

Royal Scottish Academy  
*of Music and Drama*

**School of Music**

**Guide For Applicants**

**Programmes beginning in  
September 2010**

**Bachelor of Music (Performance) with Honours  
Bachelor of Music (Jazz) with Honours  
Bachelor of Music (Composition) with Honours**

## **BMus with Honours**

### **GUIDE FOR APPLICANTS: 2010 Entry**

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## **Introduction**

Thank you for your interest in the Academy. If you require any further information regarding the application and selection process generally or, more specifically, about your own application please do not hesitate to contact Admissions within Academic Administration and Support in the first instance. Contact details are:

Tel: 0141 332 4101  
email: musicadmissions@rsamd.ac.uk  
website: <http://www.rsamd.ac.uk>

This Guide contains important information regarding the completion of your application form, the nature the Bachelor of Music (Honours) programme and the selection process. Please read this document carefully before submitting your application and retain it for reference throughout the selection process. For information on the BEd (Music) and BA (Honours) Scottish Music/Piping programme, please refer to the relevant guide on our website.

## **Closing Date**

Closing date for all on-time undergraduate applications is **1 October 2009**.

## **Audition Period**

The main Audition Period for all undergraduate programmes (with the exception of the BEd Music programme) is **9 - 13 November 2009**.

## **Application Procedure**

The RSAMD, together with six other UK Conservatoires, has created an online admissions service. Applications for all undergraduate programmes offered by the School of Music (except Research study and Continuing Education) must be made online through the **Conservatoires UK Admissions Service (CUKAS)** website at [www.cukas.ac.uk](http://www.cukas.ac.uk). The RSAMD institution code is R58. You will find details of the admissions process on that website and you can call CUKAS on 0870 112 2208 should you need advice or assistance.

## **Application Fee and Submission of Application Form**

There is a CUKAS application fee of £15. In addition to that application fee, each Conservatoire charges an audition fee. For the Academy, the audition fee is £35 per programme applied for. Please note that the application and audition fee are not refundable. The fees are paid via the CUKAS website and not directly to the Academy. Please note that if a late application is submitted (after 1<sup>st</sup> of October), an additional late fee of £15 is required.

## **Scholarships**

The Academy is able to offer a number of entrance scholarships which are awarded as part of the audition/selection process on the basis of merit.

## **Students with Disabilities**

The Academy welcomes applications from all applicants and has substantial experience in supporting disabled students. Currently, over 15% of students at the Academy have declared a disability or medical condition. Applicants who have a disability or special need and would like further information about facilities and support are invited to contact Jane Balmforth, the Academy Counsellor and Disability Adviser. Jane contacts all applicants who declare a disability or medical condition on their application form, and will provide information about studying at the Academy. If support is required for audition or interview, we would encourage you to help us to make the necessary arrangements by contacting by telephone, in writing or by email either Jane Balmforth (email: [j.balmforth@rsamd.ac.uk](mailto:j.balmforth@rsamd.ac.uk) phone: 0141 270 8282) or Registry (email: [registry@rsamd.ac.uk](mailto:registry@rsamd.ac.uk)). The Academy Counsellor and Disability Adviser is also available to meet you when you come for audition/interview to discuss your particular requirements, sources of further information and any special funding e.g Disabled Students' Allowance. For more information, you can require a copy of the Academy's booklet 'Information for Disabled Students and Applicants', or download this from the following website – <http://www.rsamd.ac.uk/academy/study>.

## **Equal Opportunities Policy and Statement**

**The RSAMD operates an Equal Opportunities Policy.** Within the constraints of available resources and in accordance with current legislation, the Academy endeavors to grant equality of opportunity to all applicants, staff and students regardless of gender, sexual orientation, race, ethnic origin, disability, marital status or religious belief, and not to discriminate against them through the application of any unjustifiable factor.

The information you give in response to any questions regarding Equal Opportunities is required only for statistical purposes, e.g. for monitoring application and admission rates to programmes and will not be available to programme selectors and will have no bearing on the admission decision.

