TWELVE REASONS TO STUDY AT THE ACADEMY

Learn from the masters experience inspiring one-to-one tuition with the world’s finest teachers

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

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

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

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

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

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

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

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

Make lifelong friends and professional contacts from around the world

Collaborate internationally with many leading institutions including The Juilliard School

Earn an internationally respected degree awarded by the Academy and the University of London
Welcome to the Royal Academy of Music’s prospectus. Choosing where to study is an important – perhaps even life-changing – decision. In these pages you will get a sense of the exceptional opportunities the Academy has to offer, and the many ways in which we help our students realise their potential.

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. In addition to artistic creativity and inspiration, our outstanding staff bring with them first-hand knowledge of how to succeed in today’s world. You will also get to 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. We are delighted that our commitment to excellence has been recognised with a Gold Rating in the latest Teaching Excellence Framework.

Preparing students for a career in music is our central objective. Alongside the delivery of intensive, high-level artistic training, we also offer professional development support that will teach you how to make the most of your talent in a demanding, ever-expanding industry. The sheer breadth of collaborative opportunities here lay the groundwork for the variety of life as a musician. We measure our success by our impact and influence on the music world – on pages 16, 17 and 21 you can browse the names of a few graduates who, in some cases not long ago, faced the decision you are now making, and for whom coming here was the start of a wonderful journey.

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

For you, the most pressing question is probably ‘what will it actually be like to study at the Academy?’ In the pages that follow you will see quotations from students about their experience here, and our website can provide further insight into how you will spend your time with us. If possible, do consider coming to one of our performance events or open days to experience our friendly atmosphere in person – we would love to welcome you.

Professor Jonathan Freeman-Attwood CBE
Principal
WHAT MAKES THE ACADEMY SPECIAL?

Since its foundation in 1822, the Academy has always been focused on musical excellence. Students perform and learn with our close-knit family of outstanding teaching staff and world-renowned visiting professors, and our educational and industry partnerships are exceptional.

Our students come from a wide range of backgrounds and over 50 countries. They go on to make important artistic waves throughout the profession, in every musical discipline, all over the world.

But, while all of these things are vital to our success, they are not what makes us unique – we are not, after all, the only conservatoire full of great talent.

What really sets us apart can’t be represented in a graph or summarised in a table. It’s the nearly 200 years of history. It’s the marrying of tradition and innovation. It’s the friendly buzz of the place. It’s the dedication, drive and discipline that seem almost contagious. It’s the unshakeable belief that what our students do here will make a difference. Yes, you’ll be following in the footsteps of great musicians – but you’ll also learn how to forge your own path in an ever-changing creative world.

All of these things – and more – combine to create an energy that just can’t be replicated anywhere else.
1822 The Royal Academy of Music is founded in Tenterden Street, Hanover Square. 

1825 The Academy moves to its current premises on Marylebone Road. 

1856 Richard d’Almaine becomes a student. 

1886 William Sterndale Bennett becomes a professor. 

1893 Arthur Sullivan visits the Academy. 

1903 Richard Strauss visits the Academy. 

1923 Sir John Barbirolli becomes the first Academy professor. 

1927 A practice centre on Cross Keys Close, a few minutes’ walk from nearby St Mark’s Church building, is added to our premises. 

