

Royal Scottish Academy
of Music and Drama

School of Music

**Guide For Applicants
Courses beginning in
September 2010**

**Master of Music (all specialisms)
Master of Opera
Postgraduate Diploma in Music (all specialisms)**

* Please note the information in this guide is subject to change during the Academic year.
Applicants will be informed of any major changes once confirmed.

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

e-mail: musicadmissions@rsamd.ac.uk

web-site: <http://www.rsamd.ac.uk>

This Guide contains important information regarding the completion of your application form, the nature of each of the School of Music's postgraduate courses and the selection process. Please read this document carefully before submitting your application and retain it for reference throughout the selection process.

Closing Dates

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

Audition Periods

The main audition period for Postgraduate courses is **16 – 20 November 2009** (with the exception of Conducting (February), Advanced Accompaniment, Repetiteur and Pianist for Dance)

Application Procedure

The RSAMD, together with six other UK Conservatoires, has created an online admissions service. Applications for all undergraduate courses 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. 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 course applied for. Fees 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 1st 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 phone: 0141 270 8282) or Registry (email: 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, eg for monitoring application and admission rates to courses and will not be available to course selectors and will have no bearing on the admission decision.

Course Information

MMus (Performance)

Each of the main departments of the School of Music offers the student at this postgraduate level a structured specialist course geared realistically to the demands of the musical profession but also reflecting individual needs.

Individual weekly lessons cover advanced techniques and repertoire as well as aspects of performance research, programme planning and professional preparation. All students study a component of career management.

For pianists, practical activities include concerto classes and concerto performance, specialist masterclasses, performance classes and ensemble playing. The course for répétiteurs includes language tuition, coaching and repertoire classes, conducting and opera rehearsal.

The Concert Singing specialisation includes the study of German, Italian and French, coaching in Lieder, Oratorio and French song, and classes in movement and dance, and the opportunity for involvement in choral activity in Full Choir, Chamber Choir and Opera chorus performances.

Students negotiate the detailed content of their courses with the relevant Head of Department. Instrumentalists who show true potential as solo performers will have adequate practice time and will be given every opportunity to develop their solo performance skills. For other students the main emphasis of their course will be professional orchestral training, with ensemble work but with some focus on the solo repertoire. Players will choose from a range of practical classes and workshops, including early music and jazz. An orchestral apprenticeship scheme with the Royal Scottish National Orchestra and BBC Scottish Symphony Orchestra is part of the course, and can be applied for by audition. Practical classes on instrument maintenance are included.

The main aims of the course are to:

- (i) nurture, develop and promote musical performance abilities to the highest level with a view to the pursuit of a professional performing career
- (ii) develop to their highest level (through an intensely focused course of study) musical skills, techniques, understanding, imagination and powers of expression in performance and through performing experience
- (iii) provide creativity of approach and develop powers of judgement in the projection of music
- (iv) promote confidence and authority in performance gained through practical experience and the opportunity for the student to take responsibility for his/her own work
- (v) provide extensive practical experience of, and familiarity with, a wide range of appropriate repertoire, and encourage versatility of approach

- (vi) promote enterprise and initiative, thereby ensuring that students are prepared for the pressures and demands of a performing career.

Principal studies accepted for entry to the RSAMD jazz course: Acoustic Bass, Electric Bass, Bass Trombone, Trombone, Trumpet, Guitar, Drum-Kit, Piano, Tenor Saxophone, Alto Saxophone, Baritone Saxophone and Voice.

When applying on **CUKAS** the following instruments should be selected:

Double Bass (Jazz)

Drumkit (Jazz)

Guitar (Jazz)

Trombone (Jazz)

Trumpet (Jazz)

Piano (Jazz)

Saxophone (Jazz)

Voice (Jazz)

MMus (Opera)

The course is open to singers of sufficient experience and vocal maturity to cope with the demands of the course and who demonstrate the vocal qualities and stage potential to make a career in an operatic company. The weekly singing lessons will concentrate on the necessary technique and skills for operatic performances and will also include instruction necessary for an enriching wider repertoire including songs and oratorio. The 'usual' operatic languages must be presented – Italian, German, French, English.