## **Bachelor of Music with Honours (BMus Hons)**

Full-time programme of 4 years' duration

The BMus Programme is a four-year full-time programme aimed at performers and composers of outstanding potential. It is strongly practical in focus and vocational in purpose. Its structure and content are flexibly designed to allow students to develop the full range of their abilities and pursue their musical interests and aspirations to a high level, with a view to postgraduate study or professional employment as performers, composers, teachers, or in other portfolio careers in the music profession.

There are three 'pathways' through the BMus Programme: in performance, composition and jazz (newly introduced in Academic Year 2009/2010). The composition and jazz pathways follow structures which are broadly similar to that for performance, but each has subtle differences catering for the particular needs of its students. The pathway will be reflected in the final degree award thus: BMus (Performance) Hons, BMus (Jazz) Hons, and BMus (Composition) Hons.

The BMus degree programme is offered with the following Principal Studies:

		<u>Jazz specialisms</u>
Flute	Violin	
Oboe	Viola	
Clarinet	Violoncello	Alto Saxophone
Bassoon	Double Bass	Tenor Saxophone
Saxophone	Piano	Baritone Saxophone
Trumpet	Organ	Trumpet
Horn	Harpsichord	Trombone
Tenor Trombone	Accordion	Bass Trombone
Bass Trombone	Guitar	
Tuba	Voice	Voice
Cornet	Composition	Guitar
Euphonium		Piano
Timpani & Percussion		Double Bass
Harp		Electric Bass
		Drumkit

When applying on CUKAS, Jazz applicants should select one of the following:

Double Bass (Jazz)	Trombone (Jazz)	Saxophone (Jazz)
Drumkit (Jazz)	Trumpet (Jazz)	Voice (Jazz)
Guitar (Jazz)	Piano (Jazz)	

The first year of the programme has a common structure for all students, designed to ensure students develop a secure theoretical grounding on which to base their practice, whilst consolidating and enhancing their performing/compositional skills and study skills. In Year I all students study: Principal Study, Coursework (e.g. other performance activities), Career & Enterprise Skills, Style in Performance (not Composition students) and Music in History. In addition, students take modules in Compositional Techniques (harmony and counterpoint), Aural Skills and Analysis. Principal Study singers, guitarists and keyboard players also take Italian, Fretboard Harmony 1 and Keyboard Skills (Traditional, Level 1) respectively to ensure the early development of essential skills in these disciplines.

Performance (or compositional) activities are central to the programme, with public performance, including performances of students' own compositions, being an integral feature. In Years II, III and IV an increasing range of practical, creative and contextual modules are offered as electives in a flexible programme structure which is designed to promote the highest levels of individual achievement along with versatility in their application.

A range of second/related study options is also available to students on the BMus Programme, including:

Piccolo	Cornetto	Double CC Tuba
Alto Flute	Wagner Tuba	Violin
Cor Anglais	Tenor Horn	Baroque Violin
E-Flat Clarinet	Natural Horn	Viola
Bass Clarinet	Baroque Horn	Baroque Viola
Jazz Saxophone	Alto Trombone	Cello
Contra Bassoon	Contra Bass Trombone	Baroque Cello
Trumpet	Sackbut	Lute
Piccolo Trumpet	Bass Sackbut	Piano
Jazz Trumpet	Euphonium	Piano Accompaniment
Cornet	Tuba	Voice
Natural Trumpet	Cimbasso	Composition
		Electro-Acoustic Composition

## **General Entrance Requirements**

### **Minimum General Entrance Requirement**

The minimum general entrance requirement for Academy undergraduate programmes is

- passes in 3 subjects at Higher Level or
- passes in 2 subjects at Advanced Higher or
- an appropriate Scottish Group award at Higher Level or
- passes in 2 subjects at GCE Advanced Level (where appropriate, AS level performance will be taken into account to the advantage of the applicant) or recognised equivalences.

### **Subjects recommended**

- Music at Higher, Advanced Higher or Advanced Level or equivalent
- English at Higher, Advanced Higher or Advanced Level or equivalent
- For singers, the study of two foreign languages (German, French or Italian) is recommended.

