

# ΡΕΣΙΤΑΛ

ΠΙΑΝΟΥ

ΘΟΥΛΑΣ ΓΕΩΡΓΙΟΥ - ΧΙΔΙΡΟΓΛΟΥ

ΔΙΠΛΟΜΑΤΟΥΧΟΥ ΑΝΩΤΑΤΗΣ ΜΟΥΣΙΚΗΣ ΣΧΟΛΗΣ ΒΙΕΝΝΗΣ

ΥΠΟ ΤΗΝ ΠΡΟΣΤΑΣΙΑΝ ΤΟΥ κ. ΝΟΜΑΡΧΟΥ ΔΡΑΜΑΣ

ΥΠΕΡ ΤΟΥ

ΣΩΜΑΤΟΣ ΕΛΛΗΝΙΔΩΝ ΟΔΗΓΩΝ ΔΡΑΜΑΣ

Κυριακή 2 Μαρτίου 1969 ώρα 11 π. μ.

Κινηματοθέατρον «ΑΣΤΕΡΙΑ»

Μεγάλη ποσότης τικητῶν καὶ  
ἐπιμαρδίων χαριστικῶν. Θάνη Χιδироγλου

# ΠΡΟΓΡΑΜΜΑ

1. J. S. BACH Χορικό  
«Χριστέ μου, είμεθα κοντά σου»
2. L. V. BEETHOVEN Σονάτα έργ. 57  
«Appassionata»  
Allegro assai  
Andante con moto  
Allegro, ma non troppo
3. F. SCHUBERT Αίσθηματικά Βάλς έργ. 50
4. F. CHOPIN Σκέρτσο αρ. 1 έργ. 20  
3 Μαζούρκες  
2 Βάλς
5. ΣΟΛ. ΜΙΧΑΗΛΙΔΗ Έλληνική Σουίτα για πιάνο  
Allegro  
Andantino  
Lento dolente  
Allegro non troppo e giocoso
6. Γ. ΠΟΝΗΡΙΔΗ Δύο λαϊκοί χοροί
7. Λ. ΜΑΡΓΑΡΙΤΗ Έλληνικό Βουκολικό αρ. 2
8. Ν. ΣΚΑΛΚΩΤΑ «Κρητικός»  
«Ήπειρωτικός»

Abridged Prospectus



ROYAL ACADEMY  
OF  
MUSIC

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER 1830.

PATRONS

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN  
HER MAJESTY QUEEN MARY

*President*

H.R.H. THE DUCHESS OF GLOUCESTER

*Principal:*

SIR STANLEY MARCHANT, C.V.O., M.A., D.Mus. (Oxon.),  
F.S.A., F.R.A.M., F.R.C.M.

Marylebone Road, London,  
N.W.1

Telegrams:  
COUNTERPOINT, LONDON.

Telephone:  
WELBECK 5461 (4 lines).

*President.*

H.R.H. THE DUCHESS OF GLOUCESTER.

*Vice-Presidents.*

THE RT. HON. THE EARL OF ATHLONE, K.G., P.C., G.C.B., G.C.M.G.,  
G.C.V.O., D.S.O., HON. F.R.A.M.

LIEUT.-GENERAL SIR G. SIDNEY CLIVE, G.C.V.O., K.C.B., C.M.G., D.S.O.  
HON. F.R.A.M.

ALFRED J. WALEY, ESQ., HON. F.R.A.M.

*Directors.*

THE RT. HON. THE EARL OF BESSBOROUGH, P.C., G.C.M.G.

THE MOST HON. THE MARQUESS OF CARISBROOKE, G.C.B., G.C.V.O.

THE RT. HON. LORD COURTAULD-THOMSON, K.B.E., C.B.

THE RT. HON. LORD HOWARD DE WALDEN AND SEAFORD.

THE RT. HON. LORD MACMILLAN, P.C., G.C.V.O., K.C.

THE VISCOUNT MOORE.

SIR R. SHAPTO ADAIR, BART.

SIR ROBERT WALEY COHEN, K.B.E.

CAPTAIN H. S. GOODHART-RENDEL, F.R.I.B.A.

LIEUT.-COLONEL W. LOUDON GREENLEES.

ADMIRAL SIR ALAN G. HOTHAM, K.C.M.G., C.B.

SIR JAMES JEANS, O.M., M.A., D.Sc., LL.D., F.R.S.

