

# BMus

## Programme & module specifications & assessment criteria for 2021/22

*The School is currently planning for the next academic year on the basis that Step 4 of the UK Government road map will have been achieved by the first day of term, Monday 13 September 2021. This means that teaching and performance activities next academic year are expected to be primarily in-person, as set out in the programme and module specifications (“Gold copy”).*

*However, new and continuing students need to be aware that this situation may change and consider this in their decision making; the last sixteen months of the pandemic have shown that nothing is certain. Possible future scenarios range from standard in-person teaching, near normal in-person teaching with mitigations (such as students being required to take regular lateral flow tests and wear face coverings), blended learning with a combination of in-person and online activities, to a worst case scenario of a short-term lockdown.*

*The School managed blended learning very successfully this academic year with core teaching/performance/production activity offered in-person (with small class sizes to allow for social distancing) complemented with online classes and tutorials. Apart from during the January and February 2021 national lockdown the School was able to offer in-person activities throughout the academic year. The School will do its utmost to deliver in-person activities next academic year but will necessarily have to be guided by government regulation on this matter.*

Programme details may change in future academic years, please consult the “Gold copy” for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School’s academic governance committee framework and in-line with the requirements of the School’s Academic Regulatory Framework.

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## **1. Programme Title**

BMus

## **2. Programme Accredited by (if applicable)**

N/A

## **3. Final qualification and level of award**

BMus (Hons)

## **4. Exit awards (where relevant)**

BMus (Ord); DipHE (Mus); CertHE (Mus)

## **5. Relevant QAA subject benchmarks**

Music (2019)

## **6. SITS code**

UBMUSMUSI

## **7. Approved for the year of study**

2021/22

## **8. Head of Programme**

Alessandro Timossi

## **9. Pathway Leader (where relevant)**

N/A

## 10. Aims of the Programme

The Programme aims to:

- Develop to professional standards each student's abilities as a practical musician, with specific emphasis on the Principal Study area.
- Provide students with the skills, experiences, understanding and attitudes appropriate to their aspirations and needs.
- Progress each student's personal and artistic development through the integration of the physical, emotional and intellectual aspects of music making.
- Push students to expand their own intellectual, emotional and physical horizons and resources for a life of artistic and professional fulfilment.
- Educate students for the current professional scene and give them the flexibility and resources to reflect on, contribute to and develop the contemporary musical world with artistic awareness and integrity.
- Encourage students to contextualize their artistic and professional activities within the wider society.
- Equip students with the ability to work effectively with others while developing as individuals.
- Recognize and foster the individuality of students' developmental trajectories and ambitions.
- Provide students with a learning and experiential environment that encourages extending their ambitions and protecting their need for individual study and reflection.

The Programme supports students' future career development / further study by:

- Designing the curriculum & training to match professional needs.
- Giving students opportunities of contacts with the outside professional world via (i) teachers drawn from the professions; (ii) final recitals/portfolios assessed by leading artists (internal professors and external assessors); (iii) projects directed by external conductors and international visiting artists of international renown, and (iv) use of professional venues for performances.
- Integrating within the Programme considerable experiential learning opportunities and professional exposure opportunities, in collaboration with high profile artists and artistic organisations.
- Developing a broad range of musical and academic skills for further study.

## 11. Criteria for admission to the Programme

### 11.1 Selection Process:

A student is admitted in one of the following Principal Studies (PS):



- Strings (Violin, Viola, Cello, Double Bass, and Guitar);
- Wind, Brass and Percussion (Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba, Saxophone, Recorder, Timpani and Percussion);
- Piano;
- Voice;
- Composition;
- Electronic Music (Electronic Music, Film Music, Sonic Arts, Game Audio, Live Electronics, Popular Music Production, New Media)
- Jazz (Saxophone, Flute, Clarinet, Trumpet, Trombone, Tuba, Violin, Piano, Guitar, Double Bass, Drums/Percussion, Voice or other instruments by negotiation, Composition and Arranging);
- Historical Performance (medieval to classical instruments, Director/Continuo)

A Joint Principal Study pathway is also available in exceptional circumstances. This allows a student to combine two of the Principal Studies listed above. JPS students are on a probationary JPS status until, normally, half-way Term 2 (e.g. after mid-ear exams for some PS), after which their JPS is confirmed or not according to how the student has coped up to that point.