There are public workshop presentations of operatic and dramatic scenes and students may also be invited to take part in fully staged Academy productions.

The main aims of the course are to:

- (i) nurture, develop and promote musical performance abilities to the highest level with a view to the pursuit of a professional performing career
- (ii) develop to their highest level (through an intensely focused course of study) musical skills, techniques, understanding, imagination and powers of expression in performance and through performing experience
- (iii) promote creativity of approach and develop powers of judgement in the projection of music
- (iv) promote confidence and authority in performance gained through practical experience and the opportunity for the student to take responsibility for his/her own work
- (v) provide extensive practical experience of, and familiarity with, a wide range of appropriate repertoire, and encourage versatility of approach
- (i) promote enterprise and initiative, thereby ensuring that students are prepared for the pressures and demands of a performing career.

MOpera (Master of Opera)

This course in advanced opera training is only available on a one year, full-time basis and is normally only open to students who have completed the RSAMD'S MMus (Opera)

course or who have already pursued equivalent operatic study at postgraduate level elsewhere.

The course content follows on from that of the MMus (Opera). Core components which continue at a more advanced level include singing lessons, repertoire coaching, language tutorials and classes in various aspects of stagecraft, as well as the on-going programme of rehearsal and performance. The course is project based with the content of each term directed toward the end of term production. In this respect it reflects as closely as possible the work practices of a professional opera company.

The main aims of the course are to:

- (i) nurture, develop and promote musical and dramatic performance skills to the highest level with a view to the pursuit of a professional opera career
- (ii) prepare students for the working patterns and practices of professional life through the preparation, rehearsal and performance of opera to a professional standard, and in a professional environment
- (iii) promote creativity of approach and develop powers of judgement in the projection of musical and dramatic material
- (iv) promote a wide practical knowledge of appropriate repertoire
- (v) develop a realistic awareness of physical and vocal potential and provide the opportunity for the student to take responsibility for his/her own work
- (vi) promote the skills and liaison and cooperation when working with others, and in particular to promote a mature understanding of the balance between creativity and discipline with the working relationships encountered in rehearsal and performance.

MMus (Composition)

This course builds on the Academy's highly successful compositional and contemporary music activities. Students have weekly tutorials with a distinguished composer on the teaching staff and a programme of Visiting Composer Workshops enables wider consultation. Student works are rehearsed and performed by students on the BMus and PGDip courses as well as by professional musicians from the Hebrides Ensemble.

The main aims of the course are to:

- (ii) nurture, develop and promote compositional ability to the highest level, with a view to the pursuit of a professional career in composition
- (iii) develop musical skills, techniques, understanding, imagination and powers of expression in composition and through performances of student works
- (iv) develop powers of perception and analysis, listening skills, self-criticism and expression of one's own musical language
- (v) develop skills of liaison, co-operation and negotiation when working with others in performances of student compositions
- (vi) prepare students for the pressures and demands of a professional career in composition by promoting the appropriate skills, attitudes and disciplines, by

developing their critical faculties and self-awareness and by nurturing their commitment and dedication to the art of music.

MMus (Conducting)

Only one or two students are selected each year so that each will have the contact with a range of orchestras and ensembles, necessary for professional training in conducting.

The course focuses on the development of baton and rehearsal techniques and includes supervised rehearsals for both orchestral and operatic work, the directing of contemporary music and large chamber ensembles and the preparation and conducting of public concerts and productions.

The main aims of the course are to:

- (i) nurture, develop and promote conducting abilities to the highest level, with a view to the pursuit of a professional conducting career
- (ii) develop all aspects of conducting technique while offering considerable opportunity to apply this in rehearsal and concert situations with student orchestras and ensembles
- (iii) develop the relevant musical skills and powers of communication to the highest level through rehearsals and performances and provide the opportunity for the student to take responsibility for his/her own work
- (iv) develop the professional skills necessary to engender a working rapport with orchestral musicians and a working relationship that will permit the necessary dissemination and assimilation of the conductor's ideas
- (v) develop the powers of self-awareness and self-criticism necessary in a conductor and with this the skills to offer constructive criticism to others
- (vi) promote enterprise and initiative, thereby ensuring that students are prepared for the pressures and demands of a performing career
- (vii) provide contact with other conductors working in the profession who may work as visiting guests to the Academy, Royal Scottish National Orchestra and BBC Scottish Symphony Orchestra and thus to generate potential for continuing development of musical aspirations.

