YOUR FUTURE IS MUSIC’S FUTURE

PROSPECTUS 2022/23

ROYAL ACADEMY OF MUSIC
Music must always move forward. There has to be a place for new musicians to connect, collaborate and create. We are that place. An adventurous conservatoire where the traditions of the past meet the talent of the future. Our mission: to create the music that will move the world tomorrow.
We look for musical potential, then encourage our students to find their own voice and develop individual excellence.

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

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

Continually embracing new ideas, we are adapting our vision to the post-Covid musical world.
A MESSAGE FROM OUR PRINCIPAL

The Royal Academy of Music is an extraordinary place with extraordinary people. The pages that follow will give you some insight into life here, and I hope that they will help you decide if the Academy could be the right next step for you.

As I write, we are, of course, emerging from an incredibly difficult year. The pandemic has had a profound impact on us all, but has also brought home the importance of music in our collective wellbeing. The special qualities of the Academy community have never been more evident – even in such trying times, we have found innovative ways to connect, collaborate and create.

We can’t pretend that there won’t be challenges ahead. Rest assured, though, that we remain committed to playing our part in actively shaping the music world – and doing everything we can to support the regeneration of the profession as Covid-19 loosens its hold. Musicians will need imagination, versatility and resilience as never before, and at the Academy, your individual talent will be matched to the opportunities and needs of the current era. As we celebrate our 200th year of existence, we’re more confident than ever in our ability to help you realise your dreams and ambitions.

One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best – their names are listed in the department pages of this prospectus.

You will also work regularly with renowned visiting professors and guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life. Indeed, the breadth and quality of collaborative opportunities here will lay the groundwork for a fulfilling musical life.

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

For you, the most pressing question is probably ‘what will it actually be like to study at the Academy?’. I hope that this prospectus – in addition to our Open Days and the information on our website – will go a long way to answering this and any other questions you might have. We hope to welcome you soon.

Professor Jonathan Freeman-Attwood CBE
Hone your performance skills. Our students take part in around 500 events every year.

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

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

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

Make lifelong friends and professional contacts from around the world.

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

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

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

Collaborate internationally with many leading institutions, including The Juilliard School.

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

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

Earn an internationally respected degree awarded by the Academy and the University of London.
I feel inspired and honoured to be part of a historic institution that has guided some of the greatest artistic minds.

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

Join us and you will become part of a musical melting pot. Our students come from more than 50 countries. We challenge them to find their own voice, take risks and push boundaries. Simon Rattle, Felicity Lott, Elton John and Harrison Birtwistle all learnt their craft here. We are excited to discover who’s next.

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

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

There is so much music to be made. We look forward to helping you make it.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1822</td>
<td>The Royal Academy of Music, Britain’s first conservatoire, is founded in Tenterden Street, Hanover Square.</td>
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<tr>
<td>1826</td>
<td>Carl Maria von Weber conducts our first orchestral concert.</td>
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<td>1830</td>
<td>King George IV grants a Royal Charter.</td>
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<td>1856</td>
<td>Arthur Sullivan enters the Academy.</td>
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<tr>
<td>1868</td>
<td>HM Queen Elizabeth The Queen Mother opens our new library.</td>
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<tr>
<td>1876</td>
<td>The Sir Jack Lyons Theatre is opened.</td>
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<td>1886</td>
<td>Franz Liszt visits the Academy.</td>
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<tr>
<td>1900</td>
<td>1903 Aged 13, Myra Hess wins a scholarship to study piano at the Academy.</td>
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<tr>
<td>1911</td>
<td>The Academy moves to custom-built premises on Marylebone Road.</td>
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<tr>
<td>1919</td>
<td>The innovative BMus degree is launched.</td>
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<td>1949</td>
<td>Ligeti attends the 10-year anniversary of the International Composer Festival, which has previously celebrated Messiaen, Berio, Henze and Tippett.</td>
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<tr>
<td>1994</td>
<td>HM Queen Elizabeth visits the Academy.</td>
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<tr>
<td>1997</td>
<td>The Academy is the first conservatoire to found its own recording label.</td>
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<td>1999</td>
<td>The Academy becomes the first conservatoire to be admitted as a full member of the University of London.</td>
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<td>2000</td>
<td>2001 The two-year postgraduate Royal Academy Opera course is introduced.</td>
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<td>2002</td>
<td>A Royal Opera House performance with Sir Elton John raises nearly £1m for the Elton John Scholarship Fund.</td>
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<td>2005</td>
<td>A combined Academy and Juilliard School orchestra performs under Sir Colin Davis at the BBC Proms.</td>
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<td>2009</td>
<td>The Bach Cantata Series, which will run over a 10-year period, is launched.</td>
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<td>2010</td>
<td>Doctorates are given to Stephen Sondheim, Pierre Boulez and Daniel Barenboim.</td>
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<td>2011</td>
<td>Royal Academy Opera presents the acclaimed premiere of Sir Peter Maxwell Davies’s Komminliten!</td>
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<td>2012</td>
<td>The Privy Council grants degree-awarding powers to the Academy.</td>
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<tr>
<td>2013</td>
<td>The Sir Elton John/Ray Cooper organ is installed in the Duke’s Hall.</td>
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<td>2014</td>
<td>A practice centre is added to our facilities.</td>
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<tr>
<td>2017</td>
<td>The entrance is refurbished to include step-free access.</td>
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<tr>
<td>2018</td>
<td>Student cellist Sheku Kanneh-Mason performs at the wedding of the Duke and Duchess of Sussex.</td>
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<tr>
<td>2019</td>
<td>Hans Abrahamsen becomes the first Oliver Knussen Chair of Composition.</td>
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<tr>
<td>2020</td>
<td>Student performances shared on social media as part of our #RAMplaysON campaign reach five million people.</td>
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</table>
SENDING MUSIC TO THE WORLD

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

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

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

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

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

Our Admissions Team will be happy to help with any queries you might have about applying to the Academy from outside the UK. Contact them on +44 (0)20 7873 7393 or email admissions@ram.ac.uk.
I love everything about the Academy, from the programmes and opportunities to my wonderful teachers and friends. I’m cherishing every moment.

