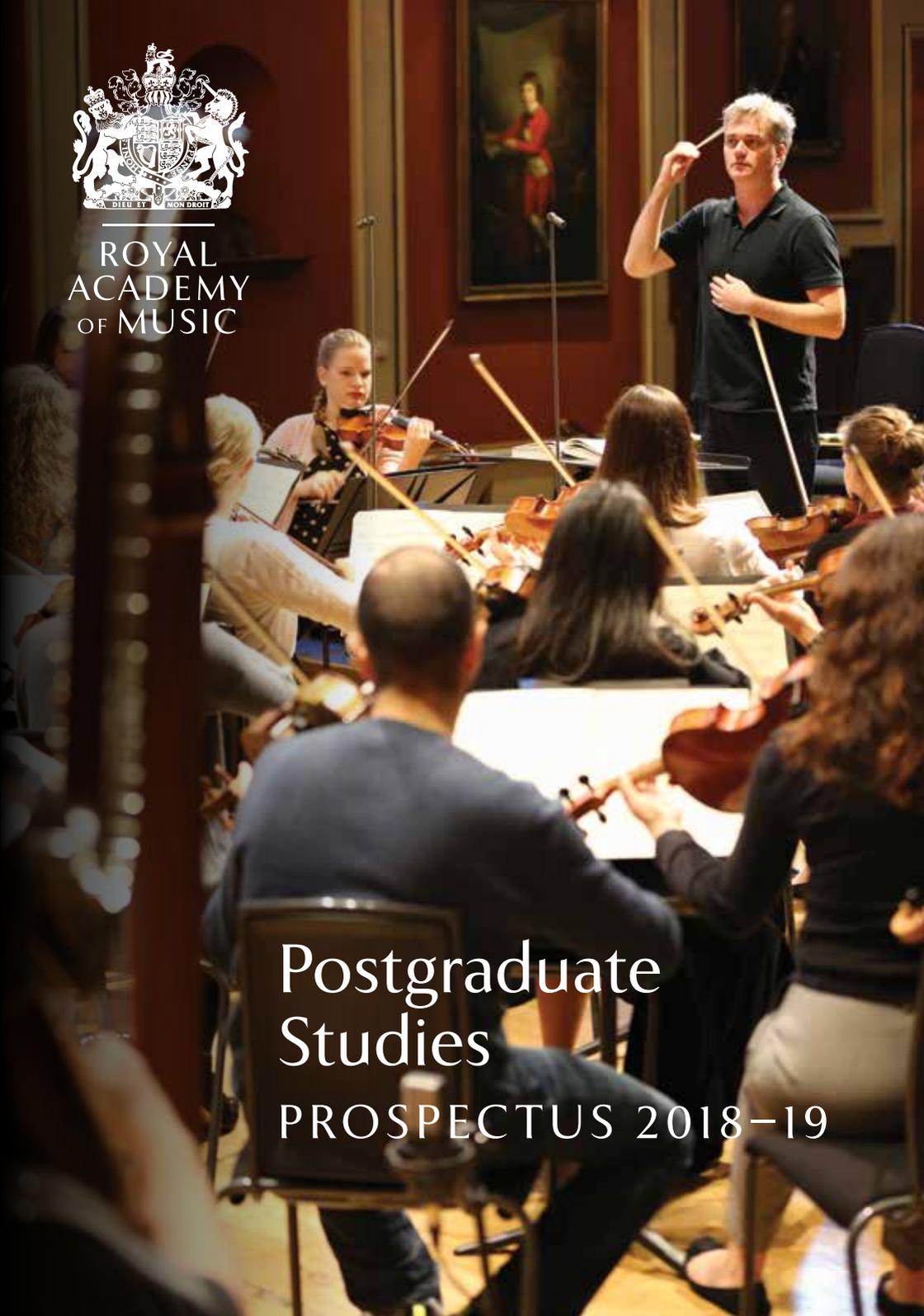




ROYAL
ACADEMY
OF MUSIC

A photograph of a conductor in a dark polo shirt leading a string ensemble in a rehearsal room. The conductor is standing at the front, holding a baton. Several musicians are seated in the foreground and middle ground, playing violins and violas. The room has dark wood paneling and a framed picture on the wall.