Postgraduate Diploma in Music (Performance/ Opera Studies/ Composition/ Conducting)

A small number of places are available on this course of advanced vocational training in vocal and instrumental performance, composition, conducting. The course is aimed at graduates who wish to focus on their area of specialism with a view to entering the musical profession, and it can, depending on circumstances, articulate with the MMus degree in a further year of study.

The course programme for voice, keyboard and orchestral instruments is geared to individual needs with an emphasis on solo repertoire and (where appropriate) ensemble and orchestral training.

Conductors have technical coaching and practical contact with a range of student ensembles and orchestras.

Composers have individually supervised lessons, with supporting tutorials.

The main aims of the course in Performance (including Concert Singing), Opera Studies and Conducting are to:

- (i) encourage performance at the highest level with a view to the pursuit of a professional career
- (ii) develop further the student's technical resources, musical understanding and sensitivities, stylistic interpretation, knowledge of repertoire and programme planning, experience in public performance and development of artistic personality
- (iii) promote skills of liaison, co-operation and negotiation when working with others
- (iv) develop professional values and attitudes in all matters concerned with musical performance.

The main aims of the course in Composition are to:

- (i) encourage musical creativity at the highest level with a view to the pursuit of a professional composing career
- (ii) develop further the student's compositional skills, technical resources, musical understanding and sensitivities, imagination, self-criticism, powers of expression and development of individual artistic personality
- (iii) promote skills of liaison, co-operation and negotiation when working with others
- (iv) stimulate involvement in the community, bringing new music to a wide range of society
- (v) develop professional values and attitudes in all matters concerned with musical composition and its performance.

Principal studies accepted for entry to the RSAMD jazz course: Acoustic Bass, Electric Bass, Bass Trombone, Trombone, Trumpet, Guitar, Drum-Kit, Piano, Tenor Saxophone, Alto Saxophone, Baritone Saxophone and Voice.

When applying on **CUKAS** the following instruments should be selected:

Double Bass (Jazz)
Drumkit (Jazz)
Guitar (Jazz)

Trombone (Jazz)
Trumpet (Jazz)
Piano (Jazz)

Saxophone (Jazz)
Voice (Jazz)

Entrance Requirements

MMus (Performance/Opera/Composition/Conducting)

Entry to this course is open to graduates or diplomates of universities or colleges who have already undertaken extensive study in the area of specialisation.

MOpera (Master of Opera)

Entry to this course is normally only available to students who have completed the RSAMD's MMus (Opera) course or who have already pursued equivalent operatic study at postgraduate level elsewhere.

Postgraduate Diploma in Music (Performance/ Opera Studies/Composition/Conducting)

Applicants will normally be graduates of conservatoires or music colleges.

Non Standard Entry

In exceptional cases, applicants may be admitted for courses whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described below but who clearly satisfy the selection procedures and indicate that they have the capacity to pursue the proposed course of study.

International Applicants whose first language is not English will be required to give 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 Level 5.5 then they may still be admitted onto the course, subject to attending a compulsory 4 week pre-sessional English course.

Selection Process

All on-time (before 1st of October) applicants to postgraduate courses are invited to the Academy for an audition and interview with members of the audition panel.

During the day, applicants will also have an 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 can be provided upon request.

Recordings

International applicants who are unable to attend an entrance audition in person must supply an authenticated and referenced recording of performance of two contrasted works on the principal instrument or voice. Please note PGDip Pianist for Dance applicants must attend audition in person. The recording should be of professional quality, ideally on DVD. Recordings submitted on tape cassette or standard magnetic tape will not be accepted. Please check individual requirements for courses / instruments below in terms of repertoire. Applicants who are offered a place at the Academy following submission of a recording will be required to undertake a supplementary audition when they arrive to start their course of study. This is to confirm the authenticity of their recording. This audition may affect their placing on the course.