MAJOR ALAN MURRAY.

SIR HARRY LLOYD VERNEY, G.C.V.O.

*Committee of Management.*

*Chairman*—LIEUT.-GENERAL SIR G. SIDNEY CLIVE, G.C.V.O., K.C.B.,  
C.M.G., D.S.O., HON. F.R.A.M.

MOIR CARNEGIE, ESQ., F.S.A., HON. F.R.A.M.

HUGH B. FITCH, ESQ., HON. F.R.A.M.

E. D. GANNON, ESQ.

HILARY P. CHADWYCK HEALEY, ESQ.

THEODORE HOLLAND, ESQ., O.B.E., F.R.A.M.

C. W. HOLLIDAY, ESQ.

PHILIP JAMES, ESQ.

ERNEST SAMUEL MAKOWER, ESQ., F.S.A.

SIR STANLEY MARCHANT, C.V.O., M.A., D.Mus. (Oxon.), F.S.A., F.R.A.M.

R. S. THATCHER, ESQ., O.B.E., M.C., M.A., D.Mus. (Oxon.), HON. R.A.M.

ALFRED J. WALEY, ESQ., HON. F.R.A.M. (*Hon. Treasurer*).

*Warden.*

R. S. THATCHER, O.B.E., M.C., M.A., D.Mus. (Oxon.), HON. R.A.M.

*Secretary.*

L. GURNEY PARROTT, HON. F.R.A.M.

*Assistant Secretary.*

J. KELLOCK.

*Lady Superintendent.*

MRS. E. RAWLINS.



# PROFESSORIAL STAFF.

## MUSICAL COMPOSITION, &c.

ALWYN, WILLIAM, F.R.A.M.  
BUSH, ALAN, B.Mus. (Lond.), F.R.A.M.  
CLIFFORD, HUBERT, D.Mus. (Lond.).  
COLE, WILLIAM E., D.Mus. (Lond.),  
A.R.A.M.  
DEMUTH, NORMAN, Hon. R.A.M., Hon.  
A.R.C.M.  
DURRANT, FREDERICK T., D.Mus. (Lond.),  
A.R.A.M.  
FARJEON, HARRY, F.R.A.M.  
FOSTER, IVOR R., A.R.A.M.  
HOLLAND, THEODORE, O.B.E., F.R.A.M.  
HOWELL, DOROTHY, F.R.A.M.  
JERVIS-READ, H. V., F.R.A.M.  
LATHAM, PETER M. S., M.A., B.Mus. (Oxon.),  
F.R.A.M.  
MIDDLETON, HUBERT S., M.A. (Cantab.),  
Mus.D. (Cantab. et Oxon.), F.R.A.M.  
MURRILL, HERBERT, M.A., B.Mus. (Oxon.),  
F.R.A.M.  
NYE, ELSIE M., A.R.A.M.  
PHILLIPS, MONTAGUE, F.R.A.M.  
RAINIER, PRIAULX, A.R.A.M.  
RAWLING, BARBARA.  
REGAN, LESLIE, B.Mus. (Oxon.), F.R.A.M.  
RUDALL, ELEANOR C., A.R.A.M.  
SAMPSON, GODFREY, A.R.A.M.  
SOWERBUTTS, J. A., M.C., B.Mus. (Lond.),  
F.R.A.M.  
STEINITZ, PAUL, Mus.D.  
THIMAN, ERIC, D.Mus. (Lond.), Hon. R.A.M.

## SINGING.

ALLIN, NORMAN, Hon. R.A.M.  
ALVA, ROBERT, A.R.A.M.  
AUSTIN, FREDERIC, Hon. R.A.M.  
BILSLAND, ETHEL, F.R.A.M.  
BUCKMAN, ROSINA, Hon. R.A.M.  
d'OISLY, MAURICE, F.R.A.M.  
DRIVER, F. PERCIVAL, F.R.A.M.  
GREIVE, JEAN MACKENZIE, A.R.A.M.  
HATCHARD, CAROLINE, F.R.A.M.  
HENDERSON, ROY, F.R.A.M.  
LANGSTON, EVELYN, F.R.A.M.  
THOMSON, MARCUS, F.R.A.M.

