed. Poulton/Lam)

Group B
Guerau: Gallardas and Canario ("Poema Harmonico" 1694)
Kellner: Fantasia and Giga (BOTH in D major), ed. Kappel
Bach: Minuets 1 & 2 and Bourrée (BWV 1006a)*
Bach: Courante and Gavottes 1 & 2 (BWV 995)*
Sor: Variations on "Les Folies d'Espagne" and Minuet Op. 15
Giuliani: Variations on a Theme by Handel Op. 107

Group C
Barrios: La Catedral
Falla: Homenaje pour le Tombeau de Debussy, AND Roussel: Valse Op. 29
Mompou: Preludio and Canción (from "Suite Compostelana")
Rodrigo: Sarabande Lointaine and En Los Trigales
Torroba: Nocturno and Madroños
Walton: Bagatelles II and III

Group D
M. Berkeley: Lament
Brouwer: El Arpa del Guerrero (from "El Decameron Negro")
Brouwer: Tarantos
Henze: Romeo and Juliet (from "Royal Winter Music")
Ohana: Tiento
Krieger: Ritmata
Walters: Capriccio

Total performance time: 20-25 minutes

There are no specified timing penalties for over or under-running in end of year recitals in B1 and B2, but you must adhere to the given recital lengths in order to prepare for the timing penalties that come into force in B3 and B4.
Fingerboard Harmony

Harmonisation:
Simple melodies (in major keys up to 4 sharps or 2 flats, or in minor keys up to 2 sharps or 2 flats), with regular phrase-lengths and cadences, including modulation to closely related keys.

Reading skills:
Clef and score-reading    alto and bass clefs / treble at sounding pitch
Transposition            (with a ‘capo’) up to a perfect 4th higher
Figured bass             reading & understanding figured bass in simple keys
                          (see Year 1 Harmonisation) exercises to include not
                          more than 6 different types of figure, 4-3 and 7-6
                          suspensions
Chord symbols            reading and understanding chord symbols in light music
                          and jazz
                          Choice of keys as for Year I Harmonisation

Improvisation and Melodic Extension:
Melodic extension
from a given opening in binary form, the choice of keys as for Year I Harmonisation
Melodic extemporisation
over a given harmonic pattern (e.g. ground bass) - short phrases & simple harmonies
If you have laid a solid foundation for your technique in Year 1, the additional demands of the Year 2 examinations should not pose any undue problems. This year, however, you will be expected to respond to a wider range of musical challenges, including the performance of at least one movement of a concerto; ensure that you have a piano accompanist booked for both the rehearsal(s) and the examination. Building good partnerships with fellow students will also be helpful, as you prepare items for chamber concerts. You should begin to take more opportunities to perform inside and, possibly, outside the Academy, perhaps with a view to future participation in competitions.

**Spring Term**

**Scales and Arpeggios**

All patterns to be performed fluently and with a clear, well produced tone at specific dynamic levels (*piano-mezzo forte-forte*)

Single-note scales to be played *legato* or *staccato*, using either *apoyando* or *tirando* as required (Tempo guide for *legato*: 4 notes per beat at m.m.105)

Patterns in b), c), d), e), and f) must be in different keys from those selected for Years 1 and 3

a) All major, harmonic and melodic minor scales E-B (three octaves).
   - All chromatic scales E-B (three octaves). All other scales (two octaves)
     - Right-hand fingers: even stress, triplet grouping or dotted rhythm, using any 2- or 3-digit sequence
     - One scale (three octaves), at the candidate’s choice, to be played "pi" *tirando*
       - a) in single notes
       - b) with each note repeated twice
       - c) with each note repeated 4 times
   - b) Scales in thirds (two octaves), at the candidate’s choice in two major and two minor keys (harmonic form)
   - c) Scales in sixths (two octaves), at the candidate’s choice in two major and two minor keys (harmonic form)
   - d) Scales in octaves, at the candidate’s choice, in two major and two minor keys (melodic form) (two octaves)
   - e) Scales in harmonics (two octaves), at the candidate’s choice, in one major and one minor key (harmonic form)
   - f) Scales in duplet slurs (three octaves), at the candidate’s choice, in two major and two minor keys (melodic form)
   - g) *Campanella* scale (two octaves) in G major
   - h) Arpeggios of all major, minor, dominant seventh, diminished seventh and augmented chords E-B (3 octaves)
     - Arpeggios of all other major, minor, dominant seventh, diminished seventh and augmented chords (2 octaves) (Tempo guide for arpeggios: 3 notes per beat at m.m.105)

**Studies**

**Two contrasting items, one from each list, at the candidate’s choice**

**List A**

- Sor: Study in A major Op.6 No 6
- Sor: Study in G major, Op.29 No.11
- Giuliani: Study in A major Op 48 No 16
- Tarrega: Tremolo Study ("Recuerdos de la Alhambra")
- Barrios: Gran Tremolo ("Una Limosna por el Amor de Dios")

**List B**

- Villa-Lobos: Study No.2
- Villa-Lobos: Study No.3
Villa-Lobos: Study No.4
Villa-Lobos: Study No.9
Dodgson: Study No 16 (Book 2)

**Sight Reading**

**Summer Term**

**Concert Examination**
One or more movements

**End of year recital**

A programme comprising FOUR items, one from each of the following groups:

**Group A**
F. da Milano: Fantasias X and XVIII
L. de Narvaez: Variations on "Guardame las Vacas" and "O Gloriosa Domina"
Mudarra: Romanesca AND Milan: Fantasia XXXI
Cutting: Walsingham and Pavan "Sans Per" ("Selected Works" ed. Long)
Dowland: The Earl of Essex's Galliard and Semper Dowland Semper Dolens
Dowland: Fantasia No 5 and Lachrimae Pavan

**Group B**
Bach: Allemande and Gigue (BWV 995)
Bach: Prelude and Sarabande (BWV996)
Bach: Sarabande and Gigue (BWV 997)
Weiss: Fantaisie & Passacaille *
Weiss: Tombeau sur la mort de M.Comte d'Logy and Capriccio*
Kohaut: Sonata in D

**Group C**
Sor: Variations on a Theme by Mozart Op 9
Coste: La Source du Lyson op. 47
Ibert: Francaise
Turina: Fandanguillo
Ponce: Sonatina Meridional
Ponce: Thème Varié et Finale

**Group D**
Bennett: Impromptus
Berkeley: Theme and Variations
Dodgson: Merlin
Gerhard: Fantasia
Henze: Sir Andrew Aguecheek (from "Royal Winter Music")
Smith Brindle: El Polifemo de Oro
Takemitsu: Equinox
* (cf. S.L. Weiss "Intavolatura di Liuto" ed. Chiesa, pub. Suvini Zerboni)

**Total performance time: 30-35 minutes**

There are no specified timing penalties for over or under-running in end of year recitals in B1 and B2, but you must adhere to the given recital lengths in order to prepare for the timing penalties that come into force in B3 and B4.
**Fingerboard Harmony**

**Harmonisation:**

Melodies (in major keys up to 5 sharps or 3 flats, in minor keys up to 4 sharps or 3 flats), with regular phrase-lengths and cadences, including use of chromatic chords and modulation to related keys

**Reading skills:**

<table>
<thead>
<tr>
<th>Clef and score-reading</th>
<th>tenor and bass clefs / alto or tenor with bass / treble at sounding pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transposition</td>
<td>(without a 'capo') between any keys (major or minor) whose tonic notes are natural and not more than a major 2nd apart.</td>
</tr>
<tr>
<td>Figured bass</td>
<td>keys as in Year 2 Harmonisation, exercises to include up to 8 different types of figure, suspensions (4-3, 7-6, 9-8) and the use of passing notes</td>
</tr>
<tr>
<td>Chord symbols</td>
<td>reading and understanding chord symbols in light music and jazz.</td>
</tr>
<tr>
<td>Choice of keys</td>
<td>as for Year 2 Harmonisation. A working knowledge of &quot;altered&quot; chords is expected</td>
</tr>
</tbody>
</table>