### **Other Standards**

A strong indication of potential is sought at the entrance audition for this Programme. Successful applicants will normally be of a standard at least equivalent to Grade 8 with Distinction of the Associated Board of the Royal Schools of Music in their Principal Study. The minimum age at entry is normally 17.

### **Non Standard Entry and the Accreditation of Prior Learning**

In exceptional cases, applicants may be admitted to the Programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described above, but who clearly satisfy the selection procedures and indicate that they have the capacity to pursue the Programme. Procedures for admitting applicants to the Programme through non standard entry are outlined in the Academy's Quality Assurance Handbook (QAH 9). Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content. Procedures for the consideration of APL are outlined in the Academy's Quality Assurance Handbook (QAH 9).

### **Mature Students**

The Academy welcomes applications from mature students, i.e. students over the age of 21 at entry to the Programme. Whilst the selection procedures will still be applied, consideration will be given to musical and other experience not normally expected in school-leavers, which is deemed to compensate for any lack of traditional entrance qualifications. Successful mature applicants, as all other applicants, must convince auditioning panels that they have the ability and potential to cope with the demands of the Programme. Their progress, especially in the early stages of the Programme, will be closely monitored and appropriate advice and help given. Procedures for the consideration of APEL are outlined in the Academy's Quality Assurance Handbook (QAH 9).

## **Language of Study**

The language of study is English. Applicants whose first language is not English will be required to provide evidence of proficiency in English. Level 6.0 of the International English Language Testing System (IELTS) is required of applicants to the School of Music. If applicants can provide evidence of IELTS Level 5.5 then they may still be admitted onto the programme, subject to attendance at a four-week pre-session English language course at the Academy and continued attendance at in-session English language classes.

## **Selection Process: BMus with Honours**

Applicants who apply on time are invited to the Academy for a day to undertake an entrance audition in their Principal Study. Applicants will be notified of the audition date via letter approximately three weeks before the audition date. All auditions will take place at the RSAMD in Glasgow.

The main audition period takes place in November in the year prior to commencement of study. During the day, applicants will have the opportunity to look around the Academy and meet current students. If an overnight stay is required, details of reasonably priced bed and breakfast accommodation, near to the Academy are provided upon request.

Please note that the audition date allocated to you cannot be altered. If you cannot attend due to illness, then a doctor's note must be provided, in which case an alternative date can be arranged. The Academy has a specific period allocated to auditions and all on-time applications will have a decision before Christmas. If an audition is delayed, there is a risk that places will already have been taken.

Applicants are selected first and foremost on the basis of merit and potential. However due attention is also paid to the range of Principal Studies accepted in order to ensure the optimum experience for each student and to sustain the critical mass required for corporate activities, such as the symphony orchestra and choral activities.

## **Principal Study Performance Auditions**

Performance applicants will be required to demonstrate their ability in their Principal Study. It is important to choose music that will demonstrate present level of achievement and musical potential. The Audition Panel reserves the right to halt a performance when it has heard enough to form a judgement. Applicants will have 15 minutes to warm up before the audition.

In addition to the performance, applicants may, at the discretion of the Head of Department, be given a short sight-reading test. The audition will conclude with a short interview with members of the Audition Panel which will explore the applicant's understanding of the demands of the programme, knowledge of repertoire, aspects of performance practice, performance experience and attitudes, and professional aspirations.

Applicants to the BMus Programme are not required to perform on their Second Study instrument/voice at audition. However, discussion of Second Study options may form part of the interview.

## **Audition Programme**

Audition repertoire requirements are given below and on the Academy website, under the relevant Principal Study department. Applicants must inform the Academy of their intended audition programme by filling out and returning an Audition Programme Form prior to their audition. This form can be found on the Academy website under 'How to Apply' > 'School of Music': [www.rsamd.ac.uk/academy/study/how-to-apply/music.html](http://www.rsamd.ac.uk/academy/study/how-to-apply/music.html).

## **Accompanists**

Instrumentalists (excluding keyboard, guitar and percussion) and singers will automatically be allocated an official Academy accompanist for their audition, unless the Academy is notified via the Audition Programme Form that the applicant intends to bring her/his own accompanist. Applicants will be given a brief opportunity to rehearse with the Academy accompanist prior to the audition, and this time will be stated in the letter sent notifying applicants of their audition date.