## PIANOFORTE.

BARLOW, SYBIL, A.R.A.M.  
BOOTH, VICTOR G., F.R.A.M.  
BOWEN, YORK, F.R.A.M.  
BRITTON, FRANK, A.R.A.M.  
CARR, EDGAR, A.R.A.M.  
CHESTER, RUSSELL, B.A. (Lond.), A.R.A.M.  
COOKE, Rev. GREVILLE, M.A., Mus.B.  
(Cantab.), F.R.A.M.  
COVIELLO, AMBROSE, D.C.M., F.R.A.M.  
CRAXTON, HAROLD, Hon. R.A.M.  
DEDERICH, HILDA, A.R.A.M.  
EDWARDS, ROBERT O., B.Mus. (Lond.),  
A.R.A.M.  
ENGLAND, LESLIE, F.R.A.M.  
FOGGIN, MYERS, A.R.A.M.  
HEAD, MICHAEL, F.R.A.M.  
HORNE, ELSIE, F.R.A.M.  
HORNSBY, MAUD E.  
ISAACS, HARRY, F.R.A.M.

JACKSON, FREDERIC, A.R.A.M.  
KENNEDY, ETHEL, A.R.A.M.  
LANGRISH, VIVIAN, F.R.A.M.  
MACCORMAC, SAIDIE, A.R.A.M.  
MCLEAN, VIRGINIA.  
NASH, A. BRIAN, A.R.A.M.  
PALMER, JOHN, A.R.A.M.  
PAUER, JOHN, Hon. R.A.M.  
PAUL, REGINALD, F.R.A.M.  
PIRANI, MAX, Hon. R.A.M.  
POLLARD, CLAUDE F., F.R.A.M.  
ROBERTS, A. WESLEY, F.R.A.M.  
SMITH, LILIAN, A.R.A.M.  
SWINSTEAD, FELIX, F.R.A.M.  
TIDMARSH, EGERTON, F.R.A.M.  
WALLER, PERCY, Hon. R.A.M.  
WINDSOR, MADELEINE W., A.R.A.M.

## ORGAN.

HAWKRIDGE, DOUGLAS, A.R.A.M.  
HOPKINS, DOUGLAS, D.Mus. (Lond.),  
F.R.A.M.  
RHODES, HAROLD, D.Mus. (Lond.), F.R.C.O.  
TREVOR, C. H., M.A. (Oxon), Hon. R.A.M.

## HARP.

MASON, GWENDOLEN, F.R.A.M.

## VIOLIN.

ANTONIETTI, ALDO, F.R.A.M.  
BEARD, PAUL, F.R.A.M.  
DYKE, SPENCER, F.R.A.M.  
GRINKE, FREDERICK, F.R.A.M.  
HAYWARD, MARJORIE, F.R.A.M.  
JEREMY, RAYMOND, F.R.A.M.  
LOCKYER, JAMES T., F.R.A.M.  
MACK, MOLLIE.  
MARR, BEATRIX, A.R.A.M.  
MARTIN, DAVID, A.R.A.M.  
NYE, ELSIE, A.R.A.M.  
ROBJOHNS, SYDNEY, F.R.A.M.  
ROCHFORD-DAVIES, JOAN.  
SMALL, WINIFRED, F.R.A.M.

## VIOLA.

COPPERWHEAT, WINIFRED, A.R.A.M.  
JEREMY, RAYMOND, F.R.A.M.  
LOCKYER, JAMES T., F.R.A.M.  
SHORE, BERNARD, Hon. R.A.M.

## VOLONCELLO.

CAMERON, DOUGLAS, F.R.A.M.  
DALRYMPLE, ALISON, A.R.A.M.  
SHARPE, CEDRIC, Hon. R.A.M.  
WALENN, HERBERT, F.R.A.M.

## DOUBLE BASS.

STERLING, H. SAMUEL, Hon. R.A.M.

## FLUTE.

MORRIS, GARETH.

OBOE.

GASKELL, HELEN, A.R.A.M.  
WHITTAKER, ALEC, Hon. R.A.M.

CLARINET.

KELL, REGINALD, A.R.A.M.

BASSOON.

NEWTON, RICHARD, A.R.A.M.  
VINTER, GILBERT, A.R.A.M.

HORN.

BRAIN, AUBREY H., Hon. R.A.M.

TRUMPET & CORNET.

ESKDALE, GEORGE S.

TROMBONE.

LANGSTON, SIDNEY F.