Selection to the Programme is based on the following process:

- Principal Study Audition: performance for instrumentalists and singers; submission of compositions and colloquium (including a musicianship test) for composers; submission of compositions and colloquium (including completion of a short assignment) for electronic musicians.

followed by

- A brief interview with a senior member of staff.

In some circumstances (e.g. overseas applicants who are unable to attend the international auditions when offered), this process may be carried out by submission of a video recording of a live performance, submission of compositions, portfolio of activities and other relevant material, and a telephone or video call (e.g. Skype) interview arranged by the School.

Applicants for the Joint Principal Study pathway are auditioned in both Principal Studies and need to demonstrate that (i) they are equally, and exceptionally, talented and prepared in both, and (ii) are able to undertake the considerably greater amount of learning required.

## **11.2 Standard Requirements:**

At audition, applicants are assessed on their potential to achieve the minimum standard in PS according to the audition report evaluation criteria. As entry is competitive, in practice candidates normally need to demonstrate a higher grading than the minimum.

The minimum academic qualification for entry is a pass in two A-Levels, or the national or international equivalent. Graded music examinations (e.g. ABRSM and Trinity Guildhall) are not accepted as equivalent qualifications.

## **11.3 English Language requirements**

Non-native English speakers are required to have achieved the stated score in the following examination:

- IELTS (International English Language Testing Service) - a minimum overall score of 5.5 with no component falling below 5.5 (reading, writing, speaking and listening).

In appropriate circumstances (e.g. a student that has a strong command of the language but no official certificate, or that has taken other language assessments, e.g. TOEFL), normally identified at the audition/colloquium stage, this requirement may be replaced by an internal assessment of English in reading, writing, listening and speaking.

The School reserves the right to require non-native-English-speaking students to attend an internal non-credited class in the English language once the Academic Year has started.

## **11.4 Non-standard entry**

The School evaluates individually all cases of non-standard and advanced standing applicants. For these students the selection process is the same as for standard applicants with the following requirements:

### **BMus 1 Non-standard entry**

Students that meet the PS entrance level but do not meet the minimum academic qualification are required to satisfy the School that, by 15<sup>th</sup> July prior to the start of the academic year of entry (or other specified earlier date), they are able, in terms of general musical knowledge and general academic abilities, to undertake a BMus Programme of study. Evidence, set out by the School and provided by the student, might consist of, but is not limited to:

- Submission of academic written and notational work
- Evidence of Musicianship and Music Theory skills and knowledge compatible with entry to BMus Programme

- Submission of evidence of artistic and professional musical experiences prior to coming to the School

## **Direct entry to Year 2**

There are two options:

- 1) By transfer from another higher education institution (national or international):
  - Performance standard equivalent to the end of Year 1 (L4 in PS) at audition;
  - Evidence of achievement in Academic Studies subject's equivalent to end of Year 1 (L4).

Contributing factors:

- Completion of at least one year of study in an equivalent national or international Higher Education Institution.
  - Specific personal or experiential circumstances (artistic experience).
- 2) By assessment (for both standard and non-standard entrants):
    - i. Performance standard equivalent to the end of Year 1 (L4 in PS) at audition;

and

- ii. Achievement of a pass, by the end of May prior to the start of the academic year of entry, and according to the assessment content, methods and undergraduate criteria of the Guildhall School BMus 1 Programme, in the following subjects:
  - a. Musicianship: Ear Training (exam and test)
  - b. Musicianship: Musical Materials (portfolio)
  - c. Creating and Performing Knowledge class folio (component of ISM1: one essay of 2000 words and one analytical commentary on a piece of music, including an element of transcription, c.2000 words).
- iii. a performance and/or educational CV detailing professional and educational musical experience, both solo and ensemble, equivalent to the performance expectations of Year 1 of the BMus Programme
- iv. at least two references from recent teachers, music directors, or equivalent, referring to the student's performance and general musicianship abilities.