## **International Applicants**

International applicants who are unable to attend an entrance audition in person must supply an authenticated and referenced recording of their performance of two contrasting works on their Principal Study instrument or voice. The recording should be in video DVD format with professional quality audio. Recordings submitted on CD, cassette tape or standard magnetic tape will not be accepted. Please note recordings cannot be returned.

## Audition Requirements

### KEYBOARD

#### Piano

- **Performance** of three contrasting works which should be of approximately Grade VIII standard (the programme should last 15 minutes)
- **Scales** may be required
- **Sight Reading** may be given.

#### Harpsichord and Organ

- **Performance** of a programme of 15 minutes' length, comprising three contrasting works
- **Sight Reading** may be given.

### VOICE

- **Performance:** applicants should prepare three items, for example:
  - either an old Italian aria or a folk song
  - an aria from oratorio (or opera)
  - an art song

### WOODWIND

All repertoire listed below is suggested repertoire only. You may choose to play a contrasting programme of your own choice which you must detail on the Audition Programme Form. Scales, arpeggios and sightreading may be given at the discretion of the panel.

#### Flute

- **Performance** of two contrasting pieces selected from the following list:

J S Bach	Sonata No. 6 in E, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Enesco	Cantabile et Presto
Martini	Sonata, 1 <sup>st</sup> movement
Prokofiev	Sonata No. 2, Op.94, 1 <sup>st</sup> or 2 <sup>nd</sup> movement
C P E Bach	Hamburger Sonata, either movement
Rhene-Baton	Passacaille

#### Oboe

- **Performance** of two contrasting pieces selected from the following list:

Britten	Six metamorphoses after Ovid, any two movements
Dutilleux	Sonata
Grovez	Sarabande and Allegro
Handel	Fitzwilliam Sonata in Bb major, any two movements
Poulenc	Sonata, any one movement
Saint-Saëns	Sonata in D, any one movement

### Clarinet

- **Performance** of two contrasting pieces selected from the following list:

Arnold	Sonatina, 1 <sup>st</sup> movement
L Bernstein	Sonata, 1 <sup>st</sup> movement
Milhaud	Duo Concertante
Poulenc	Sonata, 1 <sup>st</sup> or 3 <sup>rd</sup> movement
Stravinsky	Three Pieces, Nos. 1 and 2 <i>or</i> 2 and 3
Weber	Concerto No. 1 in F, 1 <sup>st</sup> <i>or</i> 3 <sup>rd</sup> movement

### Bassoon

- **Performance** of two contrasting pieces selected from the following list:

Grovez	Sicilienne and Allegro giocoso
Pauer	Concerto, 1 <sup>st</sup> movement
Pierne	Solo de Concert Op.35
Vivaldi	Concerto in A minor, F.VIII No. 2, 1 <sup>st</sup> movement
Weber	Concerto, 1 <sup>st</sup> movement
Mozart	Concerto, 1 <sup>st</sup> <i>or</i> 3 <sup>rd</sup> movement

A Baroque Sonata of the candidate's choice

### Alto Saxophone

- **Performance** of two contrasting pieces selected from the following list:

J S Bach (arr. Mule)	Sonata No. 4, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Paul Bonneau	Suite, complete
Jolivet	Fantaisie-Impromptu
Koechlin	Étude No. 1 from 15 Études
Paul Maurice	Tableaux de Provence, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Phil Woods	Sonata, 1 <sup>st</sup> and 2 <sup>nd</sup> movements

### Tenor Saxophone

- **Performance** of two contrasting pieces selected from the following list:

Fiocco (arr. Bazelaire, trans. Londeix)	Concerto, 1 <sup>st</sup> movement only
Handel (arr. Londeix)	Sonata in G minor, Op.1 No. 6, complete
Villa Lobos	Fantasia for [soprano or] tenor saxophone, 1 <sup>st</sup> movement
Marcello (arr. Joosen)	Concerto in C minor, complete
F Martin	Ballade (1940) for [trombone or] tenor saxophone
Burnet Tuthill	Sonata, Op. 56, 2 <sup>nd</sup> and 3 <sup>rd</sup> movements