TUBA.

—

TIMPANI.

O'NEIL, CLARENCE.

PERCUSSION.

—

AURAL TRAINING, TRANSPOSITION  
AND IMPROVISATION.

MILNE, A. FORBES, M.A. (Aberdeen), Mus.B.  
(Dublin), Hon. R.A.M.  
READ, ERNEST, F.R.A.M.  
SHINN, FREDERICK G., D.Mus. (Dunedin),  
Hon. R.A.M., F.R.C.M.

SPEECH AND DRAMA.

BERINGER, VERA, Hon. R.A.M.  
BRUFORD, ROSE.  
CRUMP, GEOFFREY, M.A.  
JEYNES, ALBAN, G. H., A.R.A.M.  
NEWELL, CONSTANCE, A.R.A.M.  
SCOTCHMUR, GRETA.  
WARREN, IRIS.

DANCING.

TUCKER, THEO.

FENCING.

BERTRAND, HÉLÈNE.

FRENCH LANGUAGE.

THIÈRY, MAURICE, (Officier de l'Instruction  
Publique), B.-ès-L., Ph.M.S.A.

GERMAN LANGUAGE.

WINTER, A. HERMANN.

ITALIAN LANGUAGE.

—

SENIOR ORCHESTRA.

CLARENCE RAYBOULD.

SECOND ORCHESTRA  
AND CONDUCTORS' COURSE.

ERNEST READ, F.R.A.M.

CHAMBER MUSIC.

HERBERT WITHERS, F.R.A.M.

CHORAL CLASS.

ERNEST READ, F.R.A.M.

CHOIR TRAINING  
AND ORGAN ACCOMPANIMENT.

DOUGLAS HOPKINS, D.Mus. (Lond.),  
F.R.A.M.

ACCOMPANISTS' CLASS.

GERALD MOORE.

OPERA CLASS.

ROBERT AINSWORTH.

SCHOOL MUSIC.

MARGARET DONINGTON, A.R.A.M.

DRAMA CLASS.

ROSE BRUFORD.

JUNIOR EXHIBITIONERS.

MARGARET DONINGTON, A.R.A.M.  
(Organiser).

BARLOW, SYBIL, A.R.A.M.  
FOLKARD, DOROTHY, A.R.A.M.  
KENNEDY, ETHEL, A.R.A.M.  
MACCORMAC, SAIDIE, A.R.A.M.  
ROCHFORD-DAVIES, JOAN.  
ROGERS, BERYL, A.R.A.M.  
SECCOMBE, BERTHA L.  
WINDSOR, MADELEINE, A.R.A.M.



# ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1

## TERMINAL ARRANGEMENTS, 1946-7

### MICHAELMASTERM, 1946

Entrance Examinations begin  
Thursday, 12th September  
Term begins Monday, 23rd September  
Half-term begins Monday, 4th November  
Term ends Saturday, 14th December

### LENT TERM, 1947

Entrance Examinations begin  
Thursday, 2nd January  
Term begins Monday, 6th January  
Half-term begins Monday, 17th February  
Term ends Saturday, 29th March  
*(Good Friday, 4th April. Easter Monday, 7th April).*

### MIDSUMMER TERM, 1947

Entrance Examinations begin  
Thursday, 24th April  
Term begins Monday, 28th April  
Half-term begins Monday, 9th June  
Term ends Saturday, 19th July

The Academy will be closed as follows :

#### EASTER HOLIDAY

Good Friday, 4th April to Tuesday, 8th April 1947 inclusive.

#### WHITSUN HOLIDAY

Saturday, 24th May to Monday, 26th May 1947 inclusive.

L. GURNEY PARROTT.

*Secretary.*



# Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

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## ADMISSION OF STUDENTS

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### FORM OF APPLICATION.

Application for admission to the Academy must be made on the attached form. The completed form should be sent to the Secretary, together with a fee of £1 1s. (half the entrance fee of £2 2s.). If the candidate is accepted the balance of the entrance fee is payable with the first term's fees.

The acceptance of the form of application by the Academy does not bind the Academy authorities to admit the applicant as a student. This is decided by the Principal after the Entrance Examination.

If for any reason the Applicant is considered unsuitable to proceed to the Entrance Examination the form and fee will be returned by the Secretary with a note to this effect.