The folio is assessed by Guildhall School staff with reference to the assessment content, methods and undergraduate criteria of the Guildhall School BMus 1 Programme.

### **Direct entry to Year 3**

This is dependent on:

- Performance standard equivalent to the end of Year 2 (L5 in PS);
- Evidence of achievement in Academic Studies subjects equivalent to end of Year 2 (L5);
- Completion of at least two years of study in an equivalent national or international Higher Education Institution.

Contributing factors:

- Specific personal or experiential circumstances (working experience).

### **Direct entry to Year 4**

Direct entry to Year 4 is not available.

All non-standard entries are reviewed by the Music Programme Board and by the Academic Board.

## **11.5 Age of entry**

For applicants who have not attained the age of eighteen years by the day of enrolment, a special support scheme, that includes especially selected additional personal tutors (DBS checked), is required. Any special scheme of study requires the approval of the Academic Board.

## **11.6 Students with disabilities**

For applicants declaring a disability on their application form, the Registry, Student Services and the Music Office ensure that reasonable adjustments to the admissions process are made.

## **11.7 Equal opportunities**

The Guildhall School of Music & Drama is a department of the City of London which has a comprehensive equal opportunities policy to which the School is fully committed. Its aim is to ensure that everyone receives fair treatment regardless of gender, sexual orientation, race, nationality, ethnic origins, religious beliefs and non-beliefs, colour, disability, marital status, pregnancy and maternity, age, trade union affiliations or political beliefs. The School is committed to fostering an environment for students and staff free from discrimination, prejudice or harassment and to pursuing equality of opportunity in the delivery of its services and facilities.

## 12. Programme Learning Outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes.

\* Indicates transferable skill

<b>Level 4</b>	
On successful completion of BMus1 the student will be able to:	
A. Technique and knowledge	Subject benchmark reference(s)
A4.1 - Perform/compose/produce with a secure level of technical abilities	1.2 1.3
A4.2 - Perform/compose/produce with an assured application of musical resources	1.4 2.1
A4.3 - Perform/compose/produce with a developing overview of relevant repertoires and models, and their stylistic and technical features	2.11 3.2 3.6
A4.4 - Demonstrate methods and resources for enquiry into general areas of practical music and musicology	3.7 4.1
A4.5 - Demonstrate acquisition of skills, knowledge and understanding in core musicianship areas	4.2 4.3
A4.6 - Start building own intellectual and emotional resources for individual expression and development*	
A4.7 - Start developing a working awareness of music in contemporary society and contemporary professional music making	
A4.8 - Approach musical practice with an understanding of the physiology and psychology of performance	
B. Performance and/or creative output	
B4.1 - Perform/compose/produce with a developing sense of artistic potential	
B4.2 - Perform/compose/produce with assimilation of general received models towards forming individual imagination	
B4.3 - Combine research into reliable syntheses*	
B4.4 - Initiate integrating the practical and the theoretical in making music	
C. Communication and artistic values	
C4.1 - Perform/compose/produce showing awareness of effective musical communication tools	
C4.2 - Perform/compose/produce with awareness of general physical and psychological demands	
C4.3 - Communicate with emerging awareness of possible artistic choices	
C4.4 - Approach evaluation and processing of general knowledge and ideas with rigour and effectiveness	

<b>Level 4</b>	
On successful completion of BMus1 the student will be able to:	
C4.5 - Communicate effectively in writing and verbally in the English language C4.6 - Show an awareness of the professional musical landscape and an open and realistic approach to it C4.7 - Participate effectively in team work* C4.8 - Demonstrate a range of IT skills*	
D. Professional protocols	
D4.1 - Start engaging successfully in relevant musical situations experienced D4.2 - Interact efficiently with peers and staff* D4.3 - Demonstrate effective personal presentation, organisation and time management* D4.4 - Show awareness of personal responsibility and self-discipline*	