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

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

Our commitment to preparing students for a life in music is why they go on to win contracts with major international labels including Deutsche Grammophon (Daniel Hope, Sir Karl Jenkins, Max Richter), Decca (Jacob Collier, Freddie De Tommaso, Benjamin Grosvenor, Sheku and Isata Kanneh-Mason, Mloš Karadagić, Martynas Levickis) and Sony Music UK (Ashley Henry).

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

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

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

Sir Simon Rattle
THE NEW GENERATION

Recent graduates are already shaping musical culture in countless ways

Stephenson Ardern-Sodje
Performed in *Hamilton* in the West End straight after graduation

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

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

Laura Bowler
Composer, vocalist and Artistic Director

Alberto Casadei
Solo cellist and chamber musician

Kyu Choi
Theater Basel Young Artist Programme 2020/21; National Opera Studio Young Artist 2019/20

Henry Clay
Principal Cor Anglais, Royal Scottish National Orchestra

Jacob Collier
Five-time Grammy-winning jazz and pop multi-instrumentalist

Tabea Debus
Virtuoso recorder player, YCAT artist since 2018

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

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

Ben Glassberg
Principal Conductor, Glyndebourne Tour;

Music Director, L’Opéra de Rouen Normandie

Christopher Hart
Principal Trumpet, Royal Scottish National Orchestra

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

Ashley Henry
Jazz pianist and composer signed with Sony Music UK

Jonathon Heyward
Chief Conductor, Nordwestdeutsche Philharmonie

Adam Hickox
Assistant Conductor, Rotterdam Philharmonic Orchestra (2019-21)

Luke Hsu
Solo violinist and Violin Channel Young Artist

Ben Hulme
Principal Horn, BBC Philharmonic

Robbie Jacobs
Director of Artistic Programming, Boston Children’s Chorus (USA)

Isata Kanneh-Mason
Award-winning solo pianist

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

Ross Knight
Solo Tuba, Orchestre de la Suisse Romande

Daniel Lebhardt
Solo pianist

Jason Lewis
Associate Principal Trumpet, Royal Scottish National Orchestra

Rob Luft
Jazz guitarist; BBC New Generation Artist 2019-22

Sam Oladeinde
Performed in *Hamilton*, *The Book of Mormon* and *The Prince of Egypt*

Michael Pandya
Young Artist, Bayerische Staatsoper Opera Studio

Timothy Ridout
High-profile solo viola player; BBC New Generation Artist 2019-22

Nadège Rochat
International soloist and recording artist; cello professor at the Academy

Keval Shah
Lecturer of Lieder, Sibelius Academy

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

Julie Svěcená
Solo violinist

Ella Taylor
Winner of Second Prize at the 2020 Kathleen Ferrier Awards

Freddie De Tommaso
Tenor at the Royal Opera House, Covent Garden, Wiener Staatsoper and Staatsoper Berlin; Decca Classics artist

Amy Yule
Principal Flute, Hallé

Jingzhuo Zhang
Principal Cello, Shanghai Philharmonic Orchestra

Runqing Zhou
Cello, Shanghai Symphony Orchestra

Alumnus Edward Gardner conducts a joint Academy–Juilliard orchestra at the 2019 BBC Proms
My professor has taught me so much, not only about performance but also how to navigate the changing world I will live and work in as a musician.

Charlie, MA student

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

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

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

We don’t just study music’s past – we spark its future.
LEARN BY PERFORMING

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

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

Academy orchestras and ensembles, which include the Symphony Orchestra, Chamber Orchestra, Sainsbury Soloists, Manson Ensemble (contemporary music), String Orchestra, Big Band, Baroque Soloists and Symphonic Wind and Brass Ensembles, cover a huge breadth of repertoire.

And you’ll be working with the best in the business – regular visiting professors and conductors include Lorenza Borrani, Semyon Bychkov, Sir Mark Elder, Edward Gardner, Trevor Pinnock, Rachel Podger, Christian Thielemann and John Wilson. We invite members of the world’s top orchestras to lead sectional rehearsals, and students participate in side-by-side schemes with the London Symphony and Philharmonia orchestras, London Sinfonietta, Nash Ensemble and Riot Ensemble. We have a significant partnership with the London Philharmonic Orchestra, as well as with the Czech Philharmonic and Knussen Chamber Orchestra, both of which are in residence every year, giving classes and masterclasses, holding mock auditions and offering side-by-side performance opportunities.

Jazz students play 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 Records, available on Apple Music and Spotify. In the past few years we have worked on projects with Oliver Knussen, The Juilliard School and Trevor Pinnock. Linn’s Philip Hobbs, one of the world’s leading engineers, producers and A&R pioneers, is the Academy’s first Visiting Professor of Recording. He knows how to bring the very best out of our young musicians in studio conditions.

EQUAL PARTNERS

Share the joy of chamber music and build close bonds with your peers.

Playing chamber music will be an essential part of your Academy education. It opens up a diverse and exciting range of repertoire, refines your technical, aural and performance skills, and enables you to become a creative collaborator and communicator. The friendships you will form will be intellectually, emotionally and musically stimulating, and often last a lifetime.

We promote your ensemble development through extensive projects with resident ensembles, focused electives and eminent in-house and visiting specialist coaches. Tamara Stefanovich is the Academy’s Visiting Professor of Chamber Music for 2021/22 and is curating the annual Chamber Music Festival, working alongside students. The Doric String Quartet, our Teaching Quartet in Association, works intensively with string ensembles, particularly those on the Advanced Specialist Strings Ensemble Training (ASSET) scheme sponsored by the Albert and Eugenie Frost Trust. There is an abundance of coaching expertise from prestigious chamber musicians including Levon Chilingirian, Adrian Brendel and Septura.

We develop your chamber skills holistically through a dedicated lecture series together with regular ensemble performance, from informal platforms to public livestreamed events. We also partner externally with festivals and concert series including Pyrton, Petworth, North York Moors, Music@Malling, Leeds Lieder, Leeds lunchtime concerts, Academy Song Circle at Wigmore Hall and a wide range of London venues.

Our Fellowship programme provides professional development to selected groups, supporting them with mentoring and funding for special projects and commissions, as well as additional teaching and performing opportunities.

“...The standard is remarkably high – I learn so much from my peers when I work on chamber music projects...”