1935 George V grants a Royal Charter to found the Academy. 

1936 The new library opens. 

1937 HM Queen Elizabeth the Queen Mother opens our new library. 

1939 The Academy’s first full orchestra is formed. 

1944 The Academy presents its first International Competition. 

1950 The Academy conducts its first orchestral concert at the newly refurbished Duke’s Hall. 

1953 The Sir Jack Lyons Foundation Scholarship is introduced. 

1954 The Academy’s first International Competition begins. 

1957 Mary Storace joins the Academy. 

1960 The Academy enters the Guinness Book of Records as the youngest establishment in the world. 

1961 A practice centre on Cross Keys Close is opened. 

1968 HM Queen Elizabeth the Queen Mother opens our new library. 

1976 The Sir Jack Lyons Theatre is opened. 

1979 The Academy presents its first BMus degree. 

1982 Helene Grimaud becomes a student. 

1983 A 10-year Programme of Sir Michael Tippett in repertory is launched. 

1984 Helen Gajewski becomes a professor. 

1986 Donald牙Pinky-Heas joins the Academy as a professor. 


1994 The Sir John Barbirolli Scholarship is established. 

1996 The Confidence Scholarship is established. 

1999 An ensemble in the main building creates space for 18 dedicated practice rooms and two chamber music rooms. 

2001 The Sir Elton John/Ray Cooper organ is unveiled. 

2002 Myra Hess Day is launched. 

2005 The Sir Elton John/Ray Cooper Scholarship is established. 

2009 The Academy presents its first annual International Competition. 

2011 The Sinfonia performs at the Royal Academy of Music. 

2012 The Academy presents its first annual International Competition. 

2013 The Sir Elton John/Ray Cooper Scholarship is established. 

2017-18 The Academy’s annual UK conservatoire in the Guardian University Guide and the Complete University Guide. 

2020 The Academy launches Bach the European series. 

2021 The Academy-Zalanda orchestra performs at the Royal Academy of Music. 

2022 The Academy presents its first annual International Competition.
OUR WORLD VIEW

The students and professors of the Royal Academy of Music create a global community

Our students represent the very best talent from around the world, with around 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.

We encourage the free exchange of ideas across all boundaries, both intellectual and physical. Our commitment to sharing information, knowledge and artistry with peer institutions and musicians is an integral part of our identity. Our 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 remain dedicated to offering the very best education to students from all over the world and will do everything in our power to make sure that European students continue to be welcomed as part of the Academy’s cosmopolitan family.

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

Hans Abrahamsen
Oliver Knussen
Chair of Composition

John Adams
Visiting Professor of Composition

Pierre-Laurent Aimard
Visiting Professor of Music

Semyon Bychkov
Gompertz Chair of Conducting

Laurence Cummings
William Croft Professor of Music

Sir Mark Elder
Sir John Barbirolli Chair of Conducting

Edward Gardner
Sir Charles Macauley Chair of Conducting

Philippe Herreweghe
Visiting Professor of Historical Performance

Steven Isserlis
Marquis de Corberon Visiting Professor of Cello

Trevor Pinnock
Principal Conductor, Academy Chamber Orchestra

Christian Thielemann
Carrara and Weber Visiting Professor of Conducting

Robin Ticciati
St Giles Ousebein Chair of Conducting

Ryan Wigglesworth
Richard Rodney Bennett Professor of Music

Nikolaj Znaider
West Indies Visiting Professor of Music

ASSOCIATED ARTISTS
RECENT GRADUATES

After graduating you will join our alumni community and become part of a global network of accomplished professionals working in a range of industries.

James Buckle
Principal Bass Trombone, Philharmonia Orchestra, winner of the 2017 Royal Over-Seas League Annual Music Competition

Charlotte Ashton
Principal Flute, BBC Scottish Symphony Orchestra

Mary Bevan
Soprano, Young Artist of the Year at the 2014 RPS Music Awards

Laura Bowler
Composer, director, vocalist, conductor and Artistic Director of Size Zero Opera

Nathaniel Anderson-Frank
Leader, BBC Concert Orchestra

Stephenson Ardern-Sodje
Currently performing in Hamilton in the West End

Charlotte Ashton
Principal Flute, BBC Scottish Symphony Orchestra

Mary Bevan
Soprano, Young Artist of the Year at the 2014 RPS Music Awards

Tom Blomfield
Principal Oboe, Philharmonia Orchestra

Laura Bowler
Composer, director, vocalist, conductor and Artistic Director of Size Zero Opera

Jonathan Davies
Principal Bassoon, London Philharmonic Orchestra

Jason Evans
Principal Trumpet, Philharmonia Orchestra

Jennifer France
Soprano, made her Royal Opera debut in 2018

Jonathan Heyward
Assistant Conductor of the Halle; Chief Conductor designate of the Nordwestdeutsche Philharmonie

Sam Oladeinde
Currently performing in The Book of Mormon in the West End

Valentina Peleggi
Mackerras Conducting Fellow, English National Opera

Peter Holder
Sub-Organist of Westminster Abbey

SuRie
Singer and songwriter who represented the UK in the Eurovision Song Contest 2018

Nicholas Crawley
Bass-baritone, made his Royal Opera debut in 2016

Ashley Henry
Jazz artist signed with Sony Music UK

David Stark
Associate Principal Double Bass, Academy of St Martin in the Fields

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Associate Principal Double Bass, Academy of St Martin in the Fields

Jonathon Lury Griffiths
Tenor signed to Decca Records

Benjamin Grosvenor
Solo pianist and Decca recording artist

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Solo pianist and Decca recording artist