<b>Level 5</b>	
On successful completion of BMu2 the student will be able to:	
A. Technique and knowledge	Subject benchmark reference(s)
A5.1 - Perform/compose/produce with a strong and individual level of technical abilities	1.2 1.3
A5.2 - Perform/compose/produce with strong and varied musical resources	1.4 2.1
A5.3 - Perform/compose/produce with a detailed knowledge of relevant repertoires and models, and their artistic, stylistic, technical and historical features and contexts	2.11 3.2 3.6
A5.4 - Demonstrate methods and resources for enquiry into specific areas of practical music and musicology	3.7 4.1
A5.5 - Demonstrate continued refinement in skills, knowledge and understanding in core musicianship areas	4.2
A5.6 - Demonstrate acquisition of knowledge and understanding in a broad chosen area of practical music or musicology*	4.3
A5.7 - Expand own intellectual and emotional resources for individual expression and confidence in music making	
A5.8 - Sustain musical practice with an understanding of the physiology and psychology of performance	
B. Performance and/or creative output	
B5.1 - Perform/compose/produce with an individual sense of artistry	
B5.2 - Perform/compose/produce with strong search for the integration of individual tendencies and received models.	
B5.3 - Combine research and insights into individual syntheses*	
B5.4 - Demonstrate the integration and cross fertilization of the practical and the theoretical	

<b>Level 5</b>	
On successful completion of BMu2 the student will be able to:	
C. Communication and artistic values	
C5.1 - Perform/compose/produce showing application of effective musical communication	
C5.2 - Perform/compose/produce with consideration of the specific relevant physical and psychological demands	
C5.3 - Communicate with awareness of individual emerging artistic voice*	
C5.4 - Approach evaluation and processing of specific knowledge and ideas with rigour and effectiveness*	
C5.5 - Communicate effectively and in writing and verbally in the English language showing awareness of a variety of contexts*	
C5.6 - Demonstrate an ability to lead and communicate in a practical music context*	
C5.7 - Participate effectively in team work*	
C5.8 - Demonstrate a range of IT skills*	
D. Professional protocols	
D5.1 - Engage successfully in all relevant musical situations experienced	
D5.2 - Interact efficiently and confidently with peers and staff*	
D5.3 - Demonstrate effective personal presentation, organisation and time management*	
D5.4 - Show awareness of personal responsibility, self-discipline and professional codes of conduct*	

<b>Level 6</b>	
On successful completion of this programme the student will be able to:	
A. Technique and knowledge	Subject benchmark reference(s)
A6.1 - Perform/compose/produce with a level of technical control consistent with entry to the music profession	1.2 1.3
A6.2 - Perform/compose/produce with a level of musical resources consistent with entry to the music profession	1.4 2.1
A6.3 - Perform/compose/produce with an internalised knowledge of relevant repertoires and models, and their artistic, stylistic, technical and historical features and contexts, and their relevance to the contemporary music world	2.11 3.2 3.6 3.7 4.1
A6.4 - Demonstrate methods and resources for further detailed and individual enquiry into practical music and musicology	4.2 4.3
A6.5 - Demonstrate acquisition of skills, knowledge, detailed understanding and insights in chosen area(s) of practical music or musicology	