Please note recordings cannot be returned

International applicants for the **MOpera (Master of Opera)** course should normally attend the selection examination. Only in exceptional circumstances, at the discretion of the Head of Vocal Studies and Head of Opera, will recorded performances supported by strong references from professional musicians of standing be considered as evidence of ability appropriate to the course.

Accompanists

Please note: Instrumentalists (excluding piano / guitar) and singers will be automatically allocated an official RSAMD accompanist to play for them at their audition (unless the Academy is notified that the applicant intends to use his/her own). Applicants will be given time with the accompanist prior to their audition in order to run through their programme. Applicants must, however, let the Academy know of their intended audition programme (and whether or not they intend to use the official RSAMD accompanist) by filling out and returning the audition programme form prior to their audition. This is found on the following website - <http://www.rsamd.ac.uk/academy/study/how-to-apply/music.html>.

The Audition

Applicants will be invited to audition and interview via letter approximately three weeks before the audition date. All auditions and interviews will take place at the RSAMD in Glasgow.

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.

Before your audition, you will have 15 minutes to warm-up on your instrument and review the reading material.

All applicants will be asked to demonstrate their ability in their Principal Study. There will be an interview with members of the Audition Panel, which will explore the applicant's understanding of the demands of the course, knowledge of repertoire, aspects of performance practice, performance experience and attitudes and professional aspirations. Please note that the Audition Panel reserves the right to halt a performance when it has heard sufficient to form a judgement.

Audition Repertoire

MMus (Perf) / PGDip Music (Perf)

Keyboard Studies

Piano Solo

- **Performance** of a programme from memory, comprising not less than two contrasting works (total playing time 25 minutes; total audition time 30 minutes, which will include a short interview).

Piano Accompaniment

- Candidates will be required to accompany a singer and an instrumentalist in works notified to them two weeks in advance. Candidates will also be required to play at sight and undertake a quick study test, which will be given to them shortly before the audition.
- **Sight reading** will be given.

Harpsichord

- **Performance** of a programme comprising not less than two contrasting works (total playing time 25 minutes)
- **Sight reading** will be given.

Woodwind

- **Performance** Applicants will be expected to perform two works: the set concerto for their instrument and a piece of the applicant's own choice.

Flute	Mozart	Concerto in G major
Oboe	Mozart	Concerto in C major
Clarinet	Mozart	Concerto in A major
Bassoon	Mozart	Concerto in Bb major
Saxophone	Glazunov	Concerto in Eb major

Please note: Sight reading will be given

Brass

Horn

- **Performance**

Mozart Concerto No. 2 in E flat, K.417

Or

Mozart Concerto No. 4 in E flat, K495

And

A piece of the applicant's own choice.

- **Sight reading:** An orchestral transposition will be requested.

Trumpet

- **Performance**

Haydn Concerto in E flat

Or

Hummel Concerto E flat or E

And

A piece of the applicant's own choice.

- **Sight reading:** An orchestral transposition will be requested.

Trombone

- **Performance**

F David Concerto for Trombone

Or

L Grondahl Concerto for Trombone

And

A piece of the applicant's own choice.

- **Sight reading:** Orchestral excerpts will be requested.

Bass Trombone

- **Performance**

E Bozza New Orleans

Or

Lebedev Concerto in One Movement

And

A piece of the applicant's own choice.

- **Sight reading:** Orchestral excerpts will be requested.

Tuba

- **Performance**

E Gregson Concerto for Tuba

Or

Vaughan Williams Concerto for Tuba

And

A piece of the candidate's own choice.

- **Sight reading:** Orchestral excerpts will be requested.

Jazz

Our audition rooms are equipped with a piano, a drum-kit, guitar and bass amplifiers, a PA system, a CD player, and music stands. 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. Optional: Melodic, harmonic, and rhythmic ear training exercises, technical exercises (at the discretion of each audition team) and/or a jam with the audition team

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, 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.

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.

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

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.

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 via 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.

Drum-kit: 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 via typical practice routines and exercises (scales, arpeggios, etc.).

Guitar: You may also be asked to demonstrate your technical facility via 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 rooms will not have a drum-kit. A standard 4 piece jazz drum-kit with 2 cymbals and hi-hat will be provided for drum-kit players. (Double-bass pedals are not provided.)