Postgraduate Studies

PROSPECTUS 2018–19

INTRODUCTION

The UK's top postgraduate destination

The Royal Academy of Music has a uniquely collaborative performance environment that is ideally suited to helping talented musicians from across the globe to fulfil their potential.

We have the largest postgraduate body of musicians in the UK, and because building a personal network is one of the most important components of this stage of your career journey, the Academy's community is a resource powerhouse. The creative buzz that our environment generates is second to none, and our aim is to ensure that you — along with every other student here — will have significant opportunities to work with your peers under the direction of world-leading musicians.

Every term, the Academy's busy calendar of events presents an outstanding array of creative work at the very highest level. We are looking for students who want to be part of this and who will make their own creative contribution.

Understanding and supporting the individual

While the size and energy of our community is vital to our success, we understand that developing artistry is fundamentally individual and specific. We also know that you may need special kinds of support during your studies.

Your one-to-one Principal Study lessons are the foundation of the programmes (90 minutes per week in most departments) and are supported and developed by a wide spectrum of Professional Development Activity specifically targeted to your instrument or department (eg concerts, chamber music and recording). Because we recognise that managing a musical life is complex, the Academy provides specialist one-to-one professional development supervision spread over the year, during which our staff will help you to discover and develop your individual professional niche.

We also provide one-to-one personal support and pastoral care throughout your programme.



'Academy postgraduates work in close collaboration with our creative staff — and in a peer group of exceptional fellow students. With our flexible and individually tailored approach to managing your studies, you will be in a uniquely effective position to take full advantage of the astonishing expertise that walks into the building every day'

Professor Neil Heyde MMus, PhD, LMusA, HonRAM
— Head of Postgraduate Programmes



YEHUDA INBAR

'In 2014 I moved to London to study with Professor Joanna MacGregor, the Academy's Head of Piano. I completed my MMus and Advanced Diploma at the Academy and am currently on the Doctoral Programme. Looking back, this move was one of the best decisions I have ever made.

'As a young musician I feel it is rather confusing and difficult to find your own way through the musical world, which is mostly motivated by competitiveness. I have found the Academy to be the perfect environment to develop as a musician – a warm and supportive place that puts an emphasis not only on excellence and professionalism but also on creativity and originality. I have been encouraged to come forward with new ideas, projects

and collaborations and as part of my last project I commissioned Michael Finnissy to complete Schubert's Sonata in C, D 840, 'Reliquie', and performed the completion in my concert exam.

'The piano department is full of activities and opportunities that make you work harder and progress. With the help of the Academy I gradually built my concert experience through performances in smaller venues as well as in major London venues such as the Royal Festival Hall and a broadcast on BBC radio. The world-class staff teaching at the Academy, visiting professors and masterclasses, as well as the wonderful halls and recording facilities the Academy offers, made these years as productive and valuable as I could ever ask for.'



ANNA KONDRASHINA

'I was born in Russia but had been living in Israel for a few years when I began to consider the possibility of studying at the Academy. Although I was already being invited to play for several Israeli orchestras, I chose to put my professional work on hold and become a student once again. This wasn't an easy decision to make, but my goal was to keep developing and challenging myself as a musician, and within a few days of being at the Academy I realised I had made the right choice.

'The Academy offers a great number of opportunities for each and every student – elective courses, second study instrument lessons, Baroque music, chamber music, practical conducting, amazing orchestral projects with renowned conductors from

all over the globe and many other opportunities. As part of my Master's Programme I had to choose one pathway to attend and I could not decide which one might be the most interesting!

'For me, studying at the Academy is about more than my lessons with my fabulous flute professor. It is also the open-minded and comprehensive world of music that I have discovered here, and I feel that I have only just begun to explore it.'