**Improvisation and Melodic Extension:**

<table>
<thead>
<tr>
<th>Melodic extension</th>
<th>from a given opening in binary form, the choice of keys as for Year 2 Harmonisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic extemporisation</td>
<td>over a given harmonic pattern (e.g. ground bass) - short phrases &amp; simple harmonies</td>
</tr>
</tbody>
</table>
BMUS EXAMINATION SYLLABUS YEAR 3

This is the last time you will have a Mid-Year Technical Test, but be prepared! The scale and arpeggio requirements are much more extensive and you must present a short solo programme of your own transcriptions or arrangements. The latter should be discussed with your teacher during the autumn and fixed by the end of that term, so that you can write them out over the Christmas holiday and perform them confidently by early-mid February. Your final examination in Fingerboard Harmony in the summer will also include making your own arrangements, here in the form of a jazz 'standard' and a figured bass realisation. Preparatory to your End-of-Year recital programme there will be an interview to discuss related topics. With your concerto examination, too, on the horizon this is liable to be a busy year and you may choose to defer the LRAM course until Year 4.

Spring Term

Scales and Arpeggios

All patterns to be performed fluently with a clear, well produced tone and demonstrating control of: apoyando/tirando, legato/staccato, forte/piano, crescendo/diminuendo, accelerando/rallentando, tasto/ponticello and pizzicato as required. Patterns in b) c) d) e) and f) must be in different keys from those selected for Years 1 and 2

a) One representative pattern of each of the following single-note scales: major, harmonic minor, melodic minor, chromatic and whole tone, to be played over the maximum range of:
   i) any one string, of the candidate's choice, and
   ii) the whole fingerboard, including D scordatura on string 6 where required.
   Right-hand fingers "i", "m", "a" in any 2- or 3-digit sequence selected by candidate
   (Tempo guide for all single-note scales (except staccato, pizzicato and accelerando/rallentando): 4 notes per beat at m.m.120)

b) Scales in thirds (two octaves), at the candidate's choice in three major and three minor keys (harmonic form)
c) Scales in sixths (two octaves), at the candidate's choice in three major and three minor keys (harmonic form)
d) Scales in octaves, at the candidate's choice in three major and three minor keys (melodic form) (two octaves)
e) Scales in triplet slurs (three octaves), at the candidate's choice in two major and two minor keys (melodic form)
f) Scales in harmonics (two octaves) at the candidate's choice, in two major and two minor keys (harmonic form)
g) Campanella scales (two octaves) in C major and B harmonic minor
h) One representative pattern of each of the following arpeggios: major, minor, augmented, dominant seventh and diminished seventh, to be played over the maximum range of:
   i) any one string, of the candidate's choice, and
   ii) the whole fingerboard, including D scordatura on string 6 where required.
   (Tempo guide for arpeggios: 3 notes per beat at m.m.120)

Pieces

A programme lasting approximately 12 minutes, comprising 2 or 3 contrasted items (each from a different historical period) transcribed / arranged for solo guitar by the candidate. The music chosen must be of an appropriate technical standard for this Year and copies of the texts used, showing both the original source material and the candidate's own performing edition, must be handed in at the examination

Sight Reading
Recital Presentation Skills: Viva Voce
20 minutes
Discussion of the candidate's recital programme and related topics

Summer Term

Concerto Examination
Two or more movements

End of Year Recital

Total performance time: **40 minutes**

A programme comprising FOUR items, one from each of the following groups:

**Group A**
F. da Milano: Fantasia XXXIX and Ricercare LVII
Phillips: Chromatic Pavan and Galliard ("Anthology of English Lute Music" ed. Lumsden)
Dowland: Fantasia 1a and Mignarda
Bach: Prelude, Fugue & Allegro BWV 998
Bach: Prelude & Loure BWV 1006a
Scarlatti: Any two of the longer sonatas

**Group B**
Sor: Grand Solo Op 14 / Fantasia Op 30
Aguado: Rondo Op 2 No 2
Mertz: Fantaisie Hongroise Op 65
Regondi: Rêverie Op 19
Ponce: Sonata Romantica - 1st movement only
Tansman: Variations on a Theme by Scriabin

**Group C**
Granados: La Maja de Goya, AND Albeniz: Sevilla
Torroba: Sonatina
Turina: Sonata
Villa-Lobos: Studies 7, 8 and 12
Asencio: Suite Valenciana
Haug: Prélude, Tiento et Toccata
Rodrigo: Invocación y Danza

**Group D**
Dodgson: Fantasy Divisions
Henze: Drei Tentos (from "Kamermusik 1958")
Martin: Quatre Pièces Brèves
Maxwell Davies: Hill Runes
Rawsthorne: Elegy
Scott: Sonatina
Stevens: Ballad Op 45 "The Bramble Briar"
Takemitsu: Folios or All in Twilight or In the Woods

Fingerboard Harmony

Candidates may also use the lute or theorbo in this Year

**Harmonisation:**
An extended written arrangement for solo guitar of a jazz "standard" melody

**Transposition:**
Between any keys (major or minor) whose tonic notes are not more than a minor 3rd apart

**Figured Bass:**
I) Realising at sight a figured bass
   - Passages may be quite extended and may be fully or partially figured
   - Extracts will include instrumental and/or vocal parts
   - Candidates will be required to comprehend all aspects of the extract

OR

II) A prepared realisation of the bass line of an aria or instrumental movement

In I) and II) awareness of style is expected

**Improvisation:**
An improvised movement or complete piece lasting up to 5 minutes from one of the following:
- a descriptive title
- variations on a given theme
- a passacaglia on a given bass line
- a jazz improvisation based on a melody and/or chord pattern
- a set musical form (such as minuet and trio, rondo, etc.)

**Timing of B3 End of Year Recital**
Candidates should aim to deliver a recital lasting 40 minutes.

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below.

<table>
<thead>
<tr>
<th>Duration of the recital (ideal 40 minutes)</th>
<th>Penalty applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 52 minutes</td>
<td>10 marks AND PANEL CHAIR HALTS THE RECITAL</td>
</tr>
<tr>
<td>51.01 to 52.00</td>
<td>9 marks</td>
</tr>
<tr>
<td>50.01 to 51.00</td>
<td>8 marks</td>
</tr>
<tr>
<td>49.01 to 50.00</td>
<td>7 marks</td>
</tr>
<tr>
<td>48.01 to 49.00</td>
<td>6 marks</td>
</tr>
<tr>
<td>47.01 to 48.00</td>
<td>5 marks</td>
</tr>
<tr>
<td>46.01 to 47.00</td>
<td>4 marks</td>
</tr>
<tr>
<td>45.01 to 46.00</td>
<td>3 marks</td>
</tr>
<tr>
<td>35 minutes to 45 minutes inclusive</td>
<td>NO PENALTY</td>
</tr>
<tr>
<td>34.00 to 34.59</td>
<td>3 marks</td>
</tr>
<tr>
<td>33.00 to 33.59</td>
<td>4 marks</td>
</tr>
<tr>
<td>32.00 to 32.59</td>
<td>5 marks</td>
</tr>
<tr>
<td>31.00 to 31.59</td>
<td>6 marks</td>
</tr>
<tr>
<td>30.00 to 30.59</td>
<td>7 marks</td>
</tr>
<tr>
<td>29.00 to 29.59</td>
<td>8 marks</td>
</tr>
<tr>
<td>28.00 to 28.59</td>
<td>9 marks</td>
</tr>
<tr>
<td>Less than 28 minutes</td>
<td>10 marks</td>
</tr>
</tbody>
</table>
BMUS EXAMINATION SYLLABUS YEAR 4

Before starting this year it is a good idea to shortlist pieces for your final recital and then decide upon an order during the autumn term. Remember that, although the handbook provides lists, these are only suggestions of suitable repertoire; it is your show and the programme should be chosen to represent your musical taste and personality. In the spring term there will again be an interview to discuss your current repertoire and related topics, plus a recording project for which you will need to make an advance booking with the Academy’s recording engineer. At this stage in the programme you are likely to be asked to participate in a number of master-classes and other events, giving you the chance to perform and receive feedback on items from your programme. Even more so than with previous end-of-year recitals, you are well advised to organise several run-throughs before the day of the examination – similarly with the concerto, which you will be expected to play in full. You are welcome to invite friends and family to your solo recital.