Holly, BMus student
SKILLS FOR LIFE

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

ARTIST DEVELOPMENT

Our artist development provision is an integral part of your degree course. We prepare you practically, creatively and strategically for a sustainable career in the music profession by encouraging you to develop your core artist skills, self-knowledge and professional awareness. Since the Covid-19 crisis, this element of your education has become even more crucial, and our aim is that you will leave the Academy as a fully rounded, creative and adaptable musician, with the tools and know-how to gain employment in good times and bad.

We run sessions on a comprehensive range of practical subjects, including preparing professional documents, auditioning well, how to get funding, working with online content, personal recording techniques, self-employed finances and how to practise effectively. We also consider all your creative and career options, with talks and workshops on innovative programming, orchestral life, working with promoters, writing for film and TV, and producing and creating your own projects. In our Ask the Artist and Alumni Stories series, we invite artists from diverse musical and cultural backgrounds to share their practice and career journeys. Our developing partnerships with key arts organisations and festivals currently include new intensive short courses in collaboration with Glyndebourne and the Multi-Story Orchestra.

Our events are run by Academy specialists and invited experts from all fields of music, including established artists, orchestral fixers, agents, programmers and festival directors.

RECORDING FACILITIES

The Academy’s recording facilities were thoroughly redeveloped as part of the Susie Sainsbury 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, Concert Room 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. Students can access and edit their recordings via Planet eStream, where a rich archive of concerts, masterclasses and online classes can also be found.

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

The Recording Team also offers tutorials on how to set up and make the most of a home studio and are happy to advise and support students recording or livestreaming their own concerts.
From concert halls to practice studios, you’ll be working in spectacular spaces where many great careers began.

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

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

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

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

YOUR STAGE AWAITS

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

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

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

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

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

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

IT SERVICES
Technology plays a vital role in supporting your studies. Our drop-in IT Service Desk will help you set up your email account, connect to wifi and access the tools you need to practise and study effectively, efficiently and securely. You will be able to have Office 365 for free on all your devices, and book practice rooms from your phone between classes.

Eduroam, the global education and research wifi network, is available in all our buildings. When connected, you can print wirelessly from your device and access our range of digital resources. There are also shared computers that you can use on site when your phone doesn’t cut it.

FIND INSPIRATION

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

The Museum was opened in 2001 and sits at the heart of Academy life in the York Gate building. It has Accredited status, houses our prestigious collections of musical instruments, artworks and other objects, and includes archives that belonged to influential figures including Yehudi Menuhin, Robert Spencer, Harriet Cohen, David Munrow and Henry Wood. These collections offer students insight into the creative processes of great musicians and help to inform our knowledge of performance practice.

We care for a unique collection of over 200 fine stringed instruments and more than 150 bows, many of which are available to students on loan. Our expert luthiers maintain these instruments on site in a purpose-built workshop.

The Rutson Collection contains examples by Stradivari and Amati, and the Becket Classical Collection and Spencer Collection of lutes and guitars offer fascinating material for researchers and period performers. We hold important examples of the Italian, French, German, English and Dutch schools, and commission new instruments from exceptional makers for our Calleva Collection.

The Piano Gallery displays historic keyboards dating from 1600 to 1920 by makers such as Broadwood, Pleyel and Erard. Students can apply to play these instruments to enhance their understanding of piano evolution and the relationship between makers, composers and performers.

Classes, seminars and events often take place in the inspiring surroundings of the Museum. Ensembles are encouraged to rehearse in the galleries, giving them the opportunity to play to an informal audience when the Museum is open to the public.
Our Students’ Union (SU) plays a key role in Academy life, and every enrolled student is automatically a member. Whether you’d like to join a specific club, need advice from a friendly face or want to make sure you don’t miss out on the best social events (or maybe all three!), we’re here for you.

Highlights in the social calendar include Freshers’ Week and the Summer Ball, but we also hold regular jazz jams, yoga classes and pub quizzes, and often work alongside charities including Movember, Brake and Pets as Therapy. We have an ever-growing list of student-led clubs, including our LGBTQ+, Ethnic Diversity and Feminist societies, as well as football, netball and cricket teams. As a member institution of the University of London, we also have access to hundreds more societies and clubs – but if you still can’t find what you’re looking for, we can help you set up your own.

Working alongside the SU President are five student representatives (Undergraduate Rep, Postgraduate Rep, Equality and Diversity Rep, International Rep, and Events and Societies Rep) and a sub-team of four students. They ensure that students’ voices are heard at all levels of the Academy. The President attends all boards and committees to make sure any concerns, big or small, are addressed.
Student wellbeing is critical. We want you to make the most of your time here and establish good habits that will help you in the future. Our courses are designed to develop your ability to thrive in the music profession and sustain your physical and mental health throughout your career. We have a strong network of experienced staff to help you through your studies, and we dedicate significant resources to this area.

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

SPECIAL SUPPORT
If things get tough, it’s important to know where to turn. This may be your teacher or Head of Year/Tutor, but there are also trained counsellors to whom you can talk about any aspect of your life. They will also be able to refer you to specialist external resources as appropriate. We increased our counselling support significantly during the coronavirus pandemic, in recognition of the challenges our students faced during successive lockdowns. We have peer-to-peer groups for students who have been in counselling, and for international students.

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

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

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

SAFEGUARDING
The Academy is committed to greater equality, diversity and inclusion. However, we recognise that things can sometimes go wrong, and we are the first conservatoire to have instituted a Report + Support procedure that provides everyone with a mechanism for expressing concerns in a way that feels comfortable and appropriate to them. Our existing complaints and disciplinary procedures continue to protect students and staff from bullying, harassment, racism and sexual misconduct. The Safeguarding Lead is the Dean of Students.
Welcome to a city where international influences converge – a magnet for the world’s best performers and a continual source of inspiration.

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

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

Creative inspiration is everywhere. Take a break from your studies to see world-class soloists, bands, orchestras and singers performing in venues across the city, or head to one of the many theatres, galleries, clubs, bars, parks or museums.

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

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

Millicent, BMus student
We’ll help you plan your future in London, including finding the right place to live

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

UNIVERSITY OF LONDON (UoL) INTERCOLLEGIATE HALLS
The largest community of Academy students live in UoL’s Lillian Penson Hall, which is only two Tube stops or a short bus ride from the Academy.