<b>Level 6</b>	
On successful completion of this programme the student will be able to:	
<p>A6.6 - Expand own intellectual and emotional resources for individual expression and for a life of artistic and professional fulfilment*</p> <p>A6.7 - Understand music in contemporary society and contemporary professional music making to map own individual artistic and professional path</p> <p>A6.8 - Adopt a personal musical practice with an individual understanding of the physiology and psychology of performance</p>	
<b>B. Performance and/or creative output</b>	
On successful completion of this programme the student will be able to:	
<p>B6.1 - Perform/compose/produce with a level of artistic authority consistent with entry to the music profession</p> <p>B6.2 - Perform/compose/produce with individual imagination and intentions beyond the assimilation of received paradigms</p> <p>B6.3 - Combine research and individual insights into credible personal synthesis*</p> <p>B6.4 - Demonstrate the original integration and cross fertilization of the practical, the theoretical and the individual insight</p>	
<b>C. Communication and artistic values</b>	
<p>C6.1 - Perform/compose/produce showing control and individuality of effective musical communication</p> <p>C6.2 - Perform/compose/produce with an individual and detailed command of the physical and psychological demands</p> <p>C6.3 - Communicate with own individual artistic voice and purpose, and confidence in own technical and intellectual abilities*</p> <p>C6.4 - Demonstrate a detailed approach to the evaluation and processing of complex knowledge and ideas, with both rigour and imagination*</p> <p>C6.5 - Communicate effectively in writing and verbally in the English language with different audiences and in different contexts*</p> <p>C6.6 - Take direct responsibility for own professional future through having a capacity to make realistic/informed choices and decisions*</p> <p>C6.7 - Promote music and contribute to its function in society with integrity and attention to the ethical values of art.</p> <p>C6.8 - Participate effectively in team work*</p> <p>C6.9 - Demonstrate a range of IT skills*</p>	
<b>D. Professional protocols</b>	



**Level 6**

On successful completion of this programme the student will be able to:

On successful completion of this programme the student will be able to:

D6.1 - Engage successfully and with artistic integrity and credibility in all relevant musical professional situations

D6.2 - Identify and interact efficiently and confidently with the specific as well as broad employment market\*

D6.3 - Demonstrate effective personal presentation, organisation and time management\*

D6.4 - Be aware of, and promote, personal responsibility, self-discipline and professional codes of conduct\*

## 13. Programme Structure

### 13.1 Programme Duration (years)

Four years

### 13.2 Mode of Delivery

Full Time only

### 13.3 Total student learning hours

4800

### 13.4 % Split teaching contact hours: self-directed practice & study\*

1200 notional learning hours (1600 for JPS students) per year, split broadly 35% contact and 65% private study depending on Principal Study. However, the demands of a practical music programme are necessarily unevenly spread across the year. This is especially the case when there are orchestral, ensemble or vocal projects, or if students have performance engagements outside the School, or take part in competitions. Further, each individual student's learning and practice methods and artistic engagements vary considerably.

### 13.5 Modules

		Core Modules						Electives***		Credits per Year		
		Principal Study*		Integrated Studies in Music**		Creating and Performing Knowledge		Professional Studies				
<b>Year 1</b>	Level 4	80 cr.	Level 4	30 cr.			Level 4	10 cr.		120		
	JPS	120 cr.								JPS 160		
<b>Year 2</b>	Level 5	80 cr.	Level 5	40 cr.			Level 6	30 cr.				120
	JPS	120 cr.										JPS 160
<b>Year 3</b>	Level 6	80 cr.					Level 6	10 cr.	120			
	JPS	120 cr.	JPS 160									
<b>Year 4</b>	Level 6	80 cr.					Level 6	20 cr.	120			
	JPS	120 cr.	JPS 160									

\*Principal Study modules are in: Strings; Wind Brass and Percussion; Keyboard; Voice; Jazz; Composition; Electronic Music and Historical Performance. They include one-to-one lessons and classes specifically addressing PS-related elements. Joint Principal Study (JPS) includes two PS combined according to a specific structure that integrates the two

\*\*Integrated Studies in Music module include the following elements:

BMus1: Musicianship-Ear Training/Jazz Rhythm; Musicianship-Musical Materials/Jazz Transcription; Creating and Performing Knowledge

BMus2: Creating and Performing Knowledge; Conducting; Musicianship-Ear Training; Musicianship-Musical Materials; Jazz Musicianship or Electives (Analysis, Collaborative Skills, Composition, Electronic Music, Keyboard Musicianship, Jazz Workshop, Music History, Second Study)

\*\*\*Electives: these are listed below by academic years.

## **14. Teaching & Learning Methodology & Assessment Strategy**

### **14.1 General Approach**

The teaching and learning strategies are designed to deliver the programme's aims through attainment of the programme's learning outcomes. Students are engaged in a combination of curriculum-based learning provision, and experiential learning opportunities.