Spring Term

Recital Presentation Skills: viva voce
30 minutes
Discussion of the end of year recital programme and related topics

Recording Project
A taped programme lasting approximately 15 minutes to be recorded (under official supervision) in one 3 hour session. Only complete, unedited "takes" will be permitted. The music should be carefully chosen to demonstrate expertise in a range of styles and moods generally suitable for a 'mainstream' audience.

This is to be presented at the viva voce.

Summer Term

Concerto Examination
A complete concerto.

Final Recital

A 40 minute programme comprising items selected from at least 3 of the following groups:

Group A
Batchelor: Mounsier's Almaine
Dowland: Sir John Smith's Almain and Forlorn Hope Fancy
Dowland: Fantasia (No 73 in "The Collected Lute Music") and Farewell (No 3 ibid.)
Bach: a complete suite (eg. BWV 995, 996, 997, 1001, 1006a)
Bach: Chaconne
Weiss: a complete suite (e.g.,Suite No.XIV or No.XXV) (cf. "Intavolatura di Liuto" ed.Chiesa)

Group B
Sor: Sonata Op 25
Sor: Fantaisie op.7
Diabelli: Sonata (arr. Bream)
Giuliani: Grand Overture Op 61
Giuliani: Sonata Eroica op.150
Giuliani: one of the "Rossinianas"
**Group C**
- Castelnuovo-Tedesco: Sonata or Capriccio Diabolico
- Granados: Valses Poeticos
- José: Sonata
- Ponce: Sonata III or Variations on "Folia de Espana" and Fugue
- Rodrigo: Tres Piezas Españolas
- Berkeley: Sonatina
- Rozsa: Sonata op.42
- Walton: Five Bagatelles

**Group D**
- Bennett: Sonata
- Berio: Sequenza XI
- Britten: Nocturnal Op 70
- Brouwer: Sonata or Rito de los Orishas
- Carter: Changes
- Dodgson: One of the partitas
- Ginastera: Sonata
- Henze: Royal Winter Music - 1st or 2nd Sonata
- Lindberg: Mano a mano
- Maw: Music of Memory
- Maxwell Davies: Sonata
- Tippett: Sonata ("The Blue Guitar")

**Duo Recital**

A programme comprising items selected from at least 3 of the following groups:

**Group A**
- Cabezón: 2 Diferencias (ed. Hinojosa)
- Collard: Mr Anthony Mildmay's Pavan and Galliard
- Johnson: The Flatt Pavin and Galliard or La Vecchia Pavin and Galliard
- Robinson: A Toy and Fantasia
- Bach: One of the English or French suites, or a prelude and fugue (from "The Well-Tempered Clavier", or a canon and fugue (from "The Art of Fugue")
- Scarlatti: 2 sonatas

**Group B**
A major work from the 19th or early 20th century repertoire (eg. Sor, Giuliani, Granados, Albeniz, Falla, Ravel)

**Group C**
- Castelnuovo-Tedesco: A prelude and fugue (from "Les Guitares bien tempérées" Op 199) or Concerto op 201
- Lesur: Elégie
- Piazzolla: Tango Suite
- Pierre-Petit: Tarantelle or Toccata
- Rodrigo: Tonadilla or Concierto Madrigal
- Kleynjans: 4 Mouvements

**Group D**
- Absil: Contrastes Op 143
- Brouwer: Micro Piezas, or Per Suonare a Due
- Burkhart: Toccata and Fugue
- Dodgson: Promenade, or Pastourelle, or Concertino
Henze: Memorias de 'El Cimarron', or Minette
Jolivet: Sérénade
Migot: Sonate
Santorsola: Sonata a Duo, or Sonata No 2, or Concierto

**Timing of Final Recitals**

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below.

Candidates should aim to deliver a recital lasting **45 minutes**.

<table>
<thead>
<tr>
<th>Duration of the recital (ideal 45 minutes)</th>
<th>Penalty applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 57 minutes</td>
<td>10 marks AND PANEL CHAIR HALTS THE RECITAL</td>
</tr>
<tr>
<td>56.01 to 57.00</td>
<td>9 marks</td>
</tr>
<tr>
<td>55.01 to 56.00</td>
<td>8 marks</td>
</tr>
<tr>
<td>54.01 to 55.00</td>
<td>7 marks</td>
</tr>
<tr>
<td>53.01 to 54.00</td>
<td>6 marks</td>
</tr>
<tr>
<td>52.01 to 53.00</td>
<td>5 marks</td>
</tr>
<tr>
<td>51.01 to 52.00</td>
<td>4 marks</td>
</tr>
<tr>
<td>50.01 to 51.00</td>
<td>3 marks</td>
</tr>
<tr>
<td>40 minutes to 50 minutes inclusive</td>
<td>NO PENALTY</td>
</tr>
<tr>
<td>39.00 to 39.59</td>
<td>3 marks</td>
</tr>
<tr>
<td>38.00 to 38.59</td>
<td>4 marks</td>
</tr>
<tr>
<td>37.00 to 37.59</td>
<td>5 marks</td>
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<tr>
<td>36.00 to 36.59</td>
<td>6 marks</td>
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<tr>
<td>35.00 to 35.59</td>
<td>7 marks</td>
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<tr>
<td>34.00 to 34.59</td>
<td>8 marks</td>
</tr>
<tr>
<td>33.00 to 33.59</td>
<td>9 marks</td>
</tr>
<tr>
<td>Less than 33 minutes</td>
<td>10 marks</td>
</tr>
</tbody>
</table>
THE POSTGRADUATE GUITAR PROGRAMME

Students undertake a full programme of advanced professional training over, normally, two years in the following areas. If, after consultation with their Tutor and Head of Guitar, a student wishes to do the programme in one year, they will follow the syllabus for Year 2:

Solo Performance or, for established ensembles only, Duo Performance
Concerto
Ensemble Activity
Technical Work
Recital Presentation Skills
Portfolio on Research Topic
Recording Project
Performance of new Composition

The elements listed above are assessed within the principal study structure of the programme as follows:

Solo Performance is assessed by annual examination in the Summer term.

Duo Performance is assessed by annual examination in the Summer term.

Concerto is assessed by examination in the Summer term (Year 1) and towards the end of the spring term (Year 2).

Ensemble Activity is assessed by performance reports throughout the programme.

Technical Work is assessed by examination mid-way through the Spring term.

Recital Presentation Skills are assessed in the second semester (Year 1). Each member of a Duo will be examined individually.

Portfolio on Research Topic is assessed in the Summer term (Year 2). Each member of a Duo will be examined individually.

Recording Project is assessed in the Summer term.
PROFESSIONAL DEVELOPMENT ACTIVITY

Professional Development Activity is at the core of your Academy experience and we expect it will form the backbone of your Professional Portfolio. Apart from your individual practice and work with your teacher, it is likely to account for most of the time you spend working at the Academy.