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

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

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

Our aim is always to attract the best from every background

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

Entrance Scholarships are merit based and are awarded following audition or interview for degree and diploma courses. Successful applicants who require financial support may also apply for means-tested bursaries.

Our Student Funding Manager offers specialist advice and support in securing funding from both internal and external sources.

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

“ My scholarship has given me a huge confidence boost and helps me to approach my training with focus, determination and courage”

Sarah, MA student
Having access to such a high standard of tuition, as well as an intensive and rewarding schedule of rehearsals, classes and concerts, is a real privilege.

Phillip, MA student
ACCORDION

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

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

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

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

HEAD OF ACCORDION
OWEN MURRAY
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accordion@ram.ac.uk
ram.ac.uk/accordion

VISITING PROFESSORS OF ACCORDION
Friedrich Lips
Cao Xiaojing

VISITING PROFESSOR OF BANDONEON
Mario Stefano Pietrodarchi

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

Owen Murray,
Head of Accordion
Follow in the footsteps of recent alumni, who perform in top ensembles and hold principal orchestral positions around the world.

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

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

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

Mark David, Head of Brass
Enhance your musicianship, technique and professional skills on our two-year postgraduate course

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

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

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

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

Patrick Russill, Head of Choral Conducting
COMPOSITION & CONTEMPORARY MUSIC

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

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

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

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

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

HEAD OF COMPOSITION
PROFESSOR PHILIP CASHIAN
Administrator and Project Manager: Emily Mould
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VISITING PROFESSORS
Hans Abrahamsen
Oliver Knussen Chair of Composition
John Adams
Sir Harrison Birtwistle
Tod Machover
James Newton Howard
Andrew Norman
Bent Sørensen
Ryan Wigglesworth
Richard Rodney Bennett
Professor of Music

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

SUPPORTING STUDIES
Dr Philip Dawson
Ashit Mistry
Dr Gareth Moorcraft
Paul Morley

HONORARY RESEARCH FELLOWS
Dr Tansy Davies
Huw Watkins

ENSEMBLE IN RESIDENCE
Riot Ensemble

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

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

Kirsten, MMus student
Immerse yourself in our friendly, collaborative environment and benefit from regular contact with leading conductors

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

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

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

HEAD OF CONDUCTING
SIAN EDWARDS
Administrator: Sam Batchelor
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TEACHING STAFF
Ruth Byrchmore
aural training and musicianship
Sian Edwards
Head of Conducting
Colin Metters
Professor Emeritus of Conducting
Patrick Russill
choral repertoire and skills

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

Jonathon Heyward, alumnus

RIGHT: Klemperer Chair of Conducting. Semyon Bychkov, during a residency with the Czech Philharmonic at the Academy
Broaden your horizons with a wide range of performance opportunities and access to exceptional resources

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

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

Each year you will experience masterclasses, lectures and concerts by distinguished visiting artists, luthiers and composers, and have regular opportunities to perform. The promotion of new music for the guitar also forms an integral part of our department’s work, as does our collaboration with other departments on innovative projects. At all stages you will be supported in using the latest technology to develop your musical skills and reach a wider audience.

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

HEAD OF GUITAR
MICHAEL LEWIN
Administrator: Alice Kelley
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ram.ac.uk/guitar

VISITING PROFESSORS
David Russell
Fabio Zanon

PROFESSORS
Christoph Denoth
voice and guitar
Stephen Goss
guitar ensembles
Michael Lewin
Head of Guitar

CONSULTANT
John Williams OBE

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

Miloš Karadaglić, alumnus and President of Alumni
HARP

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

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

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

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

HEAD OF HARP
KAREN VAUGHAN
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VISITING PROFESSORS
OF HARP
Milda Agazarian
Anne-Sophie Bertrand
Catrin Finch
Anneleen Lenaerts
Isabelle Moretti
Isabelle Perrin
Gwyneth Wentink

VISITING PROFESSOR
OF JAZZ HARP
Park Stickney

PROFESSORS
Sue Blair
orchestral tutor
Professor Skaila Kanga
Professor Emerita of Harp
Frances Kelly
early harp
Alison Martin
opera tutor
Charlotte Seale
technique classes
Helen Tunstall
contemporary music studies,
sight-reading
Karen Vaughan
Head of Harp,
orchestral studies
Catherine White
chamber music
Suzy Willison-Kawalc
orchestral projects

“...I am so grateful for the rigorous and varied training I had at the Academy. I couldn’t have asked for a better foundation for building my career...

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

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

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

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

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

**HEAD OF HISTORICAL PERFORMANCE**

**PROFESSOR**

MARGARET FAULTLESS

Administrator and Project Manager: Bethan White

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**MICAELA COMBERTI CHAIR OF BAROQUE VIOLIN**

Rachel Podger

**WILLIAM CROTCH CHAIR**

Laurence Cummings

keyboards, coaching

**VISITING PROFESSORS**

John Butt

Philippe Herreweghe

Nicholas Mulroy

Peter Whelan

**Recorder**

Anna Stegmann

**Flute**

Lisa Beznosiuk

**Oboe**

Katharina Speckelsen

**Clarinet**

Eric Hoeprich

**Bassoon**

Andrew Watts

**Brass**

Robert Farley

natural trumpet, cornetto

John Hutchins

natural trumpet

Roger Montgomery

natural horn

Stephen Wick

serpent, ophicleide

**Historical Dance**

Mary Collins

**RIGHT:** Visiting Professor Philippe Herreweghe rehearses with Academy students

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

Sergio, BMus student
Learn from an outstanding faculty of teachers whose experience covers the breadth of contemporary jazz practice

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

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

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

JAZZ ARTIST IN RESIDENCE
Dave Holland

VISITING PROFESSOR
Craig Taborn

PROFESSORS
Bass (electric/acoustic)
Jeremy Brown
Laurence Cottle
Orlando le Fleming
Tom Herbert
Jasper Halby
Michael Mondesir

Drum kit
Martin France
James Maddren
Ian Thomas
Jeff Williams

Guitar
Chris Montague
Mike Outram
John Parricelli
Femi Ternowo
Mike Walker

Piano
Tom Cawley
aural and transcription; repertoire and improvisation
Kit Downes
Nikki Iles
jazz supporting studies
Liam Noble
Gwilym Simcock