Christopher Hart
Principal Trumpet, Royal Scottish National Orchestra

Karlin Hendrickson
Associate Artist at Sage Gateshead, Assistant Conductor of the Royal Northern Sinfonia and Music Director of the Young Sinfonia

Sam Oladeinde
Currently performing in The Book of Mormon in the West End

Valentina Peleggi
Mackerras Conducting Fellow, English National Opera

Louis Schwartzegbel
Pianist signed to Intermusica; performs with orchestras across the world

Ksenija Sidorova
The ‘princess of the accordion’ is signed to Deutsche Grammophon and released her debut disc in 2016

Philip Venables
Award-winning composer whose opera 4.48 Psychosis had its US premiere in New York in 2019

Jingzhao Zhang
Principal Cello, Shanghai Philharmonic Orchestra

David Stark
Associate Principal Double Bass, Academy of St Martin in the Fields

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Principal Cello, Shanghai Philharmonic Orchestra

‘A stellar list of alumni spanning the worlds of classical and popular music’

The Independent
I love the atmosphere and buzz around the place – it's really inspiring to be surrounded by different types of music and so many talented people.
YOUR FUTURE

Whatever your musical aspirations, we will help you make them a reality

Maybe you know what you want to do when you graduate; maybe you want to explore as many options as possible before choosing your path. What is certain is that you work hard, love performing and are passionate about music. At the Academy you will immerse yourself in music, graduating with the artistic vision and practical skills you’ll need to succeed.

Our commitment to preparing students for a life in music is why, according to the latest survey by the Higher Education Statistics Agency, 97.6% of Academy undergraduates who responded went on to further study or work within six months of graduating in 2017.

It’s why our students and graduates 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 names 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.

Whatever your musical aspirations, we will help you make them a reality

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

Sir Simon Rattle

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

You future
One-to-one lessons will form the foundation of your musical learning.

**INSPIRATIONAL TEACHING**

During your time at the Academy you will be supported by outstanding teachers who will play an essential role in your musical and personal development. They will share not only their artistic and technical expertise, but also practical advice on how to succeed in the music world. It's a relationship built on trust and mutual respect – one that will remain important to you long into the future.

The friendly, open-minded exchange of ideas is always encouraged, so you'll find plenty of inspiration beyond your one-to-one classes, too. Our academic staff provide the intellectual background to your instrumental studies, fueling your curiosity and offering a firm foundation for your musical development.

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 very best in you.

- **The Royal Academy of Music seems to me an inspiring and enchanted institution**
  - Bruno Monsaingeon, film-maker and writer

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

One-to-one lessons will form the foundation of your musical learning.
Students are involved in 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 to gain ensemble experience and perform publicly, not only in the Academy but also in world-famous venues such as the Royal Albert Hall, Royal Festival Hall and Wigmore Hall.

Our orchestras and ensembles, which include the Symphony Orchestra, Manson Ensemble (contemporary music), String Orchestra, Jazz Big Band, Symphonic Wind and Brass Ensembles, and the Academy Baroque Orchestra and Becket Ensemble (Classical instruments), 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 two significant new partnerships with the Czech Philharmonic and the new Knussen Chamber Orchestra, both of which will be 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.

‘How recklessly, hedonistically opposed to the ethos of capitalism it is to host free concerts nearly every weekday lunchtime’

Time Out
PROFESSIONAL SKILLS

It takes more than being a superb performer to make a life in music – you will need to develop many other personal, practical and technical skills. With our resources we can offer you the best chance to succeed in your chosen career.

ARTIST DEVELOPMENT

Our artist development provision is an integral part of your degree course, its aim being to prepare you both practically and strategically for the music profession. Through a series of lectures, one-off events and individual guidance, we cover topics including the creation of industry-standard promotional material, curator your web presence, how to practise, starting and running ensembles, the audition process, how to work with promoters, and tax for the self-employed. We also explore individual artistic identity, and how you can convert your particular talents and skills into a sustainable career.

RECORDING FACILITIES

The Academy’s recording facilities were thoroughly redeveloped as part of our major 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 operate – 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, which is a short walk from the main Academy building. Sessions are allocated on a monthly basis.