### ENTRANCE EXAMINATION.

The Entrance Examination takes place a few days before each term or half-term. The object of this examination is to enable the Principal to discover the standard of attainment of the applicant and, if this is sufficiently high, to make the appropriate allotment to professors and classes.



## PRACTICAL EXAMINATION.

### PRINCIPAL STUDY :

Candidates at the Entrance Examination must be prepared to perform in the subject of their Principal Study. They may choose their own pieces and should prepare two well contrasted examples.

### SECOND STUDY :

If the candidates have already made some progress in their prospective Second Study they will also be required to perform in this subject.

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Simple aural tests will be given.

Students of Composition should bring with them some examples of their work.

An accompanist will be provided when necessary.

### PAPERWORK.

There will be no written work at the Entrance Examination. Students who have not yet begun the study of Harmony will be required to work a test paper in the Elements of Music during the first week of term, or may be sent direct into a Rudiments Class. Lessons in Harmony will not begin until a satisfactory standard of knowledge in the Elements of Music has been reached.

# ROYAL ACADEMY OF MUSIC

## APPLICATION FOR ADMISSION AS A STUDENT

Name in full.....  
(BLOCK LETTERS)

National Registration No.....

Home address.....  
.....

Town address.....  
.....

Date and place of birth.....

Principal Study.....

Second Study.....

Name and address of Reference for character.....  
.....

State which Term or Half-Term..... Term, 19.....

Signature of Applicant or Parent.....

Date.....19.....

This form should be completed and forwarded to the Secretary together with a remittance for One Guinea (half the Entrance Fee of Two Guineas). Cheques and Postal Orders should be made payable to the Royal Academy of Music. Scottish and Irish cheques should be made out for an additional sixpence to cover Bank charges.

To the Secretary,

ROYAL ACADEMY OF MUSIC,  
MARYLEBONE ROAD, LONDON, N.W.1.

Please Turn Over.

GENERAL EDUCATION.

Where were you educated?.....

.....

What Certificate or diploma have you obtained?

.....

MUSICAL EDUCATION.

How long have you been learning your Principal Study?

.....

What examinations have you passed?

.....

Give the titles of pieces (or songs) which you have recently studied

.....

Have you begun the study of harmony, if so for how long?

.....

If you have chosen a Second Study give some indication of progress

.....

GENERAL

What is your ultimate aim in entering the Academy?

.....

Give any additional information which you think may be helpful

.....

## THE ROYAL ACADEMY OF MUSIC

This Royal and National Institution was founded in 1822, the Royal Charter being granted by His Majesty King George IV. in 1830.

The Academy is governed by a President, four Vice-Presidents, Board of Directors and Committee of Management. Membership in the Corporation is unlimited and all subscribing members are eligible for election on the Directorate and the Committee of Management.

The present building was opened by H.R.H. Prince Arthur of Connaught on the 22nd June, 1912. In addition to classrooms, it includes a concert hall, a rehearsal theatre, library and restaurant.

Those interested in music and musical education may become either life or annual subscribers to the Academy. The minimum subscription is twelve guineas in the former case and one guinea in the latter. Subscribers receive special intimation of forthcoming musical and other events in the Academy and are given preferential consideration in the allocation of tickets and accommodation.

### THE ACADEMIC YEAR

The Academic Year extends from the end of September to the end of July, and is divided into three terms, Michaelmas, Lent and Midsummer, with intervening Vacations at Christmas and Easter.



## ADMISSION

Students are admitted at the beginning of each term and half-term. Before entering, they undergo an entrance examination by the Principal.

The entry form should be filled in and sent to the Secretary together with a fee of £1 1s. (half the entrance fee of £2 2s.). If the candidate is accepted the balance of the entry fee (one guinea) is payable with the first term's fees.

The Entrance Examination takes place a few days before each term and half-term.

The objects of this Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3) if the candidate is accepted, to make the necessary arrangements for professors and classes.

On receipt of the entry form, a notice will be sent a few days before the entrance examination informing the candidate at what time he or she should attend.

*Students are not admitted for a shorter period than three terms, except by special permission for Overseas Students, nor for less than the ordinary curriculum.*

## ADVANCED STUDENTSHIP

Students who have completed three years (nine terms) may, with the special permission of the Principal, take a reduced curriculum with a corresponding reduction in fees.