Please note that 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

Percussion

MMus (performance) / PGDip Music (performance)

Applicants are required to perform the following:

Timpani

- Bartok: Concerto for Orchestra (Available in “Test Pieces for Orchestral Auditions”, Schott)
- Bartok Violin Concerto (supplied by RSAMD)
- R. Strauss: Der Rosenkavalier (Big Waltz) (Available in “Test Pieces for Orchestral Auditions”, Schott)
- Hindemith Sinfonische Metamorphosen (Turandot Scherzo) (Available in “Test Pieces for Orchestral Auditions”, Schott)

Percussion : Xylophone

- Prokofiev: Alexander Nevsky (Available in the Goldenberg Book)
- Gershwin: Porgy and Bess (Available in “Test Pieces for Orchestral Auditions”, Schott)
- Hindemith: Kammermusik, Movements 3 & 4 (Available in “Test Pieces for Orchestral Auditions”, Schott)
- Bernstein: Cool, West Side Story (Available in “Test Pieces for Orchestral Auditions”, Schott)

Glockenspiel

- Tchaikovsky: Sleeping Beauty No. 6 Waltz Fig 7-9. Available Vol. 1 Raynor Carroll (From Southern Percussion)

Snare Drum

- Rimsky-Korsakov: Sheherazade, Movements 3 & 4 (Available in "Test Pieces for Orchestral Auditions", Schott)
- Ravel: Rhapsodie Espagnol Movements 3 & 4 (available in Hathaway Snare Drum Book)
- Rimsky-Korsakov, Capriccio Espagnol (available in the Goldenberg Book)
- Suppé: Pique Dame (Available in the Goldenberg Book)

Marimba

- Ney Rosauo: Concerto for Marimba movement 4 "Farewell"

Available from Southern Percussion

Strings

Violin

- Any two movements from Bach's Sonatas or Partitas, or equivalent piece (Bartok, Hindemith etc) for solo violin.
- And a movement from a Major concerto (Beethoven, Brahms, Bartok, Tchaikovsky, Prokofiev, Barber etc.) or a major performance piece (Chausson, Bartok Rhapsody, Ravel Tzigane, etc).

Viola

- Any two movements from Bach's cello Suites, violin Sonatas or Partitas, or equivalent piece (Ligeti, Hindemith etc) for solo viola.
- And a movement from a Major concerto (Walton, Bartok, Schnittke, etc.) or a major performance piece or one or two movements from a sonata (Enesco Concertpiece, Schumann Marchenbilder, or Brahms Sonata etc).

Violoncello

- Any two movements from Bach's cello Suites, or equivalent piece (Britten, Crumb etc) for solo cello.
- And a movement from a Major concerto (Dvorak, etc.) or a major performance piece or sonata.

Double Bass

- **Performance** - Applicants should prepare:
 - Any movement from a major concerto
 - *And* a contrasting performance piece

Guitar

- Any two movements from Bach's lute Suites, violin Sonatas or Partitas, cello Suites or equivalent works (Scarlatti, Weiss etc)
- And a movement from a Major concerto (Rodrigo, Villa Lobos, Ponce, etc.) or a major performance piece (Walton Bagatelles, Ginastera Sonata, Britten Nocturnal etc).

Harp

- **Performance** Applicants should prepare:
 - a movement from any major concerto
 - a major work written after 1900
 - And the following orchestral cadenzas:

Smetana: Vysehrad from *Ma Vlast*

Tchaikovsky: *Swan Lake*

Sight reading **will be given.**

Concert Singing (PGDip / MMus)

- **Performance** of a programme lasting 15 minutes, to include three or four contrasting items

PGDip Opera Studies

- **Performance** of three arias

MMus (Opera)/PGDip Music (Opera Studies)

The performance of a programme of three contrasting operatic arias in at least two languages, one of which should be by Mozart, Gluck or Handel.

MOpera (Master of Opera)

The performance of a vocal programme of varied operatic content (normally three arias to a maximum of 20 minutes). Applicants should normally demonstrate their ability to sing in Italian and at least one other European language convincingly.

MMus (Composition)/PGDipMus (Composition)

The submission of a substantial portfolio of recent compositions together with recorded performances wherever possible. Explanatory notes can, if appropriate, be submitted.