Jazz students choose their principal study professors in conjunction with the Head of Jazz, from a faculty list that includes:

Saxophone
James Allsopp
Iain Ballamy
Nathaniel Facey
Tim Garland
Soweto Kinch
Gareth Lockrane
repertoire and improvisation
Andy Panayi
Julian Siegel
Martin Speake
jazz history and critical listening
Stan Sulzmann

Trombone
Mark Bassey
Gordon Campbell
Barnaby Dickinson
Trevor Mires
Mark Nightingale
Winston Rollins

Trumpet
Steve Fishwick
Mike Lovatt
Nick Smart
Head of Jazz;
repertoire and improvisation

Vibes
Jim Hart

Voice
Pete Churchill
composition and arranging; repertoire and improvisation
Lauren Kinsella
Nia Lynn
Norma Winstone

Rhythmic skills
Barak Schmool

Creative technology
Aram Zarikian

Jazz history and critical listening
Alyn Shipton

See our webpage for the full, most up-to-date staff list.
Hone your skills and prepare for a fulfilling career in musical theatre with our one-year postgraduate course

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

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

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

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

Paige Smallwood, alumna

“ 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 ”

“"

HEAD OF MUSICAL THEATRE
DANIEL BOWLING

Company Manager: Katie Blumenblatt
Assistant Company Manager: Louise Flew
Events Manager: Gillian Schofield
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TEACHING STAFF
Dylan Brown acting
Josh Darcy improvisation
Ryan Gover dance repertoire and tap
George Hall project director, history of musical theatre
Sam Kenyon
LRAM teaching diploma
Emily Langham
pilates and dance repertoire
Olga Musleenikova
devising and movement for actors
Sophia McAvoy
ballet, jazz and dance repertoire
Matt Ryan project director
Sarah Simmons dialect coaching
Anne-Marie Speed
Head of Voice and Spoken Word
Todd Susman acting for camera
Milo Twomey
acting through song
Lloyd Wyld voice and text

SINGING TEACHERS
Kevin Fountain
Alison Guile
Mary Hammond
Ann James
Mary King
Tim Richards
James Spilling

MUSICAL DIRECTOR
PROGRAMME TUTORS
Daniel Bowling
Head of Musical Theatre
Nick Skilbeck
Mark Warman
David White

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

Please note that all teaching staff are experienced and active industry professionals, and are therefore subject to change.

PANEL OF ADVISERS
Pippa Ailion MBE
John Caird
Chrissie Cartwright
Sandy Faison
Sir Trevor Nunn
Matt Ryan
OPERA

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

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

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

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

*For undergraduate training, see Vocal Studies (pages 76-77).

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

Royal Academy Opera is a widely respected training course for aspiring young opera singers. Many of our alumni have gone on to forge major international careers

Brenda Hurley, Head of Opera

HEAD OF OPERA
BRENDA HURLEY
Company Manager: Michael Wardell
Assistant Company Manager: Tommy Keatley
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FELIX MENDELSSOHN EMERITUS PROFESSOR OF MUSIC
Professor Dame Jane Glover

VISITING PROFESSORS
John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock CBE
Marjorie Thomas
Visiting Professor
Lucy Crowe
Giulia Grisi Professor of Performance Mentoring
Christian Gerhaher
Sir Simon Keenlyside
Angelika Kirchschlager
Anthony Legge
Sir Arthur Sullivan
Visiting Professor
Dame Felicity Lott
Ann Murray
Dennis O’Neill

PROFESSORS OF SINGING
Marcus van den Akker
Alexander Ashworth
Catherine Benson
Richard Berkeley-Steele
Michael Chance CBE
Raymond Connell
Ryland Davies
Nuccia Focile
Andrew Foster-Williams
Glennville Hargreaves
Yvonne Howard
John Lattimore
Mary Nelson
Kate Paterson
Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Susan Waters
Mark Wilde

Professor Mark Wildman
Henry Cummings Distinguished Professor of Singing
Catherine Wyn-Rogers

HEAD OF VOCAL STUDIES
Kate Paterson

OPERA COACHES
Alexander Crowe
David Gowland
Brenda Hurley
Head of Opera
Iain Ledingham
Steven Maughan
Jonathan Papp
Principal Operatic and Repertoire Coach
Michael Pollock
Brindley Sherratt

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

Royal Academy Opera is a widely respected training course for aspiring young opera singers. Many of our alumni have gone on to forge major international careers

Brenda Hurley, Head of Opera
Collaborate with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers

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

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

Organists immerse themselves in repertoire beyond the familiar and collaborate with other instrumentalists across the Academy in ensemble and solo performance.

Professor David Titterington, Head of Organ

“Organists immerse themselves in repertoire beyond the familiar and collaborate with other instrumentalists across the Academy in ensemble and solo performance.”

HEAD OF ORGAN
PROFESSOR DAVID TITTERINGTON
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VISITING PROFESSORS
Franz Dankssagmüller
Susan Landale
E Power Biggs Professor Emerita
James O’Donnell

ORGAN PROFESSORS
Bine Bryndorf
Professor David Titterington
Head of Organ

SUPPORTING SKILLS
Gerard Brooks
improvisation
Annie Marsden Thomas MBE
art of teaching
William McVicker
organology
Anne Page
harmonium and organ
Frederick Stocken
specialist paperwork and aural
Find your artistic identity, develop your technique and become a well-rounded 21st-century musician

The Academy’s innovative Piano Department is headed by the internationally renowned pianist Joanna MacGregor. Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly, and to compete in major international competitions. Academy piano professors include celebrated performers and pedagogues; eminent visiting professors also give one-to-one lessons and hold regular masterclasses. The Centre for Piano Studies programmes year-round, research-led events, as well as detailed careers and artist development sessions.

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

“"My aim is to encourage young pianists to think imaginatively, to be daring, and to achieve their ambitions for today’s musical landscape.

""

Professor Joanna MacGregor CBE, Head of Piano
PIANO ACCOMPANIMENT

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

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

In addition to weekly concerts, there are numerous performance opportunities, including Academy Song Circle, which has given annual recitals at Wigmore Hall since 2008 and has performed at the Oxford Lieder and Leeds Lieder festivals, both of which are directed by alumni of the course. There are also opportunities to participate in Opera Scenes with Royal Academy Opera.