## **BRASS**

### **Horn**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

Mozart	Horn Concerto No. 2 in Eb, K.417
F Strauss	Nocturno, Op. 7 ( <i>Universal</i> )
R Strauss	Concerto No. 1 in Eb, Op. 11, 2 <sup>nd</sup> movement: Andante ( <i>Universal</i> )

### **Trumpet**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

H Busser	Andante et Scherzo ( <i>Leduc/UMP</i> )
J Hubeau	Sonate, 1 <sup>st</sup> and 2 <sup>nd</sup> movements: Sarabande and Intermède ( <i>Durand/UMP</i> )
Hummel	Trumpet Concerto, 1 <sup>st</sup> and 2 <sup>nd</sup> movements <i>or</i> 2 <sup>nd</sup> and 3 <sup>rd</sup> movements (Bb or Eb trumpet, any edition). C, A or Eb.

### **Cornet**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

Arban	Study No. 10 from Cornet Method ( <i>Boosey &amp; Hawkes</i> )
J Hubeau	Sonate, 1 <sup>st</sup> and 2 <sup>nd</sup> movements ( <i>Durand/UMP</i> )
D Wright	Cornet Concerto ( <i>Studio Music</i> )

### **Tenor Trombone**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

J S Bach (arr. Lafosse)	Menuettos 1 and 2 from Cello Suite No 1 in C ( <i>Leduc/UMP</i> )
Galliard	Sonata No. 1, any three of the five movements
Guilmant	Morceau symphonique, Op. 88 ( <i>Schott 10484</i> )

### **Bass Trombone**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

P McCarty	Sonata for Bass Trombone ( <i>Ensemble Publications</i> )
Boutry	Tubaroque ( <i>Leduc/UMP</i> )
J S Bach	Menuettos 1 and 2 from Cello Suite No. 1 in C ( <i>Leduc/UMP</i> )
(arr. Lafosse)	

### **Euphonium**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

J Horovitz	Euphonium Concerto ( <i>Novello</i> )
J S Bach	Cello Suite No. 1 in C ( <i>Leduc</i> )
(arr. Lafosse)	
Arban	Study No. 10 from Cornet Method ( <i>Boosey &amp; Hawkes</i> )

### **Tuba**

**Performance** of one piece selected from the following list, and one piece of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

W Hartley	Suite for unaccompanied Tuba, complete ( <i>Elkan-Vogel/UMP</i> )
G Jacob	Tuba Suite, 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Hindemith	Tuba Sonata, 1 <sup>st</sup> movement ( <i>Schott 4636</i> )
Vaughan Williams	Tuba Concerto, 1 <sup>st</sup> movement

### **Tenor Horn**

**Performance** of two pieces of the applicant's own choice. Scales, arpeggios and sightreading may be given at the discretion of the panel.

## **TIMPANI & PERCUSSION**

Applicants are required to perform the following:

### **Timpani**

- Tchaikovsky: Symphony No 4 1<sup>st</sup> movement, 2 bars before T to 3 bars before U. (available in "Modern Method for Timpani", Saul Goodman, Belwin Mills)
- Hindemith: Sinfonische Metamorphosen, Turandot Scherzo, (available in "Test Pieces for Orchestral Auditions", Schott)
- Frank Martin: Concerto pour 7 Instruments a Vent, Timbales, Batterie et Orchestre a Cordes. (Available in "Test Pieces for Orchestral Auditions", Schott)
- Beethoven: Symphony Nr. 1, 3rd movement 1 bar before A to end. Beethoven Symphony Nr. 7, 1st movement 20 bars before C to C (available in 'Fred D. Hinger, Timpani Players Repertoire Vol. 1 Beethoven' from Southern Percussion)

### **Xylophone**

- Prokofiev: Alexander Nevsky (available in the Goldenberg Book)
- Gershwin: Porgy and Bess (available in "Test Pieces for Orchestral Auditions", Schott)
- Britten: Young Person's Guide to the Orchestra (available in "Test Pieces for Orchestral Auditions", Schott)