It is formatively assessed (thus does not directly contribute to your degree result, which is determined by final assessments only), but you must pass in order to gain the necessary credits for the degree. Your transcript will record a single Professional Development Activity Profile mark.

There are five key areas, which each department handles differently according to professional preparation requirements.

<table>
<thead>
<tr>
<th>SKILLS ONE</th>
<th>REQUIREMENTS (including minimum required to pass)</th>
<th>Feedback mark (Y/N)</th>
<th>Written report (Y/N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two-year students (1st year)</td>
<td>Mid-Year Technical Test: studies, sight-reading and a sequence of scales and arpeggios Concerto Examination: at least 2 movements of a major concerto.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>Two-year students (2nd year)</td>
<td>Mid-Year Test: 10-15' performance comprising works transcribed/arranged or composed by the student</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>One-year students</td>
<td>Mid-Year Test: 10-15' performance comprising works transcribed/arranged or composed by the student</td>
<td>Y</td>
<td>Y</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SKILLS TWO</th>
<th>REQUIREMENTS (including minimum required to pass)</th>
<th>Feedback mark (Y/N)</th>
<th>Written report (Y/N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two-year students (1st year)</td>
<td>(Assessed by panel of two internal specialist examiners) Recital Presentation Skills: discussion of current repertoire &amp; related topics.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>Two-year students (2nd year)</td>
<td>(Assessed by panel of two internal specialist examiners) Portfolio on Research Topic: 2,500 word essay on a guitar-related topic.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>One-year students</td>
<td>(Assessed by panel of two internal specialist examiners) Portfolio on Research Topic: 2,500 word essay on a guitar-related topic.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>EXTERNAL PERSPECTIVES (Masterclasses etc.)</td>
<td>REQUIREMENTS (including minimum required to pass)</td>
<td>Feedback mark (Y/N)</td>
<td>Written report (Y/N)</td>
</tr>
<tr>
<td>------------------------------------------</td>
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</tr>
<tr>
<td>Two-year students (1st year)</td>
<td>Attendance, as scheduled, at performance classes and masterclasses given by visiting professors; masterclasses, lecture/ recitals and workshops by international artists; Solo performance in a public concert at the RAM or elsewhere External events, including outreach work and competition results</td>
<td>Y (if performing)</td>
<td>Y (if performing)</td>
</tr>
<tr>
<td>Two-year students (2nd year)</td>
<td>Attendance, as scheduled, at performance classes and masterclasses by visiting professors; masterclasses, lecture/recitals and workshops by international artists; Solo performance in a public concert at the RAM or elsewhere External events including outreach work and competition results</td>
<td>Y (if performing)</td>
<td>Y (if performing)</td>
</tr>
<tr>
<td>One-year students</td>
<td>Attendance, as scheduled, at performance classes and masterclasses by visiting professors; masterclasses, lecture/recitals and workshops by international artists; Solo performance in a public concert at the RAM or elsewhere External events including outreach work and competition results</td>
<td>Y (if performing)</td>
<td>Y (if performing)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COLLABORATIVE WORK</th>
<th>REQUIREMENTS (including minimum required to pass)</th>
<th>Feedback mark (Y/N)</th>
<th>Written report (Y/N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two-year students (1st year)</td>
<td>Minimum three coached performances per year. Principal Study elements are: guitar ensemble (optional), mixed ensemble, guitar &amp; voice. Numerous opportunities to perform at internal &amp; external concerts, collaborating with other departments.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>Two-year students (2nd year)</td>
<td>Minimum three coached performances per year. Principal Study elements are: guitar ensemble (optional), mixed ensemble, guitar &amp; voice. Numerous</td>
<td>Y</td>
<td>Y</td>
</tr>
</tbody>
</table>
opportunities to perform at internal & external concerts, collaborating with other departments.

| One-year students | Minimum three coached performances per year. Principal Study elements are: guitar ensemble (optional), mixed ensemble, guitar & voice. Numerous opportunities to perform at internal & external concerts, collaborating with other departments. | Y | Y |

<table>
<thead>
<tr>
<th>SELF-GENERATED PERFORMANCE and RECORDING</th>
<th>REQUIREMENTS (including minimum required to pass)</th>
<th>Feedback mark (Y/N)</th>
<th>Written report (Y/N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two-year students (1st year)</td>
<td>i) Recording Project: A varied 'mainstream' programme of c.12' to be recorded in one 3 hour session, using unedited 'takes' solo/ensemble performance 5-7' of a new work produced in collaboration with a living composer.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>ii)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-year students (2nd year)</td>
<td>i) Recording Project: A themed programme of c.15’ to be recorded in one 3 hour session, using unedited 'takes' solo/ensemble performance 8-10’ of a new work produced in collaboration with a living composer.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>ii)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One-year students</td>
<td>i) Recording Project: A themed programme of c.15’ to be recorded in one 3 hour session, using unedited 'takes' solo/ensemble performance 8-10’ of a new work produced in collaboration with a living composer.</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>ii)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
POSTGRADUATE EXAMINATION SYLLABUS YEAR 1

In your first term there are no examinations, but you will probably be asked to participate in a variety of performance and master-classes. As well as consolidating the works you already know, this year should give you space to extend your repertoire and artistic horizons. From listening to concerts and master-classes across the Academy, you will be better able to select the fellow students with whom you wish to play in chamber ensembles. If you have not progressed from the Academy’s undergraduate programme, you will be required to sit the Mid-Year Technical Test and should set aside adequate time to prepare for this. Later in the spring term you will have an interview to discuss your current repertoire and related topics, while in the summer term you will have to present a short recital and at least two movements of a concerto; for this it is up to you to book a piano accompanist for both the rehearsal(s) and examination. You may also wish to enroll on the LRAM course either this year or next.

Spring Term

Scales and Arpeggios: Solo Guitar

All patterns to be performed fluently with a clear, well produced tone and demonstrating control of:
apoyando/tirando, legato/staccato, forte/piano, crescendo/diminuendo, accelerando/rallentando, tasto/ponticello and pizzicato as required.

j) One representative pattern of each of the following single-note scales: major, harmonic minor, melodic minor, chromatic and whole tone, to be played over the maximum range of:
i) any one string, of the candidate’s choice, and
ii) the whole fingerboard, including D scordatura on string 6 where required.
Right-hand fingers “i”, “m”, “a” in any 2- or 3-digit sequence selected by the candidate.
(Tempo guide for single-note scales (except staccato, pizzicato and accelerando/rallentando): 4 notes per beat at m.m.120)

b) Scales in thirds (two octaves), at the candidate’s choice in three major and three minor keys (harmonic form)

c) Scales in sixths (two octaves), at the candidate’s choice in three major and three minor keys (harmonic form)

d) Scales in octaves, at the candidate’s choice in three major and three minor keys (melodic form) (two octaves)

e) Scales in triplet slurs (three octaves), at the candidate’s choice in two major and two minor keys (melodic form)

f) Scales in harmonics (two octaves) at the candidate’s choice, in two major and two minor keys (harmonic form)

g) Campanella scales (two octaves) in C major and B harmonic minor

h) One representative pattern of each of the following arpeggios: major, minor, augmented, dominant seventh and diminished seventh, to be played over the maximum range of:
i) any one string, of the candidate’s choice, and
ii) the whole fingerboard, including D scordatura on string 6 where required.
(Tempo guide for arpeggios: 3 notes per beat at m.m.120)
Scales and Arpeggios: Guitar Duo

A performance sequence of scales and arpeggios covering a range of techniques comparable to those listed for solo guitar, but adapted to the particular skills required in guitar duo playing.

Studies: Solo Guitar
Villa-Lobos: any 4 studies

Pieces: Guitar Duo
Castelnuovo-Tedesco: Any 3 preludes and fugues from “Les Guitares bien tempérées” op 199

Sight Reading

Recital Presentation Skills: viva voce
Discussion of current repertoire and related topics, including historical context, stylistic interpretation and programme planning. 20 minutes.