TAILORED STUDY

Developing your own pathway

It is absolutely critical that postgraduate study is not simply more of what you have already done, but a real springboard to a career. The Academy has a long-established system of provision at this level that allows specific study pathways for each student. We will help you identify your career requirements and work collaboratively with you to meet them.

We recognise that career trajectories can be very different during the later stages of study and offer both one- and two-year pathways for most MA and MMus students (please check the department pages at www.ram.ac.uk). We can also usually respond flexibly to changing needs during your study — a significant number of students move between the one- and two-year options as new directions or opportunities are discovered or their needs change.

Around the core of department-specific activities, we have a co-ordinated system of awards that map to the appropriate professional requirements of talented students at all stages of their postgraduate studies.

If you are not sure about the right programme for you, please ask us.

Responsibility and challenge

Studying at the Academy is a demanding journey. Being a musician is a privilege but also requires exceptional commitment and dedication. You have an important dual responsibility — to develop and deepen the understanding of musical traditions, and to contribute your own inventive ways of making music.

We support your development by giving you unique performing opportunities, challenging you constantly and rewarding your success.

You will leave the Academy as a full citizen of the musical profession, ready to challenge the world as an artist.

'For 190 years the Royal Academy of Music has been the nursery, hothouse and generator for the British music profession and has become one of the world's greatest conservatoires'

The Times

'The Royal Academy of Music in London is internationally known and recognised as representing the highest values of music and musical society'

Daniel Barenboim

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

Sir Simon Rattle

WORLD-CLASS ORCHESTRAL EXPERIENCE

The Academy offers a bespoke Orchestral Training Programme that is fully integrated into its MA and MMus provision.

Our celebrated diary of events — with an unrivalled roster of conductors and trainers — generates an environment that allows students to aspire to an orchestral career at the highest level.

We offer sectional coaching and audition workshops by the most eminent representatives of all the London orchestras.

Alongside established connections with the LSO, Philharmonia, BBC Symphony, London Sinfonietta and many other ensembles, the Academy benefits from tailored associations designed to match the requirements of focused orchestral study to the individual.

Thanks to the Academy's unparalleled international reputation, we have recently appointed regular Visiting Professors from the great orchestras (notably the Berlin Philharmonic, Concertgebouw and Lucerne

Festival Orchestras), several of whom were themselves students here.

Recent visiting conductors and directors include Pierre-Laurent Aimard, Lorenza Borrani, Semyon Bychkov, Sir Mark Elder, Edward Gardner, Philippe Herreweghe, James Newton Howard, Gergely Madaras, Oliver Knussen, Trevor Pinnock and Pascal Rophé.





NICHOLAS MOGG

'After graduating from Cambridge with a BA in music I spent two years as a freelance choral singer while continuing to have singing lessons. The experience of working alongside professional musicians was invaluable and it proved the importance of further study in order to progress from the choir to the soloists' platform. I realised that the vast majority of my colleagues — especially those who had progressed in solo singing — had studied to postgraduate level at least.

'Vocal teachers and coaches are the primary points of contact for student singers and the Academy is lucky to have a distinguished roster of both. Having completed the MA in Vocal Studies — which balances opera, oratorio and song — I now study on the opera course, which mounts three full-scale operatic

productions each year. I feel immensely fortunate to have benefited from the wisdom and experience of the Academy teaching staff, who encourage a professional standard of work as part of a broader focus on preparing students for life after college.'



NATALIA CARRASCO VARGAS

'Studying in an international conservatoire has been one of my greatest dreams since I moved from Mexico to France seven years ago to start my musical studies. One of the main impulses that drove me to the Academy was to study and work with people as motivated and committed as I am. Not only did I find many of them, but I was blown away by the quality of musicians I was encountering on a daily basis. Although challenging (and a bit scary), it was definitely the stimulation I needed to surpass myself.'