### **Snare Drum**

- Rimsky-Korsakov: Sheherazade, movements 3 & 4 (available in "Test Pieces for Orchestral Auditions", Schott)
- Prokofiev: Peter and the Wolf (available in "Test Pieces for Orchestral Auditions", Schott)
- Rimsky-Korsakov: Cappricio Espagnol (available in the Goldenberg Book)

A piece of the applicant's own choice on Marimba (Voluntary)

## **STRINGS**

### **Violin**

- **Performance:**
  - Any movement from Bach's Sonatas or Partitas for solo violin
  - *And* any appropriate study (Grade 8 or equivalent standard - suggested: Kreutzer, Mazas etc.)
  - *And* a contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Viola**

- **Performance:**
  - Any movement from Bach's Solo Cello Suites or Violin Sonatas or Partitas
  - *And* any appropriate (Grade 8 or equivalent standard) study
  - *And* a contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Violoncello**

- **Performance:**
  - Any movement from Bach's Solo Cello Suites
  - *And* any study from Popper High School of Cello Playing, op.73
  - *And* a contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Double Bass**

- **Performance:**
  - A movement from any Baroque sonata
  - *And* any appropriate study (Bottesini method or similar)
  - *And* any contrasting work - this could be a short performance piece, or a movement from a concerto or sonata, or similar
- **Scales** may be required; **Sight-reading** may be given.

### **Harp**

- **Performance:**
  - Two contrasting pieces, one of which must have been composed after 1900
  - One study
  - One orchestral cadenza e.g. Tchaikovsky Nutcracker or Ravel Piano Concerto
- **Scales** and **arpeggios** in all keys will be required; **Sight-Reading** will be given.

### **Guitar**

- **Performance** of two contrasting pieces of ABRSM Grade 8 standard or equivalent
- **Scales** will be required and **Sight-reading** will be given.

## Principal Study Jazz Auditions

The jazz pathway audition is designed to assess applicants' overall musicianship as jazz students take compulsory classes in jazz harmony, jazz ear training and jazz arranging, as well as 1:1 Principal Study lessons and ensemble activities. Each component of the audition helps the audition team assess your overall abilities as a musician and your potential for success at the RSAMD.

While each component is important, we realize it is common for applicants to be better at some skills than others. Some applicants may not be particularly advanced in improvisation, reading, ear training or multiple musical styles; our curriculum is designed to help students develop skills in these areas.

The interview is an informal discussion concerning your goals and aspirations. We want to find out what has inspired you to pursue music, why you have chosen the RSAMD and what you will bring to the RSAMD community. You should come to your audition and interview ready to show us what you've got.

Before your audition, you will have 15 minutes to warm-up on your instrument and review the reading material. The audition will take 15 minutes and will consist of the following:

- I. A prepared piece of your choice (no longer than 3 minutes)
  - a) an original solo composition
  - b) transcription of a well-known jazz artist's improvisation
  - c) segment from a sonata, etude, or concerto
  - d) a standard or jazz tune (which may include blues & rhythm changes) with your own improvisation
- II. Sight-reading test (where applicable)
- III. Improvisation over a simple form blues, accompanied by a rhythm section (3 minutes)

*The following may be requested by the audition panel:*

- IV. Improvisation over a standard jazz tune or harmonic vamp, accompanied by a rhythm section
- V. Melodic, harmonic, and rhythmic ear training exercises, technical exercises (at the discretion of each audition team) and/or a jam with the audition team

Our audition rooms are equipped with a piano, a drumkit, guitar and bass amplifiers, a PA system and a CD player.

**Prepared Piece:** RSAMD embraces and values all music styles, so you should prepare a piece that you are comfortable with and displays your strengths as a musician. It should be approximately 3 minutes in length, in any style that demonstrates your instrumental proficiency and your overall musicianship. Do not choose a piece or a style of music that you think the audition team wants to hear; instead, select a piece that shows you in your best light and highlights what you feel represents your best playing. Ultimately, the audition is a discovery process and we want to find out what you do well. We recommend that you seek the guidance of your private tutor and/or musical mentor when selecting your prepared piece. Here are some examples and additional guidelines that may help when selecting your prepared piece:

- a tune from a well-known artist or band (any style)
- a standard or jazz tune (which may include blues & rhythm changes) with your own improvisation
- an original composition or a section from a sonata, concerto or etude
- a transcription of a well-known artist's solo
- if composing or songwriting is your primary focus, you may choose to play an original piece that showcases your individual style. However, the original piece should be no longer than three (3) minutes, and you should also prepare a second piece from the above listing (no longer than 3 minutes).