‘I have learnt important principles of self-discipline and resilience that will continue to benefit me in my professional life’

‘The world-class teaching and the wonderful halls and recording facilities have all helped to make my time at the Academy so far as productive and valuable as I had hoped it would be’

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
• Academy Chimes shop, a convenient source for music, accessories and more

‘The world-class teaching and the wonderful halls and recording facilities have all helped to make my time at the Academy so far as productive and valuable as I had hoped it would be’

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27
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 already won nearly 20 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 new spaces, together with 14 refurbished practice and dressing rooms, a large refurbished jazz room, five new percussion studios and a new control suite for the audiovisual recordings department, have significantly enhanced the Academy’s facilities.

You will have the opportunity to perform in our award-winning theatre and recital hall.

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

The Times

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

The Times
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.

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 students an opportunity to rehearse with an informal audience. Classes, seminars and events often take place in the galleries. Students can also apply to become gallery assistants, which is a paid opportunity designed to fit around their studies.

Whether you’re an undergraduate or postgraduate student, you’ll find everything you need for your day-to-day lessons, music making 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 team 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.

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. We also have a number of computer suites, where you can access the internet, print documents and use specialist music software including Sibelius, which is also available from home.

The library contains a great range of material spanning several centuries. Specialist staff provide invaluable support, making primary sources available and helping to turn complicated research methodology into something feasible.

The library is well equipped for students and also holds historical collections of international significance, making it a recognised centre for research. The library contains a great range of material spanning several centuries. Specialist staff provide invaluable support, making primary sources available and helping to turn complicated research methodology into something feasible.

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RESILIENCE AND SUPPORT

The wellbeing of our students is critical. We want you to make the most of your time here and establish good habits that will help you throughout your career.

All aspects of our programmes are designed to develop your ability to thrive in the music profession and sustain your wellbeing through a lifetime in music. We have a strong network of experienced staff to help you through your studies and we dedicate significant resources to this area.

Your Programme Tutor and Principal Study Teacher will be the primary contacts in your studies and your first ports of call for advice and guidance. They are supported by your Head of Department and Head of Programme, and by the Deputy Principals and Principal, all of whom take a close interest in the quality of your experience at the Academy.

We know how vital it is to nurture the person as much as the musician. In each of our programmes 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 Programme Tutor, but there are also trained counsellors (male and female) whose doors are always open to talk about any aspect of your life and address problems, small or large. They will also be able to refer you to specialist external resources as appropriate.

We believe in a preventive approach to performance-related injury by teaching excellent technique and providing a range of therapeutic disciplines including Alexander Technique, physiotherapy, pilates and yoga. If physical issues arise, we can facilitate access to a broad range of medical specialists through our uniquely close relationship with the charity Help Musicians UK.

Students with an impairment or specific learning difficulty 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 all 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.

The wellbeing of our students is critical. We want you to make the most of your time here and establish good habits that will help you throughout your career.
‘One of the reasons I chose the Academy was because of its location in the heart of London. This beautiful city is an unbelievable hub of culture and history.

London is one of the most vibrant, cosmopolitan, eclectic, exciting, historic and beautiful cities in the world, and the Academy is situated right in its centre. It’s a great place to be a student and an inspiring place to study music.

On any day of the week you can hear some of the world’s best soloists, bands, orchestras and singers in venues across the city — many with your student discount. And if you’re looking for creative inspiration of a different kind, there are countless theatres, galleries, clubs, bars, parks and museums to visit.

Regent’s Park is on our doorstep, and within walking distance are Wigmore Hall, Oxford Street, the theatres of the West End and the diverse bars of Soho. It’s also easy to enjoy the unique offerings of Camden Market and the buzz of the South Bank, a hub of culture and creativity.

It’s for all of these reasons, and more, that London took the top spot in the most recent Student City Rankings by university experts QS (May 2018). The criteria included student experience, job prospects and friendliness to international students.

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

Where better to study than in the most popular student city in the world, next to one of its most beautiful parks?
ACCOMMODATION

The sheer size of London can make moving here seem a daunting prospect. We can help you find the right place to live.

Our Estates Department is uniquely equipped to help students and prospective students with a wide range of accommodation, including:

Marylebone Flats
13 self-catered flats leased by the Academy and sublet on a per-room basis to students. They are just five minutes’ walk from the Academy and provide space for 37 students.

University of London (UoL) Intercollegiate Halls
The largest community of Academy students live in UoL’s Lillian Penson Hall. Located next to Paddington Station, it is only two Tube stops or a short bus ride away from the Academy.

UoL Student Homes
These are houses or flats sourced by UoL from private landlords in areas within 30 minutes of the Academy. They can range in size from four to eight bedrooms, with shared living spaces.