'The choral conducting department consists of a very small group — only four or five students per year, in an almost individual learning atmosphere. The level of expertise of our main teacher, and his amazing way of adapting the lessons to the needs of each

one of us, has been extraordinary — not to mention the numerous masterclasses and trips to Germany that make this course so unique.'

'For me, the Academy has been the place where my ideas find the means to come alive. This stage in my career is an important stepping stone between my studies and the professional project I want to create back in Mexico.'

PROGRAMMES OF STUDY

Master of Arts

The MA incorporates a wide range of professional development pathway options including concert practices, workshop classes on studio recording practice, contemporary music collaborations, teaching, conducting and issues in interpretation, seminars on the economics and business of music, analysis and aesthetics, recording and performance traditions, and supervision for student-led projects.

The PGCert is the MA in all but name and caters for those who cannot meet the matriculation requirements for the MA. (Almost everyone who enrolls on the PGCert eventually graduates with an MA.)

Master of Music

This builds on the core MA. Students who see themselves as project led and want to take specific control of their future concert-giving or academic development undertake a specific research-led project that may focus on the delivery of a concert event or recording. Many of the projects undertaken on this programme have proved to be vital platforms in the early years of former students' professional lives.

Professional Diploma

The ProfDip is aimed at students who have identified a particular area of potential specialism (normally during Master's-level study) and provides a platform for professional development in that area.

Advanced Diploma

Opera: In recognition of Opera students' special requirements, we created an Advanced

Diploma in 2011. This is set at the equivalent of doctoral level of the Framework for Higher Education Qualifications and provides opportunities for students to work with top directors and coaches in productions and classes alongside a full programme of educational support. Prospective students will normally have a Master's degree, but non-standard routes are also possible.

Instrumentalists: This programme is aimed at students at the highest artistic level and provides a bespoke mentoring and support package for the development of a distinctive career.

Doctorates

In addition to the taught postgraduate programmes, we offer PhDs in both composition and performance. The doctorate allows students with highly developed performance or composition skills to focus their work through engaging in a substantial research project that will normally have their own creative output at its heart, but which will also require critical context and critical reflection. This is supported by an outstanding series of research events.

Our exceptionally research-creative staff and doctoral students have developed models for critical engagement as artists that have an impact throughout the postgraduate community. The Academy's collection of source materials (manuscripts, concert programmes, marked scores and working documents) is outstanding, and we also have one of the world's great collections of stringed instruments, many of which are on loan to current students.

ROYAL ACADEMY OPERA

Royal Academy Opera (RAO) functions as a small opera company and a bridge to the profession, preparing exceptionally talented singers for careers on the world's most prestigious stages. Its highly focused study environment combines one-to-one tuition, coaching, group classes, opera scenes and fully staged productions. The two-year postgraduate programme is for advanced singers who have the potential and aspiration to succeed as principals at the highest international standard. Members of RAO gain unrivalled performance experience and have access to RAO funding opportunities.

Our outstanding in-house teachers and coaches are supplemented by pre-eminent visiting artists. These include singers of the calibre of Simon Keenlyside and Ermonela Jaho, heads of young artist programmes such as David Gowland (JPYAP) and Brenda Hurley (Zurich), members of staff from Glyndebourne and Garsington, and singers



from our impressive list of alumni, all of whom bring a joy and passion to sharing their art and knowledge. Recent visiting alumni have included Dame Felicity Lott, Brindley Sherratt, Allan Clayton, Iestyn Davies and Lucy Crowe.

Students benefit from a full range of acting and movement classes, language coaching and classes in many other areas of professional development, from audition preparation to CV and biography support, fight classes, and a stress and anxiety management workshop. We have recently introduced the Agents' Showcase, where artist managers from highly regarded agencies come to listen to and advise our students – from what to wear to repertoire choice, how to introduce themselves to how to make initial approaches to an agent.