If you require accompaniment for your prepared piece, you may bring an accompanist, or a play-a-long CD or MP3 player. Don't use the original tracks of artists or bands as play-a-longs. If you are playing to a track, use standard play-a-long/music-minus-one or karaoke tracks so that you are not playing your part along with the part on the original recording. A rhythm section will be available at the audition.

**Sight Reading:** The examples range from basic to complex so that the audition team can gauge your reading ability. You will have 15 minutes before your audition to warm-up on your instrument and review the reading material before being asked to play the examples in the audition.

**Blues:** You should be prepared to improvise over a standard I–IV–V blues progression or more complex blues progression, if you wish.

**Improvisation:** We would like to hear you improvise over a short progression to assess your instrumental capabilities. Your prepared piece may include improvisation, but it is not mandatory.

**Ear Training:** You will be asked to participate in call-and-response exercises. The audition team will play short rhythms and melodies, which you will either sing back or play back on your instrument. You may also be asked to identify intervals, scales, modes and chord qualities. The audition team will also gain a sense of your ability to match pitch during this section of the audition.

You may also be asked to demonstrate your technical facility through typical practice routines and exercises including modes, scales, arpeggios and tone exercises demonstrating your ability to play different dynamic levels in different registers and the

use of different articulations.

**Drumkit:** You may also be asked to play selected examples from the following list of grooves/techniques: 4/4 Swing, 3/4 Swing, Rock, Funk, Shuffle, Bossa Nova, Samba - Trading fours and eights in 4/4 Swing, Shuffle, and Rock grooves - Brush technique

**Bass:** You may also be asked to play some bass lines in different styles (two-feel, walking, pop/rock, samba, bossa, funk) on standard chord progressions. You may also be asked to demonstrate your technical facility through typical practice routines and exercises (scales, arpeggios, etc.).

**Guitar:** You may also be asked to demonstrate your technical facility through typical practice routines and exercises (scales, arpeggios, etc.). You may also prepare to demonstrate the unique characteristic of your preferred music style (floyd rose technique, slide technique, finger picking technique, etc.)

### **Checklist**

The following checklist will help to remind you of items you may need for your audition:

- All acoustic and electric bass players, brass players, guitarists, drummers, and saxophone players are required to bring their instrument to the audition.
- Bass players and guitarists are reminded to bring a tuner, instrument cable(s) and any effects needed for their prepared piece. Amplifiers for guitarists and bass players will be provided.
- Drummers should bring sticks and a practice pad for use in the warm-up room, as the warm-up room will not have a drumkit. A standard 4-piece jazz drumkit with 2 cymbals and hi-hat will be provided for drumkit players. (Double-bass pedals are not provided.)

### **Finally:**

The Jamey Aebersold play-a-long series provides wonderful practice materials and will help you prepare for the Improvisation and Blues sections of the audition. [www.aebersold.com](http://www.aebersold.com)

### **Principal Study Composition Interviews**

After making their application through CUKAS, Composition applicants should submit at least two compositions (preferably recent examples) together with brief analytical notes, and recorded performances and software files wherever possible. Applicants will be offered an audition if the submissions are considered of suitable quality. Please note that folios cannot be returned. The entrance audition will consist of an interview in which applicants will be encouraged to demonstrate a detailed knowledge of varied repertoire. Applicants will be asked about how they began composing or how they were introduced to composition; and they will be invited to talk about the compositions they have submitted. Applicants will also be asked about their aspirations as a composer. Successful candidates will show style, imagination, an adventurous approach to composition and above all, potential to develop their beliefs and skills through the Programme.