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

HEAD OF PIANO ACCOMPANIMENT
PROFESSOR MICHAEL DUSSEK
Administrator: Sam Batchelor
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keyboard@ram.ac.uk
ram.ac.uk/piano-accompaniment

PROFESSORS
James Baillieu
Professor Michael Dussek
Head of Piano Accompaniment
Nicola Eimer
Christopher Glynn
Malcolm Martineau OBE
Joseph Middleton
John Reid
Andrew West

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

Professor Michael Dussek

RIGHT: Recent alumnus Keval Shah has been appointed Lecturer of Lieder at the Sibelius Academy
Enjoy almost limitless creative scope to establish your niche and launch a varied and rewarding career

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

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

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

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

“...while maintaining our long-held position as a haven for both UK and international artists...”

Professor Jo Cole, Head of Strings

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HEAD OF STRINGS
PROFESSOR JO COLE
Administrators: Emily Good, Jess Cresswell
Strings Chamber Music Co-ordinator: Gwennllian Llyr
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VISITING PROFESSORS
Lorena Borrami
Visiting Professor of Chamber Orchestras
Nikolaj Szeps-Znaider
Viotti Visiting Professor of Music

Violin
James Ehnes
Giovanni Guzzo
Chloé Hanslip
Daniel Hope
Tasmin Little OBE
Roman Simovic
Igor Yuzevovich
Visiting Professor of Violin and Orchestral Studies

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

Double Bass
Matthew McDonald
Božo Paradžik
Joel Quarrellington

Viola
Lorenza Borrani
Visiting Professor of Chamber Orchestras

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

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

Double Bass
Tom Goodman
Graham Mitchell
Senior Professor of Double Bass
Dominic Seldis

CHAMBER MUSICIAN IN RESIDENCE
Levon Chilingirian

TEACHING QUARTET IN ASSOCIATION
Doric String Quartet

PIANO ACCOMPANIMENT SUPPORT
Małgorzata Garstka

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TIMPANI & PERCUSSION

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

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

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

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

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

Neil Percy, Head of Timpani and Percussion

HEAD OF TIMPANI AND PERCUSSION
NEIL PERCY
Administrator: Alice Kelley
+44 (0)20 7873 7320
percussion@ram.ac.uk
ram.ac.uk/percussion

INTERNATIONAL VISITING PROFESSORS
Peter Erskine drum set
Marinus Komst timpani
Joe Locke vibraphone

PROFESSORS
Timpani
Antoine Bedewi
Simon Carrington
Benedict Hoffnung
William Lockhart

Percussion
Andrew Barclay
Neil Percy
Head of Timpani and Percussion
Sam Walton

Drum Set, Latin American and Ethnic Percussion
Paul Clarvis
David Hassell

Marimba, Solo Repertoire and Concerti
Colin Currie

Marimba
Eric Sammut
VOCAL STUDIES

We recruit young artists with something interesting to say
We look for potential, whatever your background and experience.
Prepare for a career in music. Collaborate with dynamic, highly skilled teachers – professionals with invaluable insight into the challenges and rewards of an evolving industry. Thrive in our diverse environment.

Vocal Studies students are dedicated and versatile, with a reputation for quality and originality. Our training incorporates vocal and performance technique, acting and movement, repertoire and languages, historical performance, new music and audition preparation. Academy vocal students benefit from exceptional opportunities and one-to-one lesson time. We prime students for the next steps in their career.

Our graduates succeed as international opera singers, choral singers, teachers, presenters and artistic originators. Find your path and excel at the Academy.

My teachers have been nothing but supportive, and have helped me to understand the potential of my voice
Masimba, MA student

HEAD OF VOCAL STUDIES
KATE PATTERSON
Senior Administrator: Chris Loake
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ram.ac.uk/vocal

VISITING PROFESSORS
John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock CBE
Marjorie Thomas
Visiting Professor
Lucy Crowe
Gaëta Grisi Professor of Performance Mentoring
Christian Gerhaher
Sir Simon Keenlyside
Angelika Kirchschlager
Anthony Legge
Sir Arthur Sullivan
Visiting Professor
Dame Felicity Lott
Ann Murray
Dennis O’Neill

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

REPERTOIRE COACHES
James Ballieu
repertoire, Song Circle
James Cheung repertoire
Alexander Crowe
opera role coach
Matthew Fletcher repertoire
Christopher Glynn repertoire
Janet Haney repertoire
Iain Ledingham
opera role coach, repertoire, Italian recitative, choirs
Joseph Middleton
repertoire, Song Circle
Jonathan Papp
Principal Operatic and Vocal Repertoire Coach
Valeria Racco opera role coach
Jean Rigby opera role coach
Peter Robinson opera role coach
Marek Ruszczyński repertoire
Brindley Sherratt
vocal and opera coach
Andrew Smith opera role coach
Philip Sunderland
Head of Preparatory and Vocal Faculty Opera
Ingrid Surgenor MBE
Principal Operatic and Vocal Repertoire Coach
Anna Tilbrook repertoire
Lada Valešová
opera role coach
Chad Vindein repertoire

SONG, STAGECRAFT AND LANGUAGES
David Antrobus Head of Acting
Gavin Carr
English and American song, oratorio
Maria Cleva Italian
Florence Daguierre de Hureaux
French
Sophie Daneman
opera audition repertoire
Mandy Demetriou movement
Regina Gossel German
Alessandro Grottola Italian
Daniele Guerra Italian
Karen Halliday movement
Yvonne Kenty
Handel and Mozart
Johanna Mayr German
Victoria Newlyn movement
Francesca Orlando Italian
James Simmons acting
Richard Stokes
Lieder, Song Circle
Nicole Tibbets French
Mark Wilde English song

HEAD OF OPERA
Brenda Hurley
Unlock your potential with a bespoke pathway

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

Our undergraduate and postgraduate courses offer a wide variety of opportunities, from one-to-one masterclasses with world-class soloists to full symphony orchestra concerts.

In a stimulating learning environment, students perform regularly and work with a range of specialists in performance classes, chamber coaching and instrument-specific classes covering aspects of performance practice, technique and repertoire. These core activities equip students with the skills they need to enter the music profession at the highest level.