### **14.2 Teaching & Learning methodologies**

The teaching of the Principal Study is based on a core of individual one-to-one lessons that are, according to the nature and need of different PS, supported by PS-led classes and activities. The PS modules are a microcosm of teaching and learning aimed at the specific artistic and professional development of individual students. This work is regularly monitored through individual meetings with departmental tutors.

Teaching and learning in Principal Study progresses in the four years through continuous provision of 1-2-1 lessons that are the necessary teaching and learning settings for an effective response to and guidance of the ambition and developmental pace of each student. This progress is supported by a carefully selected progressive set of repertoires or tasks to perform/write. These assessment requirements grow in technical, musical and stamina demands, but also in requiring increasingly proactive, responsible choices from the students themselves, based on their artistic self-knowledge and their professional ambitions. Specialised principal Studies classes also support this development stage by stage.

The Academic Studies classes are taught mostly in small groups of 8 to 12 students. Students are grouped according to their abilities and, in some cases, according to their PS so that the teaching and learning is at the right level and is relevant and integrated to PS. The AS curriculum is designed to develop fundamental skills and general knowledge, and gradually to offer more specialized and challenging content (e.g. through electives), and foster a more independent, creative and critical approach to learning. A significant part of this work is supported by an individual academic tutor with a mix of group and individual tutorials.

The Professional Studies curriculum is taught in a mix of large lectures and small seminar groups supported by a tutor. At the beginning it aims at launching the students into the Conservatoire environment, with its challenges and opportunities, and later it focuses on an increasing engagement with the outside world, artistic, educational and professional, with a greater involvement of tutors from the PS area.

Experiential learning includes all principal study related activities (e.g. solo, ensemble and orchestral performances, workshops and master classes, open sessions for composers) and academic/research events (e.g. attendance at Researchworks) or cross-school projects which the School offers to the students on

a regular basis, in-house and in partnership with outside venues and organisations, both in the UK and abroad. Some musicianship classes (Ear Training and Musical Materials) can continue to be taken at higher levels beyond the credited curriculum.

English language classes are also offered to students, mostly non-native English speakers, who want and need to develop and refine their use of their spoken as well as their written language.

Students are also encouraged to undertake short-term study exchanges with international institutions recognised through bilateral agreements with the School, particularly within the EU Erasmus exchange scheme.

### **14.3 Programme assessment strategy**

The main types of assessments are: practical examinations, written assignments, individual presentations and progress reports.

Assessments are mostly based on the evaluation of product (e.g. a performance event, a final written submission, an interview or viva voce) but in some cases learning processes are also assessed (e.g. progress reports,).

The evaluation of assessment tasks is regulated by a set of assessment criteria which are linked, on the one hand, to the learning outcomes and, on the other, to specific types of learning 'product' (e.g. learning demonstrated through performance, through artistic/creative output, through research, through reflection on experiences).

The main focus of assessment is formative (for guiding progress) throughout, where feedback is a key feature across all methods and modules. The number of summative assessments (for evaluating learning) is kept each year to the minimum necessary depending on the different learning and progression needs of the different modules. Diagnostic assessments (for calibrating future learning) are carried out specifically in relation to the allocation of students to classes (both compulsory, i.e. 'Ear Training' and 'Musical Material' classes, and electives that are streamed or require prerequisites) or experiential activities (e.g. orchestral seating).

Most assessments lead to a discrete mark, but there are also pass/fail based assessments. Feedback is always included and, to encourage learning through the understanding and critical evaluation of feedback, marks may be withheld and given upon request only after a certain amount of time has elapsed. In these cases, an indication of pass/fail is given at the same time as the feedback.

In addition to the information contained in the module specifications and in the handbooks, the induction of students on assessment happens within the various curriculum areas. Modes and practices of assessment are discussed and explained in PS-based meetings for PS modules, or within each of the other modules.

## 14.4 Feedback to students

Informal aural and written feedback (e.g. in performance platforms) is given to students in all teaching and learning situations, both curriculum-based and experiential-based.

Formal feedback in assessment reports is given to students immediately after a performance exam. For written assignments, the results are communicated within six term weeks of the assignment deadline.