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

There are also other private halls of residence across London, as well as hostels, lodgings, homestays and house shares. Our guides to accommodation are available online 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.

SCHOLARSHIPS AND BURSARIES

Our alumni and friends contribute generously each year to provide financial support to students like you.

In fact, about a third of all scholarship funds awarded by the Academy come from donations. Every effort is made to increase the amount available to students each year.

Entrance Scholarships (except for Gap Year and Year Abroad Programmes) are merit based and are awarded following a live audition in the UK or at one of our overseas audition centres (page 91). Applicants who require further financial support may also apply for means-tested bursaries after audition.

FINANCIAL HARDSHIP
Students who are suffering financial hardship during their time at the Academy can apply for help through the Deputy Principal and Dean’s office.

“It would have been hard for me to study in London without my scholarship. It has allowed me to focus on my craft rather than worrying about living costs”
‘Since beginning my studies at the Academy, the expectations I have of myself have radically changed. The environment here has fostered in me an insatiable desire to raise the bar’
The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion. Since it was founded in 1986, the Accordion Department has been a pioneering force, developing new repertoire and producing some of the world’s most successful accordion players. Our focused, friendly community is led by the Head of Accordion, Owen Murray, 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 programme 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.

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

'Visiting Professor Mario Stefano Pietrodarchi teaches a one-to-one lesson’

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The Academy’s Brass Department is one of the premier conservatoire departments in the world, with recent alumni performing in top ensembles and holding principal orchestral positions both in the UK and abroad.

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.
The Academy's two-year Choral Conducting Programme is the UK's longest-established specialist course in conducting for choirs.

The programme 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 equip you with all the necessary skills 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 Principal Study Choral Conducting at postgraduate level only. At undergraduate level it is offered as an optional choir-training class, but not as Principal Study.

My role is to draw students both into the modern realities of the choral conducting profession and the rich British traditions of choral musicianship.

Patrick Russill, Head of Choral Conducting.

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Patrick Russill, Head of Choral Conducting.
Composition at the Academy centres on intensive project-based and highly collaborative degree programmes. Composers have a wide range of opportunities for performance and recording in different creative contexts.

Our undergraduate programme 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 programmes comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Over the last year the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Both programmes are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities. Our collaborative environment will allow you to develop your individual style and musical personality.

“I have developed so much as a composer since coming to the Academy. Amazing teachers, various workshops and opportunities to collaborate with performers have given me a wonderful platform to explore my music.”

Philip Dawesen
Chair of Technology
Oliver Knussen Chair of Composition
Sir Harrison Birtwistle
Tod Machover
James Newton Howard
Andrew Norman
Bent Sørensen
Ryan Wigglesworth
Nicola Smillie
Professor of Music

Dr Òscar Colomina Bosch
Orchestration and Conducting

Philip Dawesen
Chair of Technology
Dr Gareth Moorcraft
Paul Morley
Music and Contemporary Culture
Dr Patrick Nunn
Techniques of Composition

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Dr Òscar Colomina Bosch
Orchestration and Conducting

HEAD OF COMPOSITION
PROF PHILIP CASHIAN
Administrator and Project Manager
Emily Mould

Tel: +44 (0)20 7873 7379
Email: composition@ram.ac.uk
Web: ram.ac.uk/composition

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Both programmes are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities. Our collaborative environment will allow you to develop your individual style and musical personality.
The Academy’s postgraduate Conducting Programme is recognised as one of the foremost in the world, with students regularly being coached by leading conductors.

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 environment is friendly, collaborative and focused.

The programme 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. At undergraduate level you can study conducting either in introductory classes or, if you wish to pursue it to a high level, as an intermediate or advanced elective.
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.

‘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’
Milos Karadaglic, alumnus and President of Alumni
The Harp Department is a tight-knit, thriving community, with students and professors working together in a supportive environment. Teaching at undergraduate and postgraduate level covers 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.
Academy graduates permeate the current generation of professional historical performance specialists.

The Historical Performance Department will foster your musicianship, instrumental technique and unique creativity, as well as developing your understanding of historical performance practice. Our undergraduate and postgraduate students work with world-class professors and study a wide range of repertoire and relevant disciplines such as dance and continuo. Recorder players explore contemporary repertoire and techniques, often working with young composers. Students are encouraged to develop their own projects and events in a friendly and collaborative atmosphere.