Summer Term

Concerto Examination
Two (or more) movements of a major concerto

Performance time: 15-30 minutes

Solo or Duo Performance Examination

A free choice 15-minute programme

PG End of Year 1 Recital timings

Candidates should aim to deliver a recital lasting 15 minutes in a varied programme of the candidate’s own choice.

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below:
<table>
<thead>
<tr>
<th>Duration of the recital (ideal 15 minutes)</th>
<th>Penalty applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 27 minutes</td>
<td>10 marks AND PANEL CHAIR HALTS THE RECITAL</td>
</tr>
<tr>
<td>26.01 to 27.00</td>
<td>9 marks</td>
</tr>
<tr>
<td>25.01 to 26.00</td>
<td>8 marks</td>
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<tr>
<td>24.01 to 25.00</td>
<td>7 marks</td>
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<tr>
<td>23.01 to 24.00</td>
<td>6 marks</td>
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<tr>
<td>22.01 to 23.00</td>
<td>5 marks</td>
</tr>
<tr>
<td>21.01 to 22.00</td>
<td>4 marks</td>
</tr>
<tr>
<td>20.01 to 21.00</td>
<td>3 marks</td>
</tr>
<tr>
<td>10 minutes to 20 minutes inclusive</td>
<td>NO PENALTY</td>
</tr>
<tr>
<td>9.00 to 9.59</td>
<td>3 marks</td>
</tr>
<tr>
<td>8.00 to 8.59</td>
<td>4 marks</td>
</tr>
<tr>
<td>7.00 to 7.59</td>
<td>5 marks</td>
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<tr>
<td>6.00 to 6.59</td>
<td>6 marks</td>
</tr>
<tr>
<td>5.00 to 5.59</td>
<td>7 marks</td>
</tr>
<tr>
<td>4.00 to 4.59</td>
<td>8 marks</td>
</tr>
<tr>
<td>3.00 to 3.59</td>
<td>9 marks</td>
</tr>
<tr>
<td>Less than 3 minutes</td>
<td>10 marks</td>
</tr>
</tbody>
</table>
POSTGRADUATE EXAMINATION SYLLABUS YEAR 2

By the middle of the autumn term you should have a reasonably clear idea of the programme you wish to present for your final recital. Throughout the year there will be opportunities to play these pieces in classes and student concerts, but you should also be ready to learn other works for special Academy events. For the Mid-Year Test you will need to perform a short selection of your own transcriptions, arrangements or compositions; discuss these with your teacher and decide upon the pieces by the end of the autumn term, so that they can be written out over the Christmas holiday and brought to a high standard of performance by early-mid February. A complete concerto must be prepared for examination at the end of the spring term. In the summer you will have to submit a recording project, for which you will need to make an advance booking with the Academy’s recording engineer, and an essay on a selected research topic. Regarding your final recital, remember that this is your personal statement as a musician about to enter the profession, and you are welcome to invite an audience of friends, relatives and anyone else who may be able to help your future career.

Spring Term

Technical Test
Performance of a short programme (10-15 minutes) comprising works transcribed/arranged or composed by the candidate(s). Copies of the texts used must be handed in at the examination; in the case of transcriptions/arrangements, original source material must accompany the performing edition.

Concerto Examination
A complete concerto (free choice) prepared from memory, to be performed with piano accompaniment. At least two weeks before the selected date (in March each year) students will be informed by the Registry which movement or section has been selected for performance by their head of study. Accompaniments are not normally orchestral.

Summer Term

Final Recital – solo performance
Candidates should aim to deliver a recital lasting 55 minutes.

Final Recital – duo performance
A varied programme, of the candidates’ own choice.

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel. The panel will apply a mandatory penalty, where applicable, according to the rubric set out below:
<table>
<thead>
<tr>
<th>Duration of the recital (ideal 45 minutes)</th>
<th>Penalty applied</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 67 minutes</td>
<td>10 marks AND PANEL CHAIR HALTS THE RECITAL</td>
</tr>
<tr>
<td>66.01 to 67.00</td>
<td>9 marks</td>
</tr>
<tr>
<td>65.01 to 66.00</td>
<td>8 marks</td>
</tr>
<tr>
<td>64.01 to 65.00</td>
<td>7 marks</td>
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<tr>
<td>63.01 to 64.00</td>
<td>6 marks</td>
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<td>62.01 to 63.00</td>
<td>5 marks</td>
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<tr>
<td>61.01 to 62.00</td>
<td>4 marks</td>
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<tr>
<td>60.01 to 61.00</td>
<td>3 marks</td>
</tr>
<tr>
<td>50 minutes to 60 minutes inclusive</td>
<td>NO PENALTY</td>
</tr>
<tr>
<td>49.00 to 49.59</td>
<td>3 marks</td>
</tr>
<tr>
<td>48.00 to 48.59</td>
<td>4 marks</td>
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<tr>
<td>47.00 to 47.59</td>
<td>5 marks</td>
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<td>46.00 to 46.59</td>
<td>6 marks</td>
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<td>45.00 to 45.59</td>
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<td>44.00 to 44.59</td>
<td>8 marks</td>
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<tr>
<td>43.00 to 43.59</td>
<td>9 marks</td>
</tr>
<tr>
<td>Less than 43 minutes</td>
<td>10 marks</td>
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</tbody>
</table>
EXAMINATION AND ASSESSMENT PROCEDURES

Technical Tests
1. All scales and arpeggios must be memorised, but candidates may devise their own performance sequence to include examples of the patterns required. This should be presented in a rhythmically coherent way. A copy of the sequence (in musical notation) must be handed to the examiners and a summary of it (without musical notation) may be referred to by the candidate during the examination.

2. Studies must also be performed from memory. Please see the Examinations Procedures on the Registry pages of AIR for details of penalties. Musical scores, however, may be used when candidates are playing their own transcriptions or arrangements.

3. Students progressing onto a Postgraduate Programme from the Academy's BMus Programme will normally be exempt from these tests.

Recital Programmes
1. (a) BMus Years 1-3 and Postgraduate end of year examinations are held in private.
   (b) BMus Year 4 and Postgraduate Final Recital examinations take the form of a public performance.

2. (a) In each year, candidates must present to the examiners beforehand:
   i) a typed list of the pieces to be played, together with accurate timings;
   ii) performing editions of the music specified, which must be the same as those used in the performance.

3. (a) In each year memorisation is obligatory for every item, except one (of the candidate’s choice). Although the performance of programmes entirely from memory is encouraged, no penalty attaches to the use of printed music for one item only. Please see the Examinations Procedures on the Registry pages of AIR for details of penalties.
   (b) Guitar Duo programmes need not be memorised.

4. In selecting programmes, careful consideration should be given to aspects of balance and contrast. It is not essential that the music chosen should be presented in chronological sequence. A recital programme that does not meet the requirements stipulated in this departmental handbook will be referred to the appropriate Examination Board. A mark will be awarded as normal, however this mark will be discussed by the Examination Board. The report will say if a recital is to be referred to the Examination Board.

   Duration of Programme: the timing of recitals will be from the first note played to the last, including breaks between pieces - please refer to Examinations Procedures on the Registry pages of AIR for details of penalties for over- or under-running.

Your choice of repertoire can have an impact on the mark awarded for the Final Recital. Although it is important you do not set yourself challenges beyond your reach, you should also recognize that rising to challenges can be an important element in meeting the criteria for marks in the higher categories. The programme choice is your responsibility, but it should be discussed with your Principal Study teacher and you may also wish to discuss it with your Head of Study.
5. In all years candidates are expected to be familiar with and work from the most authoritative texts/editions available.