Individual specialist tuition in related study instruments (piccolo, cor anglais, E flat clarinet, bass clarinet and contrabassoon) is given across all years and is an essential element of the course.

HEAD OF WOODWIND
FRASER GORDON
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VISITING PROFESSORS
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Emily Beynon
Denis Bouriakov
Paul Edmund-Davies

Oboe
Jonathan Kelly

Clarinet
Andrew Marriner
Patrick Messina

PROFESSORS
Flute
Katherine Baker
William Bennett
Samuel Coles
Michael Cox
Kate Hill
Karen Jones
June Scott

Piccolo
Keith Bragg
Professor Emeritus of Orchestral Studies
Sophie Johnson
Helen Keen
Patricia Morris

Oboe
Tom Blomfield
Christopher Cowie
Ian Hardwick
Celia Nicklin
Melanie Ragge
Timothy Rundle

Cor Anglais
Sue Böhling
Jill Crowther
Jane Marshall

Clarinet
Timothy Lines
Angela Malsbury
Benjamin Mellefont
Christopher Richards
Mark van de Wiel

E flat Clarinet
Chi-Yu Mo

Bass Clarinet
Laurent Ben Slimane

Saxophone
Simon Haram
Huw Wiggin

Bassoon
Meyrick Alexander
Jonathan Davies
Amy Harman
Robin O'Neill
John Orford

Contrabassoon
Simon Estell
Fraser Gordon
Head of Woodwind

LRAM (ART OF TEACHING)
Simon Carr

Amazing facilities, inspiring peers and world-class professors all helped me to improve rapidly as a musician and get my career off to a great start.

Daniel Shao, alumnus
I decided to study at the Academy because of its legacy of incredible musicians, and because of the brilliant teachers I have gone on to learn with.

Hannah, MA student
Our curricula are packed with variety and creative opportunities

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

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

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

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

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

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

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

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

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

ARTIST DEVELOPMENT
A successful career requires more than pure talent. You will need to be able to draw on a whole range of artistic and entrepreneurial skills, and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills in areas such as studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management (page 28).

You will also have the opportunity to get involved in Open Academy (pages 92-93), which has an active programme of community and participation electives and projects. If you want to develop your teaching skills, you can study for the Academy’s teaching licence, the LRAM.

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

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

HEAD OF UNDERGRADUATE PROGRAMMES
DR ANTHONY GRIFFEN

BMUS HEADS OF YEAR
Ruth Byrchmore
Dr Adriana Festeu
Martin Outram
Dr Jessica Walker

ONE-YEAR COURSES

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

GAP YEAR
Spend a year at the Academy before taking up a full-time undergraduate place at another institution. Visit the relevant Department page at ram.ac.uk/departments and go to the Courses tab to find out more.

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. See ram.ac.uk/organ for more information.

EXCHANGE AND STUDY ABROAD
The Academy has exchange agreements with conservatoires across the world, and also offers study-abroad placements. Exchange and study-abroad placements allow 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). Visit ram.ac.uk/exchanges for further details.
Postgraduate study is a vital part of the Academy’s musical culture – we have the largest body of postgraduate musicians in the UK. We offer a wide range of opportunities, including a broad selection of degrees and diplomas and professional development courses, as well as a thriving research culture.

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

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

HEAD OF POSTGRADUATE PROGRAMMES
PROFESSOR NEIL HEYDE

SENIOR POSTGRADUATE TUTOR AND ASSOCIATE HEAD OF RESEARCH
Professor David Gorton

SENIOR POSTGRADUATE TUTOR
Dr Sarah Callis

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

POSTGRADUATE DEGREES

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

MASTER OF ARTS IN MUSICAL THEATRE (MA)
A one-year course of intensive full-time study for Musical Theatre specialists (pages 62-63).

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

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

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

Celia, MA student
POSTGRADUATE DIPLOMAS

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

CPD DIPLOMA IN CREATIVE MUSIC LEADERSHIP OR CONDUCTING
The Continuing Professional Development (CPD) Diploma is an opportunity for professional musicians to gain valuable skills, knowledge and experience in creative music leadership or in conducting (pages 52-53). CML students have opportunities to be part of Open Academy projects (pages 92-93), 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 (including orchestral conducting) is designed to provide high-level professional performance training within a largely self-directed one-year programme of study. You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme of study that is tailored to your individual artistic needs. Applicants for the Advanced Diploma will usually hold a postgraduate degree in performance.

ADVANCED DIPLOMA IN OPERA (ADV DIP)
Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (pages 64-65).
Pursue your creative and intellectual passions with our MPhil/PhD research degrees

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

The Academy offers an integrated MPhil/PhD degree over four years. Transfer to PhD status usually takes place at the end of the second year, and students are eligible to submit for MPhil and exit at that stage. (The fourth year is for ‘writing up’ and has a reduced fee.)

You will be allocated 30 hours of supervision per year, divided between academic and practical supervision, as negotiated with the Postgraduate Programmes Board and your supervisor.

HEAD OF POSTGRADUATE PROGRAMMES
Professor Neil Heyde

ASSOCIATE HEAD OF RESEARCH
Professor David Gorton

FACULTY
Hans Abrahamsen
Kathryn Adamson
Librarian
Dr Rubens Askenar
Christopher Austin
Dr George Biddlecombe
Honorary Research Fellow
Dr Amy Blier-Carruthers
Honorary Research Fellow
Dr Timothy Bowers
Honorary Research Fellow
Dr Sarah Callis
Dr Gary Carpenter
Professor Philip Cashian
Professor Roderick Chadwick
Dr Jonathan Clinch
Dr Brinyo Cox-Williams
Professor Margaret Faultless
Head of Historical Performance
Dr Edmund Finnis
Professor Jonathan Freeman-Attwood
CBE Principal
Professor Dame Jane Glover
Felix Mendelssohn Emeritus Professor of Music
Dr Helen Grime
Dr Anthony Gritten
Head of Undergraduate Programmes
Dr Morgan Hayes
Dr Alexander Hills
Professor Raymond Holden
Honorary Research Fellow
Dr Roy Howat
Professor Timothy Jones
Deputy Principal
Dr Zubin Kanga
Honorary Research Fellow
Professor Elizabeth Kenny
Dean of Students
Dr Emily Kilpatrick
Josephine Knight
Piatto Chair of Cello
Professor Joanna MacGregor
CBE Head of Piano
Dr Frances Palmer
Honorary Research Fellow
Professor Daniels-Bien Pienaar
Curzon Lecturer in Performance Studies
Dr Cursin Lecturer in Performance Studies
Professor Christopher Redgate
Honorary Research Fellow
Patrick Russill
Head of Choral Conducting
David Sawyer