Performance opportunities range from the major Bach series, Haydn symphonies, opera, orchestral projects, chamber music, consort playing and many external concerts, providing invaluable professional experience.
Since our Jazz Programme started in 1987, we have produced an outstanding array of versatile, creative and employable jazz musicians. 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 programmes that cover many aspects and forms of jazz and its meeting points with other genres.

The Jazz Programme is taught by an outstanding faculty of musicians and teachers whose experience covers the breadth of contemporary jazz practice. 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.

JAZZ ARTIST IN RESIDENCE

Dave Holland

VISITING PROFESSOR

Craig Taborn

PROFESSORS

Bass

Electric/Acoustic

Jeremy Brown

Laurence Cottle

Tom Herbert

Jasper Høiby

Michael Janisch

Drum Kit

Martin France

Ian Thomas

Jeff Williams

Guitar

Chris Montague

Mike Outram

John Parricelli

Mike Walker

Jazz History/ Critical Listening

Keith Richards

Alyn Shipton

Martin Speake

Piano

Tom Cawley

Adele and Transcription

Kit Downes

Nikki Iles

Liam Noble

Geoff Simoncock

Saxophone

James Alixopp

Ian Ballamy

Julian Siegel

Martin Speake

Stan Sulzmann

Trombone

Mark Bassow

Gordon Campbell

Trevor Mires

Mark Nightingale

Trumpet

Steve Fishwick

Mike Lovatt

Nick Smart

Vibes

Jim Hart

Anthony Kerr

Voice

Pete Churchill

Lauren Newton

Na Lynn

Norma Winstone

Rhythmic Skills

Barak Schmool

Composition and Arranging

Pete Churchill

Creative Technology

Aram Zankian

Repertoire/ Improvisation

Tom Cawley

Pete Churchill

Kit Downes

Gareth Lockrane

Nick Smart

Jazz Supporting Studies

Nikki Iles

The term “world-class” seems never more appropriate than when evaluating their collective, expertly honed skills as an unquestionably brilliant big band performance.’

Jazz Journal
Hone your skills and prepare for a career in musical theatre with our one-year postgraduate programme

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 Book of Mormon in the West End, Les Misérables in London and on tour in the UK and US, and the UK tours of Miss Saigon, Avenue Q and Hair.

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
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
As an undergraduate or postgraduate student in the Organ Department, you will learn with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers.

Programmes for learning the crucial aspects of playing range 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.

I am passionate about organists learning to immerse themselves in repertoire beyond the familiar and comfortable, and collaborating with other instrumentalists across the Academy.’

Prof David Titterington, Head of Organ
PIANO

Led by the internationally renowned pianist Joanna MacGregor, the Academy’s innovative Piano Department will help you to find your artistic identity, develop your technique and become a well-rounded 21st-century musician.

Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly. Our professors include celebrated performers, recording artists and festival directors. Visiting professors teach one-to-one lessons and give masterclasses and lectures on a regular basis.

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

We offer two areas of Principal Study for pianists – Piano Solo (undergraduate and postgraduate) and Piano Accompaniment (postgraduate only). Repetiteurs study with Royal Academy Opera.

‘My aim is to encourage young pianists to think creatively, be daring, and create opportunities for themselves’

Prof Joanna MacGregor CBE, Head of Piano
The Strings Department provides a structured framework for undergraduate and postgraduate study, and almost limitless creative scope to establish your niche in the fast-moving career to which you aspire. Throughout your time at the Academy 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 unrivalled musical lineage. Students have access to instruments from the Academy Museum’s extensive collection, from newly minted modern instruments to ‘golden-period’ Stradivari violins.

Our approach is to create grounded, rounded musicians whose progression into the music profession is natural, informed and positive. 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 unrivalled musical lineage. Students have access to instruments from the Academy Museum’s extensive collection, from newly minted modern instruments to ‘golden-period’ Stradivari violins.

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

Prof Jo Cole, Head of Strings

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The Academy has a worldwide reputation for excellent training in the complex world of percussion playing.

Our teachers include principal players with London’s leading orchestras, international soloists and leading session musicians, all of whom are active in music making of the highest standard and understand the priorities 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 programme 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
The Academy’s Vocal Studies Department attracts talented singers of every voice type from all over the world and has a fine tradition of training students for international careers. 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 unrivalled 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.
WOODWIND

As a woodwind student at the Academy you will learn everything you need to know in order to enter the music profession at the highest international level.