This must be sent **prior** to your audition. Please note, recordings / folio's cannot be returned.

An interview with the Head of Academic Studies and Head of Composition will assess the applicant's suitability for the course. It will focus on the applicant's composition portfolio and on the provisional elective choices of study outlined in the application form.

MMus (Conducting)/PGDipMus (Conducting)

As a first round in the audition procedure, applicants will be required to conduct a short work played by piano. Aural tests will be given.

Successful shortlisted applicants will then be asked to rehearse and run a short work (or a section of a large work) with full orchestra.

Works will be notified to the applicants at least fourteen days before the audition date.

PGDipMus (Advanced Accompaniment)

This Postgraduate Diploma is a course of high-level training, experience and development, in the nature of an apprenticeship for a professional career as a piano accompanist/duo performer. It provides students with the opportunity to become acquainted with, and to master, an extensive body of repertoire and to work with a range of singers and instrumentalists in a variety of performing contexts including public performances, both within and outwith the RSAMD.

The main aims of the course are to:

- (i) promote musical performance at the highest level with a view to the pursuit of a professional career as an accompanist/duo performer
- (ii) develop further the student's technical resources, musical understanding and sensitivities, stylistic interpretation, knowledge of repertoire and experience in public performance
- (iii) promote skills of liaison, co-operation and negotiation when working with others
- (iv) develop musical versatility and adaptability in a range of performing contexts
- (v) develop presentational skills
- (vi) develop professional values and attitudes in all matters concerned with musical performance.

Entrance Requirements

Applicants should normally possess at least an Honours degree in musical performance (principal study piano, piano accompaniment or piano ensemble) or the equivalent and will preferably already have pursued piano accompaniment as a specialism at postgraduate level; along with

- performance experience as an accompanist/duo performer at near-professional level
- public performance experience of working with singers and instrumentalists
- broad knowledge of accompanied vocal/instrumental repertoire, from performance and listening
- the ability to read at sight
- the ability to learn music quickly
- the ability to work effectively with others
- a high level of musical and technical expertise as a pianist.

Knowledge of a specialist area of relevant repertoire (eg vocal, string, wind) is also desirable.

The Audition

Applicants will be required to accompany a singer and an instrumentalist in works notified to them two to three weeks in advance (a rehearsal period of 40 minutes on the day of the audition will be allowed). Applicants will also be required to play at sight, to undertake a quick study test (given to them shortly before the audition), and will be interviewed to assess their suitability - in terms of their knowledge, experience and commitment - for the course.

PGDipMus (Repetiteur)

This Postgraduate Diploma is a course of high-level training, experience and development, in the nature of an apprenticeship for a professional career as a repetiteur with an opera company. It provides students with the opportunity to become acquainted with, and to master, an extensive body of operatic repertoire, to work with a range of young singers of near-professional standard in near-professional conditions and to coach, rehearse and perform in a variety of performing contexts including public performances, both within and outwith the RSAMD.

The main aims of the course are to:

- (i) promote musical performance at the highest level with a view to the pursuit of a professional career as a repetiteur
- (ii) develop further the student's technical resources, musical understanding and sensitivities, stylistic interpretation, knowledge of repertoire and experience in public performance along with his/her coaching, rehearsal and performance skills
- (iii) promote skills of liaison, co-operation and negotiation when working with others
- (iv) develop musical versatility and adaptability in a range of performing contexts (including language coaching)
- (v) develop professional values and attitudes in all matters concerned with musical performance.

Entrance Requirements

Applicants should possess at least an Honours degree in musical performance (principal study piano, piano accompaniment or piano ensemble) or the equivalent and will preferably already have pursued repetiteur studies or piano accompaniment as a specialism at postgraduate level; along with

- experience as an accompanist and/or coach with singers
- some repetiteur experience at professional or near-professional level
- broad knowledge (and performance experience) of mainstream operatic repertoire, from performance and listening
- the ability to read at sight
- the ability to learn music quickly
- the ability to work encouragingly and effectively with others, including as part of a larger team
- a high level of musical and technical expertise as a pianist
- adaptability to a range of musical styles, and to a variety of rehearsal and performance situations.