6. The repertoire lists in this handbook are not exclusive and programmes may include other items of a style, period and musical/technical standard comparable to those recommended. No such item, however, may be presented for an annual examination recital without prior permission from the Head of Guitar.

7. Examinations may not be recorded (either via audio or visual means) under any circumstances.

**Concertos**

1. All concertos at these examinations are to be played with keyboard accompaniment, and students must ensure that they have adequate rehearsal with either an Academy Staff accompanist or a pianist of their choice.

2. A concerto performance with an Academy orchestra may, at the discretion of the Head of Guitar, be assessed in lieu of the examination with piano.

3. Students are encouraged to play from memory but no penalty will attach to the use of printed music, except in the case of final year undergraduate or postgraduate students for whom memorisation is obligatory. Please see the Examinations Procedures on the Registry pages of AIR for details of penalties.

**Ensemble Activity**

1. Works chosen under Ensembles/Ensemble Activity should be of a length and difficulty commensurate with the student’s year of study. Advice on this should be sought from the Head of Guitar.

2. Marks for Ensemble/Ensemble Activity are awarded on the basis of the best three performances if more than the required number are given.

3. Academy lunchtime concerts and Guitar Chamber Music Concerts are regularly assessed. Every effort is made to assess other Academy performances (evening concerts etc.), but students are advised to check in advance with the Concert Manager and/or Head of Guitar as to whether or not such arrangements are in place. Students may be required to arrange assessment and to ensure that the report is logged with the Concerts Department by their deadline.

4. Performances given outside the RAM may count towards the Ensembles/Ensemble Activity requirement providing that they are assessed by a bona fide representative of the Academy and that this is agreed in advance by the Head of Guitar. It is the student’s responsibility to ensure that such representation is arranged and that the report is sent to the Concerts Department by their deadline.

5. Ensemble performances must be coached by a member of the Academy’s professorial staff or person approved by the Head of Guitar.
6. Auditions are held each semester to select items for the Guitar chamber concerts. For other concerts students are strongly advised to plan ahead and book slots well in advance. Advice may be sought from the Concert Manager, Head of Guitar and your Tutor. Students must present at least one performance per semester. There is no guarantee that performances presented after the deadline will be assessed towards the Principal Study element of the programme.

To secure the minimum requirements, students should submit all necessary details concerning items for the Guitar Chamber Music Concerts to the Head of Guitar by the deadline shown on the termly Guitar Principal Study Timetable. For other concerts, deadlines for the submission of concert vouchers for performing in assessed chamber music performances during the Lunchtime (LT) and Early Evening (EE) Concert Series are published on the Concerts Department Noticeboards outside Rooms G6 – G8.

Concert vouchers can also be submitted at any time during the year (up to the relevant deadline), and it is strongly encouraged to submit them as soon as possible. Space can only be guaranteed to cover your minimum number of assessments.

You must be prepared to perform within a few weeks of submitting your concert voucher. A performance can only be cancelled once the date is set because of a direct clash with an Academy orchestral event.

Concert vouchers can be found in the General Office. Please complete them fully and return to:
Francesca Johnson, Concerts and Prizes Administrator
Room G8
Tel: 020 7873 7308

All performances given with the LT/EE concert series are automatically assessed and marked for chamber music performance requirements.

Students who arrange for their assessments of performances outside the LT/EE series are responsible for making sure the reports are returned by the deadline. The suitability of performances for assessment are governed by the same regulations as LT/EE concerts.

7. All ensemble items must be presented in a public concert. Performances given in lessons, performance classes, examinations etc. are not eligible for diploma or degree credit in this context.

8. No work presented for Ensemble Activity assessment may be presented for assessment under any other programme component. This means, for example, that you cannot use the same material for both your Ensemble credit and for the Concerto examination. Also you cannot present the same repertoire in subsequent years. Failure to comply with this condition is regarded as self-plagiarism, and, as such, will attract strict penalties (see BMus or PG handbook).
Fingerboard Harmony (BMus only)

1. Preparation time of two hours is allowed prior to this examination (BMus 1, 2 and 3).

Recital Presentation Skills - Guidelines for the Viva Voce examination

1. The general aim of this examination is to enable you to discuss, in response to questioning, the repertoire which you are currently preparing for performance.

2. The discussion will focus on the works you have selected, and had approved, for next term's concerto and end of year recital examinations, but may also include other related topics. You should show some indication of plans for selecting final recital programmes. In the case of fourth-year BMus students, there will be additional questions regarding the recording project to be submitted and issues concerning the presentation of programme notes.

3. You must bring with you two printed lists of the repertoire to be discussed.

4. You can expect some, or all, of the following areas to be covered during your Viva Voce:
   - Your reasons for choosing each work and its place on the programme submitted
   - Biographical information about each composer
   - The context of each work in the life and compositional output of the composer and in the general musical trends of the era with details of commission, if any, process of composition and first performance
   - The musical language and form of each work
   - The place of the work in the context of the instrument itself: developments in design, repertoire and technical demands
   - Your interpretation of the musical text, including aspects of style, technique and editorial approach
   - The core recorded performances of the items, where applicable
   - General aspects of recital presentation at a professional level

Written work/portfolios

Late submission of written work will be subject to lateness deductions.

For more information, please see the BMus or Postgraduate Handbooks.
LEAVE OF ABSENCE PROCEDURE

You will need to apply for Leave of Absence if you are going to take any time away from the Academy during the term, regardless of whether or not you will miss any Academy activities (academic classes, rehearsals) which are part of your schedule of study. Leave of Absence will only be allowed in exceptional circumstances and can be applied for by filling out a Leave of Absence form (available on AIR and from the General Office).

Some guidance on completing a Leave of absence form:

• You must apply for Leave of Absence and obtain all relevant signatures as far in advance as possible.
• It is your responsibility to check the dates of your assessments and to collect these signatures.
• Your Tutor will notify you via email once the process is complete.
• You may not go on leave until you have received this notification from your Tutor.
• If it is subsequently found that you have missed a timetabled assessment for which the date had been published in advance, but that you have not declared on this form, then you will be automatically referred (failed) in the relevant component.
• You must inform your Principal Study teacher before signing this form and collecting the signatures.
• In the case of emergencies or last minute external opportunities, go straight to your Tutor who will advise you accordingly.

In addition to filling out a Leave of Absence form, you should inform other relevant lecturer(s) or professor(s) that you have been granted Leave of Absence from a particular class, lesson, rehearsal, or performance.

Any regular timetable clashes must be brought to the attention of your Tutor immediately.

If you are ill and will miss a class or activity, you should contact the relevant module leader, professor, coach or director. Visit your doctor in order to obtain a medical certificate. When you return to the Academy you should report to your Tutor as soon as possible.

Academic classes are suspended for one week each term, but your presence will still be required for performance-based activities. Any Leave of Absence requests for this time must be applied for in the usual way.

Please note that the summer term does not end until 10 July 2016. You will therefore be expected to be available to attend any end of year tutorial interviews or to collect any correspondence that is left in your pigeon hole up until this date. The Academy will not be responsible for any information which a student fails to receive in the event that they left the Academy early without making appropriate arrangements.
SPECIAL CIRCUMSTANCES PROCEDURE

The Special Circumstances Committee considers applications from students in accordance with the Special Circumstances Regulations, for the following reasons:

- extenuating circumstances which may have affected student performance in assessments
- extensions to deadlines for the submission of work for assessment
- the deferral of assessments
- appeals against penalty marks where the reasons were beyond your control.

You must submit a completed application form no later than 10 working days from the imposition of a penalty mark; 10 working days before the published deadline for submission of academic work, or 10 working days before the published date of an assessment†.

Please note that retrospective extensions and waiving of lateness penalties will not be permitted except in very serious cases and where you have provided evidence to explain why you were unable to submit within the required timeframe.