Such applicants must have passed Division IV in their Principal Study. Students taking this reduced curriculum will not be eligible for platform appearances in the Academy except by special invitation, nor to compete for prizes.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 6 p.m. In no case can students be accepted for evening lessons only.

The Committee of Management reserve the right of refusing the entry or re-entry of any student, or pupil of the Junior School, without giving any reasons for such refusal.

The appointment of students to the various professors is left absolutely to the discretion of the Principal.

## RESIDENCE

There is no accommodation in the Academy for resident students. For the convenience of parents, guardians and students, a list of persons who are desirous of receiving students as boarders is available. References as to the fitness and

respectability of these persons have been received by the Academy, but the Committee of Management has no authority or control over them, and cannot accept any responsibility with reference to the establishments concerned. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending students on application to the Secretary.

### LADY SUPERINTENDENT

All students and pupils are under the care of Mrs. Rawlins, the Lady Superintendent, to whom they can refer at any time.

### STUDENTS' PRACTICE

Owing to want of space, unlimited general practice cannot be arranged at the Academy. In addition to the instrument in the Duke's Hall two practice organs have been provided in the main building. As far as possible these instruments are placed at the disposal of students and times for practice are arranged in the General Office (Room 6).

### SUBJECTS OF STUDY

Composition.	Flute, Piccolo.
Harmony, Counterpoint and Orchestration.	Oboe and Cor Anglais.
Conducting.	Clarinet and Bass Clarinet.
Pianoforte.	Bassoon and Double Bassoon.
Singing.	Horn.
Pianoforte Accompaniment.	Trumpet.
Organ.	Trombone.
Violin.	Tuba.
Viola.	Tympani.
Violoncello.	Military Music.
Double Bass.	Dancing.
Harp.	Speech Training and Dramatic Art.

### LANGUAGES

French.	German.	Italian.
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### CLASSES

Elements of Music.	Choral Singing.
Aural Training, Sight Singing and Dictation.	Choir Training.
History of Music.	School Music.
Transposition and Improvisation.	Opera.
Score Reading.	Drama.
Orchestral Playing.	Stage Dancing.
Chamber Music.	Ballet.
Vocal Ensemble.	Dancing and Deportment.
	Fencing.

## FEEES

### NOTICE.

The tuition fees for the Ordinary Curriculum and all Courses will be increased from sixteen to twenty guineas per term from September, 1946.

This increase will apply only to new students entering the Academy after the end of the present Academic Year ending July, 1946.

and the full entrance fee of two guineas (£2 2s. od.).

Scottish, Irish and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

Cheques, postal orders, etc., should be made payable to the "Royal Academy of Music," crossed *Westminster Bank Ltd., Harley Street Branch*, and sent to *The Secretary*.

*All fees are payable in advance.*

### ORDINARY CURRICULUM

1. Principal Study : Two weekly lessons of one hour each in conjunction with another student.
2. Second Study : One weekly lesson of one hour in conjunction with another student.

\* \* These weekly lessons are *individual* lessons of half an hour each lesson, but students are expected and desired to attend the lessons of their fellow-students as far as practicable, subject to the approval of the Professor concerned.

3. Harmony and Counterpoint : A Private lesson of twenty minutes weekly. Before proceeding to these subjects, all students are required to work a paper in the Elements of Music. Students who fail to reach the necessary standard will be allocated to an Elements Class (one hour weekly).
4. Aural Training ; *or* Sight Reading, Score Reading and Transposition : One hour per week in class.

In addition, as a part of the Ordinary Curriculum, students may be required to attend certain of the following classes, as selected and arranged by the Principal, without payment of any extra fee.



Students whose Principal Study is:—

SINGING . . . . . Movement and Gesture ; Diction ;  
Opera or Vocal Ensemble ; Choral  
Singing.

PIANOFORTE AND . . . . . Chamber Music ; Rehearsals of  
ORCHESTRAL INSTRUMENTS the First or Second Orchestra.

The Senior Orchestra meets on Tuesdays from 2-5 p.m., under the direction of Clarence Raybould; occasional rehearsals of the string section will be taken by Paul Beard.

The Second Orchestra meets on Fridays from 11 a.m.-1 p.m., under the direction of Ernest Read.

ORGAN . . . . . Organ Accompaniment ; Choir  
Training and Choral Classes.