Dr Olivia Sham
Honorary Research Fellow
Professor Elizabeth Kenny
Dean of Students
Dr Emily Kilpatrick
Josephine Knight
Piatto Chair of Cello
Professor Joanna MacGregor
CBE Head of Piano
Dr Frances Palmer
Honorary Research Fellow
Professor Daniels-Bien Pienaar
Curzon Lecturer in Performance Studies
Dr Cursin Lecturer in Performance Studies
Professor Christopher Redgate
Honorary Research Fellow
Patrick Russill
Head of Choral Conducting
David Sawyer

Our research culture also draws on our globally significant collection of musical artefacts, including fine stringed instruments ranging from Cremonese masterpieces to examples by today’s leading makers, historic keyboard instruments, musical iconography, composers’ manuscripts, and a wide range of performance materials annotated by iconic 19th- and 20th-century performers.

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

Freya, PhD student
OPEN ACADEMY

Develop your skills and find new meaning in your music-making

Open Academy, our learning, participation and community initiative, works with more than 6,000 people beyond our enrolled students and staff each year.

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

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

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

HEAD OF OPEN ACADEMY
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VISITING LECTURERS AND PROJECT LEADERS
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Rosie Bergonzi
Sam Glazer
Hazel Gould
Gawain Hewitt
Jessie Maryon Davies
James Moriarty
Hannah Opstad
Tony Robb
Jackie Walduck
John Webb
Caroline Welsh
Tim Yealland
Suzi Zumpe

OUR ARTISTIC PARTNERS INCLUDE:
Wigmore Hall
Glyndebourne Opera
English National Opera
English Touring Opera
Spitalfields Music

OUR COMMUNITY PARTNERS INCLUDE:
Camden Music Hub
Tri-borough Music Hub
Resonate Arts
Royal London Hospital
Chelsea and Westminster Hospital
City Lit
Awards for Young Musicians
IntoUniversity

“Being a Fellow was incredibly rewarding. I experienced first-hand the transformative nature of music on people of all ages and backgrounds.”
Rebecca, Open Academy Fellow 2019/20
The Academy is about more than education – it opens up a host of opportunities and allows you to take control of your future.

Timur, BMus student
THE NEXT STEP

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

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

• Watch some of our free livestreamed concerts on our YouTube channel and be inspired by our music-making.
• Find out more about studying here at one of our online Open Days, hosted by principal study departments and our Registry Team. Go to ram.ac.uk/opendays for more information.
• Take a virtual tour of the Academy at ram.ac.uk/facilities.
• Ask the relevant department or our Admissions Team if you have any questions – email admissions@ram.ac.uk or call +44 (0)20 7873 7393.
• Check which course is right for you by visiting ram.ac.uk/study/course-finder.
• Apply for Academy courses through UCAS Conservatoires. Our ID is R53. To join the Academy in September 2022, the application deadline for most studies is 6pm (UK time) on 1 October 2021.

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

To make the most of your audition, we recommend the following:

• Do your research beforehand – browse our website and social media channels, and attend one of our online Open Days to learn about the practical aspects of Academy life and chat to current students.
• Approach the audition as you would a concert – arrive in good time, make sure you have everything you will need and dress comfortably.
• Be prepared – if you’re not ready, it might be better to wait a year.
• Try to enjoy yourself – we want you to do your best.
• Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and perseverance.

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

Julie, MA student

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
The main audition session is between 6 and 17 December 2021, except for Conducting, Choral Conducting, Repetiteur, the Continuing Professional Development Diploma and research degrees, auditions and interviews for which begin in February 2022. See ram.ac.uk/audition for full details.

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

BMUS
UK fee £9,250
International (overseas) fee £24,300

MA and PGCERT (standard two-year course)
UK fee £12,550
International (overseas) fee £25,250

MA and PGCERT (intensive one-year course)
UK fee £15,050
International (overseas) fee £27,750

MA AND PGCERT (Musical Theatre)
UK fee £16,200
International (overseas) fee £20,000

MA AND PGCERT (Musical Direction and Coaching)
UK fee £13,850
International (overseas) fee £25,200

MMUS (standard two-year course)
UK fee £13,550
International (overseas) fee £28,750

MMUS (intensive one-year course)
UK fee £16,050
International (overseas) fee £31,250

PROFESSIONAL DIPLOMA
UK fee £11,300
International (overseas) fee £22,500

PROFESSIONAL DIPLOMA (Musical Direction and Coaching)
UK fee £11,500
International (overseas) fee £22,700

ADVANCED DIPLOMA
UK fee £11,300
International (overseas) fee £22,500

ADVANCED DIPLOMA (Performance)
UK fee £11,300
International (overseas) fee £22,500

ADVANCED DIPLOMA (Opera)
UK fee £11,300
International (overseas) fee £17,000

CONTINUING PROFESSIONAL DEVELOPMENT DIPLOMA
UK fee £11,300
International (overseas) fee £22,500

MPHIL/PHD
UK fee £6,950
Writing-up fee £1,510

STUDY ABROAD (incoming) (pro-rata for part-year attendance)
UK fee £16,050
International (overseas) fee £23,450

GAP YEAR/ORGAN FOUNDATION
UK fee £12,400
International (overseas) fee £23,450

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

* These details relate to 2021/22 and are included as guidance only. Tuition fees for 2022/23 will be listed at ram.ac.uk/fees as soon as they are available.

GET IN TOUCH

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

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Students’ Union
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Accommodation
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PRINCIPAL STUDY DEPARTMENTS

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Conducting
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Piano Accompaniment
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Vocal Studies
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Woodwind
woodwind@ram.ac.uk

98 YOUR FUTURE STARTS HERE

99 YOUR FUTURE STARTS HERE
MUSIC HAS THE POWER TO MOVE THE WORLD – A POWER THAT GOES BEYOND WORDS, THE POWER TO CONSOLE, MOTIVATE, DELIGHT AND UNITE.
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