2018 marks the end of an exciting and highly educational two years 'on the road' for RAO while our own theatre has been significantly rebuilt and enlarged to provide a stunning performance space. The new theatre will provide the perfect setting for our singers to display the results of their labours and further develop their professional skills.





HYO EUN RYOO

'My undergraduate studies were in Sydney and New York City and my experience at the Academy so far has confirmed that it is the best possible place I could have hoped to pursue postgraduate study. I have been afforded a wide range of exciting learning experiences and opportunities – various masterclasses that truly encouraged me to step outside my comfort zone while remaining true to myself as an artist, the LSO String Experience scheme audition, world-class orchestral projects, and inspiring lectures and workshops that are not just focused on playing but also challenge us to define the kind of artists we want to be.

'I feel that the Academy is a place where each student is unique and the combination of these talented students and a supportive

faculty creates an incredibly encouraging environment. I am so grateful to the Academy staff, who look after each student with so much care and I really appreciate the guidance and support they have given me – I have never felt so at home at a place so far from everything that I'm used to. In this amazing global arts capital, I feel that I'm continuously challenged and motivated by the vibrant community. I feel privileged to be able to explore and take advantage of every possible opportunity that this creative and inspiring community provides.'



GREG SANDERS

'I'm currently in my second and final year of the MA Jazz course. I did an academic undergraduate degree in Linguistics and Music, while also working as a musician, writing and performing music as part of a range of projects in London. I applied to the Academy because I really wanted to spend time focusing on my instrument and studying with the best teachers and guitarists available.

'Also, while almost all the work I was doing was related to jazz, I felt I was circling around jazz without fully delving into it. I wanted to fill in the gaps in my knowledge in terms of harmony, improvising and composition, study my instrument more deeply, improve my ability to sight-read and be in an environment where there was always new music to play and like-minded people around

who are enthusiastic about learning and working together.

The course at the Academy is really stimulating and demanding. I feel like I've developed hugely over the last year and a half as both a player and a composer, and am looking forward to working on the material covered during the course for years to come. The department is small, which means a lot of quality contact time with tutors and a lot of time playing with your colleagues. The course has genuinely been everything I was looking for and more — it was absolutely the right thing for me to do at this stage of my life and career.'



LOUISE DREWETT

'I am currently completing my second year at the Academy on the MMus course in Composition. I read Music as an undergraduate a few years ago and I spent the intervening time working as a freelance musician. I had a strong desire to increase my artistic and technical ambition as a composer, and the Academy has provided the perfect environment to support, inspire and challenge me where I need it most. I have particularly benefited from the opportunity to write for a wide range of players and ensembles and to hear every piece performed. As a result of this, I feel that my practical understanding has deepened considerably and also broadened into many new areas.

'Each term on the course is intensive, with numerous projects, seminars and classes

along with a generous amount of one-to-one teaching. At the same time, the Composition Department always feels outward-looking, forming partnerships with a variety of organisations and regularly welcoming visiting artists. One of my favourite projects last year took place at the Leeds Lieder festival, where I represented the Academy at the Composers and Poets forum — I formed a very successful collaboration with a poet with whom I am continuing to work.'



LAURA AGUT

'I am now in the middle of my one-year Master's degree at the Academy, studying trombone. After studying here for four years as an undergraduate it felt like the logical next step to stay on as a postgraduate, so I didn't hesitate to reapply. I knew that the postgraduate programme was perfectly adapted to what I needed — consolidating the technical aspects of my playing, helping me to decide the direction of my career and, most importantly, giving me the tools to jump into the professional world.'

'The programme has a strong emphasis on professional development, and we are pushed to become independent and to pursue our specialisms as musicians. Since arriving at the Academy I have seen the brass department grow and become even more amazing than

it was when I first arrived. I am now astonished at both the level of playing by the students and the level of expectation of the teachers. I am really proud to be a part of this environment.'



University of London

‘This institution was seen to be setting global standards in conservatoire education. There was compelling evidence that hugely impressive major international artists were both engaging with and emerging from the institution’

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