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 programmes 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.

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

‘For me it was the ideal place to pursue my studies. The tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians’

Hannah Morgan, alumna
The Royal Academy of Music’s teaching is outstanding. So is the value it adds... it rolls out musicians who are highly employable.

The Guardian
Programmes of Study

Whether you’re coming to study on a four-year BMus programme, starting your postgraduate studies on our MA or MMus programmes, 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, professional development and academic components. Programmes 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 professional 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 programmes 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.

‘After researching the Academy’s programmes 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’
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. At the end of each year you will submit a portfolio of professional materials, which will help you to prepare for life after the Academy.

You will also have the opportunity to get involved in Open Academy (page 86), which has an active programme of Learning and Participation electives and projects. If you want to develop your teaching skills, you can take courses that lead to the award of the Academy’s teaching licence, the LRAM.

We offer several one-year programmes that enable you to study at the Academy as a fully enrolled member of the student body, with access to the Academy’s resources, without taking a course that leads to a degree.

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

The BMus combines focused study in performance, composition or jazz with academic study. Your year is designed to help you realise your full potential and to prepare you for a career in music. BMus Programme Tutors are available to discuss all aspects of your programme of study, including your performance and academic options, your personal wellbeing and how to plan your busy timetable. With responsibility for both academic and pastoral welfare, tutors 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:

ACADEMIC STUDY
Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Skills, Aural Skills, Conducting Skills and Performing in Context) 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, others enhance your professional skills. You can also choose to do a self-directed research project.

PROFESSIONAL STUDY
A successful career requires more than pure talent. You will need to be able to draw on a whole range of professional 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. At the end of each year you will submit a portfolio of professional materials, which will help you to prepare for life after the Academy. You will also have the opportunity to get involved in Open Academy (page 86), which has an active programme of Learning and Participation electives and projects. If you want to develop your teaching skills, you can take courses that lead to the award of the Academy’s teaching licence, the LRAM.

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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 that our environment generates 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, which is unique in the sector, 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.

POSTGRADUATE DEGREES

HEAD OF POSTGRADUATE PROGRAMMES
Prof Neil Heyde

SENIOR POSTGRADUATE TUTOR AND ASSOCIATE HEAD OF RESEARCH
Prof David Gorton

SENIOR POSTGRADUATE TUTOR
Dr Sarah Callis

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

POSTGRADUATES

Postgraduate study is a vital part of the Academy’s musical culture – we have the largest body of postgraduate musicians in the UK. Students work in a uniquely collaborative performance environment that is designed to help talented musicians achieve their ambitions.

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 programme 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. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

MASTER OF ARTS IN MUSICAL THEATRE (MA)
A one-year programme of intensive full-time study for Musical Theatre specialists (page 56).

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 programme for composers and is normally a two-year programme, 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 of a combination of these. You will be supported by a team of specialists and we will encourage you 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.

‘The Academy was my first choice for my postgraduate studies. I was drawn to its history and prestige, as well as its location’

— Student
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
This Continuing Professional Development (CPD) Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and experience in creative music leadership. There are opportunities to be part of Open Academy projects (page 86) 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 (page 60).

“This is a place of sheer joy and exuberance, this is a place of meticulous artistry, where futures are built, this is a place where people come to learn a craft, where talents are passed on from generation to generation … this is a very special place”
Sir Elton John
RESEARCH

Pursue your creative and intellectual passions with our MPhil/PhD research degrees in Performance Practice or Composition

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. 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.

We actively encourage interaction between performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity in both students and staff. Through this dialogue we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers’ manuscripts and annotated performance materials, and our significant collection of musical iconography (pages 30 and 31). Many of our research events – including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia – are also open to the public.

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. 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.

We actively encourage interaction between performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity in both students and staff. Through this dialogue we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers’ manuscripts and annotated performance materials, and our significant collection of musical iconography (pages 30 and 31). Many of our research events – including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia – are also open to the public.

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As the importance of participatory music programmes in areas including education, health and wellbeing 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 works closely with artistic and community partners to produce creative projects in which you can explore making music in a wide range of contexts. These include workshops with children and young people in mainstream schools and special educational needs and disability (SEND) settings, people receiving treatment in hospitals, residents and staff of care homes, and people attending day centres. All of our projects are led and supported by experienced professionals, giving you the opportunity to explore and develop your musicianship, skills and confidence in different environments. Open Academy projects also give us the chance to make connections with people from all walks of life, and to reflect upon the contribution musicians can make to society through their artistry.