Students may take an extra Principal Study, in addition to, or in lieu of, Second Study, or an extra Second Study, according to the scale of fees on page 9. Students are not accepted for single subjects only, but must take either the ordinary curriculum or one of the special courses.

## SPECIAL COURSES

### 1. The Training of Conductors (extending over ten weeks per term):—

Principal Study.

Which may be divided between two instruments.

Practice Orchestral Classes.

Lessons in class on—

Church Choir Training.

Technique of beating. Score reading. Transposition, Vocal and Instrumental, etc., etc. (two hours per week).

Musical Composition and Orchestration. One hour per week in class of three.

Aural Training and Sight-Singing. One hour per week in class.

Orchestral Analysis and Technique.

*The fee for this course is Sixteen Guineas per term.*

### 2. Opera:—

Principal Study: Singing, two lessons per week of thirty minutes each.



Second Study : Pianoforte, one weekly individual lesson of thirty minutes.

Movement.

General Musicianship, Elements of Music, Harmony and Aural Training as arranged by the Principal.

Opera Rehearsal Class.

*The fee for this course is Sixteen Guineas per term.*

### 3. Speech Training and Dramatic Art :—

The Course in Speech Training and Dramatic Art is designed to cover a period of three years' full-time study.

The curriculum includes :—

1.—*Speech Training*—Two private lessons weekly of thirty minutes each.

2.—*Class-work*—weekly classes in :—

Choral Speech.	Dancing (Classical).
Verse Speaking.	Dramatic Rehearsal.
Voice Production.	Fencing.
	Mime.

Phonetics.

Public Speaking.

Stage Lighting and Make-up.

3.—*Lecture Classes*—

Drama —General outline of History.

Theatre —The development of stage conditions from Greek drama to present day.

Costume —The main characteristics of the principal periods.

Poetry —The general characteristics of English Verse from Chaucer to the present day.

Principles of Teaching.

Psychology.

Remedial Speech—Elementary treatment.

Broadcasting Technique.

4.—*Teaching under Supervision.* Students will be given the opportunity of visiting Schools and taking classes.

5.—*Recitals.* Informal recitals of Lyrical and Dramatic Speech will be given in the Theatre in addition to the terminal performances of plays. The programmes will be varied, every student being given an opportunity of solo performance or of taking part in scenes when considered competent to do so by the Professor.

Any musical subject or a language (French, German or Italian) may be taken as an additional study at the appropriate fee.

Students are expected to obtain an average of 60 per cent. in all subjects before they can proceed to the following year's course. Those failing to reach this average may, if the Principal feels that there is sufficient justification, be permitted to repeat their year's work. In no case will a student be allowed to cover the work of any particular year more than twice.

*The inclusive fee is Sixteen Guineas per term (plus an Entrance Fee of two guineas).*

### ADDITIONAL SUBJECTS

The following additional subjects may be taken as an extra study at the appropriate fee :—

Additional Principal Study	Per Term
One lesson weekly (30 minutes) . . . . .	£6 6 0
Two lessons weekly (30 minutes each) . . . . .	£10 10 0
Additional Second Study	
One lesson weekly (30 minutes) . . . . .	£3 13 6
Two lessons weekly (30 minutes each) . . . . .	£7 7 0
Dancing (Class) . . . . .	£1 11 6
Fencing . . . . .	£3 13 6
Languages—French, German and Italian—one individual lesson per week of thirty minutes . . . . .	£3 13 6
Other subjects by special arrangement.	

#### 4. Teachers' Training Course :—

For details of this Course see separate Prospectus.

*The fee for this course is Sixteen Guineas per term (plus an Entrance Fee of two guineas for Non-Students).*

All Courses and subjects are subject to the approval of the Principal, and no student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.

## GRADUATE COURSE (G.R.S.M. London)

*(Held jointly by The Royal Academy of Music and  
The Royal College of Music.)*

A student who fulfils the conditions laid down in the special prospectus issued by the Royal Academy of Music jointly with the Royal College of Music, and who is successful in passing the special examination held in connection with this Course, will be created Graduate of the Royal Schools of Music (London) and acquire Graduate status as defined by the Burnham Committee.

For details of this Course see separate Prospectus.

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**The Academy is a recognised School of the University of London and students are prepared for the Musical Degrees of London and the other British Universities.**

L. GURNEY PARROTT, Hon. F.R.A.M.,

*Secretary.*

*September, 1945.*