1. Applications must be signed by you and your Tutor and be accompanied by supporting evidence before it is submitted to the Academic Secretary. If the form is missing either signature, it will be returned to your pigeon hole.

2. If your form requires medical evidence to be provided, you will be given a deadline to provide this. If you do not meet this deadline without good reason then your application will be dismissed.

3. If you are citing a medical issue, you must provide relevant evidence from a medical practitioner which confirms the relevant timescales and a formal diagnosis. A letter which merely states that you visited the practice will not be accepted.

4. SCC will normally consider cases on a weekly basis during the term (on a Wednesday afternoon) and, when deemed appropriate, information from the student’s Tutor, the Concerts Department or any other Academy department shall be sought prior to the meeting.

5. SCC will either accept or reject the application and agree any particulars in relation to extensions or penalties as appropriate. When applications are rejected, a full explanation will be given.

6. Students will normally be informed of the outcome within two working days of the meeting by the Chair of the Committee via Academy email* and their Tutor and other relevant members of staff (i.e. Module Leaders) copied in.

7. The case outcomes are circulated, normally within 2 working days of the meeting, to representatives from the Registry so that a note of the outcome can be placed on the student file.

8. Students have the right of appeal against decisions of the Special Circumstances Committee; via the Academic Appeals Procedure (see the Regulations).

* All correspondence documenting the outcome of applications will be copied to the relevant Registry staff, relevant Tutor and other Module Leaders/other administrative staff concerned.

† If you are making an application for a deferral of an assessment due to unforeseen circumstances such as illness on the day of the assessment, you must provide an application with supporting medical evidence within five working days of the assessment taking place.

Please see the guidelines on AIR for further information on making applications.
STUDENT RECORDINGS

You can access recordings or large scale public performances from the Library for educational purposes. The Academy cannot provide you with your own copies of these performances for copyright and resource reasons.

Exceptions may be made in the case of performances with rarity value such as concertos but requests must be submitted to the Concerts Department at least one calendar month in advance of the performance. This will allow the Concerts Department time to consider any copyright clearance issues/licences/costs involved and for the Recording Studio staff to allocate time in their schedule and recording equipment.

If the Academy is not planning to record a performance that you are performing in (e.g. Tuesday lunchtime concerts), requests may be made by students to record it but in audio format. In order to request this you will need to ensure that all relevant consent forms and copyright clearance is completed at least one calendar month in advance of the performance.

You are able to record yourselves on Academy premises (in practice rooms and concert venues) either using their own or loaned equipment (in this case you would retain the copyright on the recordings and accept all responsibility for any necessary copyright clearance required).
CONCERTS DEPARTMENT

**Director of Artistic Planning** – Ms Nicola Mutton, Room G6  
Tel: 020 7873 7375  
n.mutton@ram.ac.uk

Responsible for the artistic planning of all Academy performance activity, including collaborations with festivals, outside concert series and professional orchestras and venues, as well as the overall management of the Concerts Department. Concert proposals should be submitted to the Director of Artistic Planning for consideration by Artistic Planning Group.

**Senior Concert & Orchestra Manager** - Ms Liz Williams, Room G7  
Tel: 020 7873 7326  
e.williams@ram.ac.uk

**Concert & Orchestra Manager** - Ms Rosie Larkins Room G7  
Tel: 020 7873 7426  
r.larkins@ram.ac.uk

Responsible for the running of all orchestral and ensemble projects, allocation of students to projects, production of all schedules and orchestral management of rehearsals and concerts. They are the point of contact for all schedule enquiries and leave of absence requests.

**Orchestral Librarian** – Mr Stuart Garden, Room G7  
Tel: 020 7873 7414  
s.garden@ram.ac.uk

Responsible for the Orchestral Library and provision of music for all Academy ensemble and orchestral projects. Also responsible for termly orchestral auditions.

**Concerts & Programmes Administrator** – Ms Kathleen Rule, Room G7 Tel: 020 7873 7327  
k.rule@ram.ac.uk

Responsible for the provision of concert programmes, Performing Right Society declarations and working with the Director of Artistic Planning.

**Concerts & Prizes Administrator** – Ms Francesca Johnson, Room G8  
Tel: 020 7873 7308  
f.johnson@ram.ac.uk

Responsible for the programming and administration of all lunchtime and early evening student concerts and Academy prizes and competitions.

**External Bookings Manager** – Ms Lizzie Sambrook, Room G8  
Tel: 020 7873 7304  
externalbookings@ram.ac.uk

Responsible for the External Booking service, which exists to offer performance opportunities outside the Academy to students. These opportunities include recitals, choral society concerts, concertos and background music for corporate and private events.

PERFORMANCE

The Concerts Department

The Academy’s busy performance schedule is run by the Concerts Department. Training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic, and operatic repertoire, historical performance, contemporary and media music of all kinds, as well as musical theatre and jazz. Care is taken in planning the flow of repertoire for undergraduate and postgraduate students with the aim that all concerts, rehearsals, training sessions and sectionals are well-balanced over a student’s period of study at the Academy.

Training is delivered through:

- Repertoire sessions for wind, brass and percussion students (all students).
- Sectional training with section principals from the UK’s major orchestras.
Public performances through both ‘quick-learn’ projects (designed to reflect the demands of the orchestral profession), and intensive projects. Projects this academic year will be conducted by distinguished visiting conductors and directors including Semyon Bychkov, Sir Mark Elder, Edward Gardner, Jane Glover, Gareth Hancock, Oliver Knussen, Wolfgang Lischke, Trevor Pinnock, Robin Ticciati, and Yan Pascal Tortelier.

First-year string undergraduates take part in weekly String Orchestra rehearsals, as well as forming chamber ensembles for chamber music training. First-year wind, brass and percussion students participate in weekly Orchestral Repertoire classes (with second-year and third-year undergraduate students) in which staff and visiting specialists introduce staples of orchestral repertoire and work on orchestral techniques.

Orchestral auditions (autumn and spring terms) for strings, wind and brass are a means of deciding seating for all orchestras.

ROYAL ACADEMY OF MUSIC PERFORMANCE PROTOCOL

This protocol is designed to set out clearly what is expected of students involved in giving concerts and taking part in other orchestral and chamber music projects at the Royal Academy of Music. Students are expected to read this document and refer to it as appropriate. The protocol has been designed to ensure that all students gain the maximum benefit from their involvement in ensemble activity and are fully trained to meet the demands of the profession.

General Practice for Orchestral and Chamber Music Projects

1. Following orchestral auditions at the beginning of the Autumn term, Orchestral and Ensemble schedules will be issued at the beginning of the second week of term for all students. Further orchestral auditions will take place in the first week of the spring term and project schedules will be issued in the second week of this term. All summer term schedules will be published by the final week of the spring term. The schedules will be posted on the orchestral noticeboards opposite the Band Room and on AIR and will be added to students' agendas on ASIMUT. Students are expected to keep a regular check on the noticeboards for any last-minute logistical alterations. Details of rehearsals will be accurate at the time of going to print, but may be subject to alteration. Any schedule alterations will be notified by email or text message. Communication will only be done via Academy emails, so students must check this regularly. If a student has a mobile phone, voicemail is essential in order to be contactable in an emergency.