Experience of working in the context of operatic and/or musical theatre, and a knowledge of the main operatic languages (French, Italian, German) is desirable.

The Audition

Applicants will be required to perform a solo piano work of their own choice (5 minutes), and two operatic scenes of their own choice, one of which should be from a Mozart opera, and the other from a 19th or 20th century score. The scenes should be for a minimum of two characters/voices (ie not just arias), the Mozart scene should contain some secco recitative and applicants should be prepared to play and sing from the vocal score, preferably in the original language. Applicants are also required to play a set operatic excerpt (notified to them two to three week weeks in advance) and to play at sight from both vocal and orchestral scores. Finally, applicants will be interviewed to assess their suitability - in terms of their knowledge, experience and commitment - for the course.

PGDip Scottish Music (Performance)

This new course provides post-degree level, vocational training in a range of Scottish Traditional instruments and vocal genres. In addition to a performance-intensive option, students are also offered a more contextual-based alternative. This option offers students a wide range of academic and practical elective units from the BA (Scottish Music) curriculum to tailor to individual needs and interests.

Aims of the course

To:

1. Encourage performance at the highest level with a view to the pursuit of a professional career
2. Develop further the student's technical resources, musical understanding and sensitivities, stylistic interpretation, knowledge of repertoire and programme planning, experience in public performance and development of artistic personality
3. Promote skills of liaison, co-operation and negotiation when working with others
4. Develop professional values and attitudes in all matters concerned with musical performance
5. Extend knowledge and practical experience and traditional and traditional-based repertoire and performing styles
6. Engender a creative approach to performing by prompting it in the context of a wide knowledge of its traditions, languages and history
7. Further develop a range of practical skills in both solo and group contexts which may be used for either stage or recording work

For those pursuing the Performance with Contextual Studies option, an individual learning agreement will be drawn up for each student that will include bespoke additional learning aims and outcomes based on the (agreed and directed) choice of electives.

The PGDip in Scottish Music will be offered in the following principal and secondary studies:

Accordion	Gaelic Song	Percussion
Cello	Guitar	Scottish harp
Fiddle	Piano	Scots Song
Flute/Whistle		

For each instrument/voice the core component of both the 'Performance' and 'Performance with Contextual Studies' options will be individual weekly lessons on the

principal study of 1.5 hours duration. Students pursuing the 'Performance' option must also take the following units: Principal Study Extensions, Second Study and Groupwork.

The Interview

This will explore the applicant's understanding of the demands of the course, knowledge of the repertoire, aspects of performance practice, performance experience and attitudes, and professional aspirations. Applicants should be prepared to give an indication of their subject interests that they might wish to pursue during their course of study should they be successful in gaining a place.

The Audition

- **Performance** of a programme of approximately 15 minutes on the principal study. The programme should demonstrate your present level of achievement and your musical potential, and be performed unaccompanied, unless self-accompanied for one or two items (e.g. clarsach player accompanying own singing, or singers accompanying themselves on another instrument). Applicants are asked to give brief spoken introductions to each item performed and their own compositions may be included.
- **Performance** of one item on a second study. Second studies offered may be any principal study instrument or any other on which the applicant performs traditional music. (NB Highland pipers may not offer bellows-blown pipes as a second study.)
- **Sight reading.**

Test. Applicants will be asked to reproduce on their principal study a short melody sung or played to them by the examiners.

Please note that the Audition Panel reserves the right to halt a performance when it has heard sufficient to form a judgement.

PGDipMus (Pianist for Dance)

The Postgraduate Diploma in Music (Pianist for Dance) is the first outcome of an exciting new association between the RSAMD and Scottish Ballet. The first of its kind in the UK, and the only vocational course offered jointly by a conservatoire and a professional ballet company, it is an intensive 34 week full-time course of high-level training, experience and development, in the nature of an apprenticeship, for a professional career as a pianist for dance. It is delivered jointly by the two institutions. As well as developing a wide range of technical and musical skills, it provides the opportunity for students to:

- accompany, and work with dancers at all levels and in a variety of styles, eventually integrating into the season of the professional company;
- become familiar with the ethos, activities and demands of dance;
- become acquainted with, and master, an extensive body of repertoire for dance and for classical ballet;
- improvise in appropriate styles; rehearse and perform in a variety of contexts, including the professional company;
- experience and deal with the resultant pressures and demands, and organise time effectively;
- have progress monitored and to receive constructive feedback.