## **Following Your Audition**

All decisions will be posted on CUKAS following your audition. CUKAS will notify you by email to check track (<http://www.cukas.ac.uk/students/track>) as soon as the status of your application has changed.

Please see below for an explanation of CUKAS codes –

### **Guaranteed Unconditional (GU)**

The RSAMD is satisfied from the information you have given, that you have already met the conditions for entry. Unless your application and/or qualification are subsequently shown to be fraudulent, a guaranteed unconditional offer is binding.

### **Guaranteed Conditional (GC)**

The RSAMD has made the offer subject to you meeting certain conditions such as examination results. Unless your application and/or qualifications are subsequently shown to be fraudulent, the offer is binding if you accept the offer and meet the conditions. You must meet the conditions of the offer by 31 August 2010, unless an earlier date is specified.

### **Reserve Unconditional (VU)**

The RSAMD is satisfied from the information you have given, that you have already met the conditions for entry and have offered a place on our reserve list. See below for further information on reserve offers.

### **Reserve Conditional (VC)**

The RSAMD has offered a place on its reserve list subject to you meeting certain conditions such as examination results. See below for further information on reserve offers.

### **Unsuccessful (R)**

The RSAMD does not wish to offer you any type of a place.

### **Reserve Offers Explained**

A reserve (VC or VU) offer does not mean a place has been 'reserved' for you. Until such time as you receive (and accept) a guaranteed offer (GU or GC) from the RSAMD, you have not been accepted to study at the RSAMD.

If you have received a reserve offer, it means that the RSAMD is not able to offer you a guaranteed place at the time it makes the offer. A reserve offer merely indicates that the RSAMD would like the opportunity to review its offer to you in the light of acceptances/declines to its guaranteed offers. You will become part of a 'pool' of reserve candidates and the RSAMD may choose to make you a guaranteed offer if a suitable place becomes available. If the RSAMD chooses not to make you a guaranteed offer, you will not be eligible to start at the Academy.

If you have been given a reserve offer, in order to be considered for a guaranteed place (should one become available) you will need to accept the offer (and meet any conditions if applicable).

If you are holding a reserve offer, the RSAMD can elect to make you a guaranteed offer at any time during the application cycle. Reserve offers remain active until after the A level results have been issued in August so you could have a reserve offer until the end of August. The decision to wait and see whether a guaranteed place becomes available, or to accept an offer at another conservatoire is entirely at your discretion.

### **Replying to offers**

If you have one of more offers and CUKAS has received decisions from all your conservatoires, they will send you a letter asking you to reply to your offers by a given date. You must reply online via CUKAS Track (<http://www.cukas.ac.uk/students/track>). Your reply date is also shown on Track. If you do not reply by the date given, your offers will be declined automatically. The reply date is your individual reply date so it may be different to other peoples. This is because it is based on when you received the last decision from your conservatoires.

### **2010 Entry Reply Dates**

Last decision by	Your reply date is
5 January 2010	31 January 2010
5 March 2010	31 March 2010
15 July 2010	30 July 2010
9 August 2010	25 August 2010
After 9 August 2010	30 September 2010

If you make an application through CUKAS, UCAS or GTTR, you cannot hold more than one confirmed place. A confirmed place in CUKAS is a guaranteed unconditional offer as your first choice (GU1) and in UCAS and GTTR it is an unconditional firm (UF) place. If you receive more than once confirmed place, UCAS will ask you to accept one offer and withdraw from any others.

### **Feedback to Applicants**

Subject to the provisions of the Academy's Data Protection Policy, feedback will not be provided to applicants regarding the reasons for non-admittance.

### **Appeals Procedure**

If an applicant considers that the Academy has failed to meet its high standards in the consideration of her/his application s/he should write to the Academy's Director of Finance and Administration who will investigate the matter and respond to the applicant in writing. Disagreement with the academic judgement of programme selectors in reaching their decision based on the aspects of the applicant's profile does not constitute grounds for a complaint by an applicant. Complaints will only be considered in relation to non-adherence to approved policy and procedure. If it is found that the outcome of an application was affected by either non-adherence to a policy or defective procedure, the applicant concerned will be offered a re-audition.