Open Academy electives combine lectures, seminars and practical experience, and are available to all students as part of the undergraduate degree programme. Postgraduates can also explore this field of work as part of their professional portfolio by choosing the Open Academy Pathway.

HEAD OF OPEN ACADEMY
JULIAN WEST
Administrator: Malaya Kaluza
Tel: +44 (0)20 7813 7442
Email: openacademy@bram.ac.uk
Web: ram.ac.uk/openacademy

VISITING LECTURERS AND PROJECT LEADERS

Isabelle Adams
John Barber
Ben Gasker
Hazel Goodl
Lawson Howell
Jessie Mayon Davies
James Moriarty

Hamish Castles
James Redwood
Tony Robb
Jackie Walduck
Caroline Welsh
Suzi Zumpe

'Taking part in OA projects has constantly challenged my preconceptions and stretched my musicianship'
The Academy definitely felt like the right place for me – somewhere I could really flourish and develop lifelong friendships with my peers.
**AUDITIONING**

Auditions help us to discover talent and spot potential. Here’s what you need to know

The audition process is important for detecting talent, but we also want to discover what makes you tick musically, where your ambitions lie and what stage you’ve reached in your musical understanding. 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.

We are on the lookout for potential Academy students who can demonstrate individuality, determination and personality – not a particular ‘type’.

• Do your research before your audition – browse our website and social media channels, come to an open day and talk to our students.

**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 27 November and 13 December 2019, except for Conducting, Choral Conducting, Repeititeur, the Continuing Professional Development Diploma and Research Degrees, auditions and interviews for which begin in February 2020. See ram.ac.uk/applicationdates 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*

<table>
<thead>
<tr>
<th>Programme</th>
<th>UK/EU Students</th>
<th>Non-EU Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>BMUS</td>
<td>£9,250</td>
<td>£23,000</td>
</tr>
<tr>
<td>MA and PGCERT (one year/two years)</td>
<td>£14,050/£12,050</td>
<td>£25,850/£23,850</td>
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<tr>
<td>MA and PGCERT (Musical Theatre)</td>
<td>£15,600</td>
<td>£25,850</td>
</tr>
<tr>
<td>MMUS (one year/two years)</td>
<td>£15,050/£13,050</td>
<td>£28,850/£26,850</td>
</tr>
<tr>
<td>PROFESSIONAL DIPLOMA</td>
<td>£10,830</td>
<td>£21,500</td>
</tr>
<tr>
<td>MPhil/PhD</td>
<td>£6,650</td>
<td>£14,550</td>
</tr>
<tr>
<td>PROFESSIONAL DIPLOMA (Musical Direction and Coaching)</td>
<td>£11,280</td>
<td>£21,700</td>
</tr>
</tbody>
</table>

ADVANCED DIPLOMA (Performance) | UK/EU Students | £10,830 |
| Non-EU Students | £22,500 |

ADVANCED DIPLOMA (Opera) | UK/EU Students | £17,000 |
| Non-EU Students | £25,850 |

CONTINUING PROFESSIONAL DEVELOPMENT DIPLOMA | UK/EU Students | £10,830 |
| Non-EU Students | £21,500 |

STUDY ABROAD (Incoming) | EU Students | £15,500 |
| Non-EU Students | £22,200 |

GAP YEAR/ORGAN FOUNDATION | EU Students | £11,800 |
| Non-EU Students | £22,600 |

*LMI 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. 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

LOANS

UK and EU BMUs students can access both Direct Student Loans for tuition fees and Direct Student Maintenance Loans for living costs. UK and EU postgraduate loans are also available. 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.

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GAP YEAR/ORGAN FOUNDATION

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*These figures relate to 2019-20 and are included as guidance only. Once confirmed, tuition fees for 2020-21 will be listed on our website at ram.ac.uk/fees.
Making sure you get the most out of your experience as a student at the Academy is our priority.

We’re committed to creating and sustaining an environment that provides equal opportunity, celebrates diversity and promotes inclusion.
Patron
HM The Queen

President
HRH The Duchess of Gloucester GCVO

Principal
Professor Jonathan Freeman-Attwood CBE

Sign up to receive monthly event highlights at ram.ac.uk/sign-up

The Academy is a registered charity, number 310007, and a company registered with Companies House, number RC00043.