Students have access to a team of mentors - who meet to discuss student progress - in the main areas covered by the course. In the RSAMD the student has weekly lessons in pianistic and accompaniment techniques and regular improvisation sessions, and attends other classes of direct relevance to her/his professional training. A designated mentor from the Keyboard Department oversees these studies.

The main elements of professional training are delivered by Scottish Ballet. The training is in distinct, but related 'layers', underpinned throughout by coaching sessions with Company Pianist Brian Prentice. The pattern of training, overall and in each of the 'layers', will be observation > apprentice > assistant > supervised delivery > independent delivery, starting in small classes and small-scale rehearsals and moving towards larger and more formal activities.

Students are supported in the development of their perceptions and skills throughout the course, but are expected to be strongly self-motivated, learning through their own planning, preparation, observation, initiative, implementation and self-evaluation. Whilst able to access all of the academic and pastoral resources of the RSAMD, they are regarded as relatively independent young professional performers.

Aims of the course

To:

1. promote musical performance for dance at the highest level, primarily with a view to the pursuit of a professional career as a pianist for dance; in the process to develop a range of transferable skills which are of value to the performing arts

2. develop further the student's technical resources, musical understanding and sensitivities, stylistic interpretation and knowledge of specific repertoire, along with her/his rehearsal and performance skills
3. promote skills of liaison, co-operation and negotiation when working with others; in particular thoroughly to familiarise the student with the practices and ethos of a professional ballet company
4. develop musical versatility and adaptability in a range of rehearsal and performance contexts
5. develop professional values and attitudes in all matters concerned with musical and dance performance.

Learning outcomes

1. extensive knowledge of a body of ballet/dance repertoire in performance
2. extensive experience of rehearsal and performance as a pianist for dance
3. the ability to improvise fluently and in a range of musical styles, as an accompaniment to dance
4. thorough understanding of the professional role and working practices of the pianist for dance, in preparation for public performance
5. ability to relate to all members of a creative team in the context of ballet/dance rehearsal and performance
6. sensitivity, self-critical awareness, perception and responsiveness as a musician
7. the capacity for independent research and preparation, and the ability to implement ideas in performance
8. knowledge, experience and understanding of the practical, personal and interpersonal skills necessary for a professional career in the performing arts.

Qualifications for admission

Applicants should possess at least an Honours degree in musical performance (principal study piano, piano accompaniment or piano ensemble) and will preferably already have studied piano accompaniment at postgraduate level, along with

1. the ability to read at sight
2. the potential ability to represent the sound of an orchestral score on the piano
3. the ability to improvise in a variety of styles

4. the ability to learn music quickly
5. the ability to work, encouragingly and effectively, with others, including as part of a larger team
6. a sound level of musical and technical expertise as a pianist
7. adaptability to a range of musical styles, and to a variety of rehearsal and performance situations
8. the ability to develop good inter-personal skills.

Some experience of playing for a range of dance styles, including classical ballet, is desirable but not essential.

Selection procedures

Selection to the course is by means of a competitive audition, in two parts, conducted by appropriate members of staff from both the RSAMD and Scottish Ballet.

Part 1:

- performance of one short piano work (no longer than 5 minutes in duration) of the candidate's choice
- sight-reading from a piano score
- performance of prepared ballet excerpts (candidates will be sent a selection of these in piano score form in advance)
- basic improvisation, to take the form of simple classroom warm-up exercises to be accompanied by the candidate
- an interview to assess the candidate's suitability - in terms of knowledge, experience and commitment - for the course.

Part 2:

- accompanying (through improvisation at the keyboard) a series of exercises in the form of a mini ballet class under the direction of a tutor from Scottish Ballet, and demonstrate the ability to play a prepared excerpt following a conductor's beat.

Only those candidates who pass Part 1 of the audition process will proceed to Part 2.

(Note: All successful candidates will be required to have an enhanced disclosure to work with children and young people. A copy of the Child Protection Guidelines will be made available for the students' perusal).

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 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.