2. Students are expected to be seated and tuned at least five minutes before the time published on the schedule. All sessions are strictly compulsory and 100% attendance is expected. Lateness will not be tolerated. Attendance will be recorded and will be reflected in each student’s end-of-year principal study/Professional Portfolio mark through the penalty mark system. A penalty mark will be issued each time a student is late or absent without permission from a session. (see Regulation G5, Attendance at Scheduled Rehearsals and Performances)

Students must telephone the Concert and Orchestra Managers, Liz Williams on 020 7873 7326 (strings, wind & brass) or Rosie Larkins on 020 7873 7426 (percussion, harp, keyboard, guitar, accordion) as soon as possible before a session is due to begin to inform them of absence due to illness or if they are going to be late for a rehearsal. A note from the doctor will be required by the Concert and Orchestra Manager if you miss a rehearsal due to illness. If you are late due to problems on London Transport, you will still be issued with a penalty mark. However, in extenuating circumstances, this may be appealed through the Special Circumstances Committee. For an appeal to be considered, students will be required to produce official documentation to substantiate the appeal.
3. One-to-one lessons, coaching sessions or classes must not be arranged during scheduled rehearsals. If another Academy commitment has been arranged before the publication of the orchestral or chamber music schedules, students must see the relevant Concert and Orchestra Manager within five working days of the date the schedule was produced to resolve the problem.

4. Leave of Absence must be granted by the relevant Concert and Orchestra Manager and the relevant Programme Tutor before agreeing to any outside work, even if at the time of engagement your diary appears clear. If release has not been granted, a student may be prevented from participating in the outside work. Whilst every effort will be made to accommodate outside engagements, this may not always be possible. You must not ask the conductor about missing any part of a rehearsal.

5. All music is kept in G7 and is generally available one month before the commencement of any given project. If parts are taken out for practice, the signing-out sheet must be completed. Folders are not to leave the office. Students are responsible for keeping their own music safe. Folders will be placed on stands in the rehearsal venue for the beginning of each session. Music left after sessions must be put in the folder, which should be closed for collection. The folders must remain on the stand after the rehearsal. If the music is not in the folder, it is the responsibility of the student playing it. Music is expensive and missing parts will be charged to the student responsible for them. Soft pencil only should be used to mark parts.

6. Students are expected not only to learn their allotted part before a project begins, but also to be familiar with the whole work. Recordings of all programmed works are usually available in the Academy library. Recordings are made of all Academy concerts and an archive copy is held in the library. Due to copyright laws, you are not permitted to make copies of these recordings.

7. Dress: Female students - please note that you are all required to have a long black dress or smart long black trousers and black top for Academy concerts. Shoulders and backs should be covered. Not sleeveless, not strapless, and with due consideration of professional appearance and sense of occasion. Dresses should be floor length and trousers should not be casual in style. Both dresses and trousers must be worn with smart shoes and tights or stockings. Hair ornaments and jewellery should be in keeping with dress code.

   Male students – you will all be required to wear a dinner jacket (with a white shirt and black bow tie) or all black (a black jacket, shirt and trousers), depending on the type of concert. Smart black shoes and black socks are also required.

   The Academy does not require men to have acquired a tail suit, but it is likely that professional orchestral engagements will need you to have this available, with white dress shirt and white bow tie.

8. For most Academy concerts, performers are allowed one free ticket, subject to availability. These can be collected in advance from the Box Office. Complimentary tickets may not be guaranteed for external concerts.

**Concert Requests**

If you have a concert project in mind that you would like to put on at the Academy with fellow students (lunchtime, early evening or main evening concert), you can submit an application to the Artistic Planning Group. Students may also apply to play in the Tuesday and Thursday Lunchtime Concert Series, which are our high-profile Diary of Events series, with a strong emphasis on chamber music. Proposals should show imaginative and balanced programming, which will be an important part of the consideration process.

Concert application forms are available on AIR or from the Concerts & Prizes Administrator or Director of Artistic Planning. If any of the required information is not supplied then proposals will be returned for resubmission before the next proposal deadline. Termly deadlines for submissions are:

Thursday 17th September 2015(for Spring/Summer Term concerts)
Wednesday 3rd February 2016 (for Summer Term concerts)
Wednesday 20th April 2016 (for Autumn Term 2016 concerts)

Forms submitted later in the term will be considered at the next Artistic Planning Group for the following term.

The Artistic Planning Group will consider all concert requests and students will be notified of the result in writing. Please be aware that Academy-scheduled events will be given priority and their proximity to your preferred time period will have a bearing on whether or not they are accepted.

Please note that a rehearsal in the concert venue cannot be guaranteed on the day of your concert.
Other Informal Performance Opportunities

Weekly Lunchtime and Early Evening Concerts take place to provide a platform for students to run repertoire and to gain performing experience. They will not be assessed unless this is requested and, although open to the public, they will only be advertised within the Academy. Students will need to apply to play in these concerts by filling out a yellow concert voucher and submitting it to the Concerts and Prizes Administrator. Concert slots will be allocated according to availability and applications can be submitted at any time. Each performer in a group will be notified of the date of their performance via their Academy email address or in discussion with the Concerts and Prizes Administrator and you will be required to confirm the group’s availability in writing.

It is the responsibility of the ensemble to request large musical instruments (harpsichord/chamber organ etc) to ensure they are provided in the relevant venue and tuned to the correct specification. This must be done through the General Office as soon as the concert date is confirmed. Failure to provide these details in good time may result in the instrument being unavailable.

Vocal Faculty students are expected to supply their own copies of text and translations or a precis. Fifteen copies should be submitted to the Events Office (next to the Duke’s Hall) 24 hours before the concert.

Concert vouchers can be found on the noticeboard outside Room G8, in the General Office and on AIR and need to be completed and submitted to the Concerts and Prizes Administrator in Room G8. They must be fully completed, with the necessary signatures, otherwise they will not be considered.

Concert dates will be advertised on AIR and any free spaces will be highlighted.

On the day of the concert all participants should report to the stage manager ten minutes before the start of the concert.

Failing to adhere to these conditions may result in disciplinary action.

External Bookings Service

The Academy offers a booking service through which students are offered performance opportunities. These include lunchtime and evening recitals at festivals and established concert venues, vocal and concerto solo work for various UK music societies, and entertainment for private and corporate events. These bookings provide valuable performance experience, as well as the chance to earn some money.

Ensembles and soloists must be approved by a Head of Department or professor before commencing work through the External Bookings Manager.

This service is intended to help students gain experience and make contacts for the future. Students are expected to fulfill engagements in a professional manner and coaching will be provided where appropriate.

For further information about external engagements, contact Lizzie Sambrook, External Bookings Manager in the Concerts Department at the Academy.
Academy Engagements, Including External Engagements – Right to work in the UK

Before taking on any work engagement through the Academy, all students must present their passport or other evidence of the right to work in the UK. If you have not already done so at enrolment, you must present your documents to the relevant administrator, or the External Bookings Manager in the case of external engagements. Once documents have been checked and copied you will be permitted to work.

International students studying at the Academy on Tier 4 visas can now perform unpaid and paid musical engagements provided it is organised through the official Academy channels. The placement must be considered to be part of the student’s professional development, and therefore logged as part of their professional portfolio, and all students must complete a Tier 4 Checklist for all performance-related work, signed off by their Head of Department. Three copies of this documentation must be taken – one for the Registry, one for the External Bookings Office and one for student portfolios.

Tier 4 students are not permitted to undertake any work on a self-employed basis, and therefore any payment due must come through the Academy’s payroll, and is subject to deductions in respect to National Insurance and VAT. Students must also ensure that they do not exceed their 20 hours work allowance per week.

The above regulation applies to all students who are coming to study at the Academy from countries outside the EEA (European Economic Area). In addition, Bulgarian and Romanian students will need to obtain an Accession Worker Card from the UK Border Agency (Application Form BR3) before they can take any paid work. This document must be presented to the Human Resources Department who will check the card and take a copy.

If you do not have a passport or would like further information regarding what alternative documents you can bring, please contact the Human Resources Department on hr@ram.ac.uk.

For more information about the employment conditions for Tier 4 students, please refer to the following link:
http://www.ukba.homeoffice.gov.uk/studyingintheuk/adult-students/conditions/