<b>Year 1</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Principal Study / Joint Principal Study	80 / 120	4	
Integrated Studies in Music	30	4	
Professional Studies 1	10	4	
<b>TOTAL</b>	<b>120 / 160</b>		

<b>Year 2</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Principal Study / Joint Principal Study	80 / 120	5	
Integrated Studies in Music	40	5	
<b>TOTAL</b>	<b>120 / 160</b>		

<b>Year 3</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Principal Study / Joint Principal Study	80 / 120	6	
Creating and Performing Knowledge	30	6	
<b>TOTAL</b>	<b>110 / 150</b>		

<b>Elective Modules:</b>			Notes
Students must also pass at least 10 credits from the following:			
Title	Credits	Level	
Advanced Ensemble	10	6	
Advanced Principal Study*	10	6	
Techniques in Composition*	10	6	
Big-Band Arranging	10	6	
Body Matters*	10	6	
Brass and Wind Arranging	10	6	
Composition for Media	10	6	
Conducting*	10	6	
Electro-Acoustic Music	10	6	

<b>Elective Modules:</b>			Notes
Students must also pass at least 10 credits from the following:			
Historical Performance: Performance*	10	6	
Historical performance: Principles and Research*	10	6	
Interpretation through Improvisation*	10	6	
Introduction to Music Therapy*	10	6	
Jazz Performance	10	6	
Music, Philosophy and the Arts*	10	6	
Second Study*	10	6	
Workshop Skills*	10	6	
Students in the Voice department are normally limited to those marked with *, unless they can make a special case for a different elective.			

<b>Year 4</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Principal Study / Joint Principal Study	80 / 120	6	
Professional Studies 2	20	6	
TOTAL	100 / 120		

<b>Elective Modules:</b>			Notes
Students must also pass at least 20 credits from the following:			
Title	Credits	Level	
Advanced Ensemble	10	6	
Advanced Principal Study*	10 or 20	6	
Advanced Techniques in Composition	10	6	
Big-Band Arranging	10	6	
Body Matters	10	6	
Brass and Wind Arranging	10	6	
Composition for Media	10	6	
Conducting	10	6	
Electro-Acoustic Music	10	6	
Historical Performance: Performance*	10 or 20	6	
Historical Performance: Principles and Research*	10	6	
Interpretation through Improvisation	10	6	
Introduction to Music Therapy	10	6	
Jazz Performance	10	6	
Music, Philosophy and the Arts*	10	6	
Opera & Theatre*	10 or 20	6	
PianoWorks	10 or 20	6	
Research Project*	10 or 20	6	
Second Study*	10	6	
Workshop Skills	10 or 20	6	
TOTAL			

<b>Elective Modules:</b>	Notes
Students must also pass at least 20 credits from the following:	
Students in the Voice department are normally limited to those marked with *, unless they can make a special case for a different elective.	

15. Curriculum map relating programme learning outcomes to modules																										
BMus1																										
	✓A4.1	✓A4.2	✓A4.3	A4.4	A4.5	✓A4.6	✓A4.7	✓A4.8	✓B4.1	✓B4.2	B4.3	B4.4	✓C4.1	✓C4.2	✓C4.3	C4.4	C4.5	C4.6	✓C4.7	✓C4.8		✓D4.1	✓D4.2	✓D4.3	✓D4.4	
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓					✓	✓		✓	✓	✓	✓
Integrated Studies in Music 1				✓	✓	✓					✓	✓				✓	✓				✓		✓	✓	✓	
Professional Studies 1							✓	✓							✓			✓	✓	✓			✓	✓	✓	
BMus2																										
	✓A5.1	✓A5.2	✓A5.3	A5.4	A5.5	✓A5.6	✓A5.7	✓A5.8	✓B5.1	✓B5.2	B5.3	B5.4	✓C5.1	✓C5.2	✓C5.3	C5.4	C5.5	C5.6	✓C5.7	✓C5.8			✓D5.1	✓D5.2	✓D5.3	✓D5.4
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓					✓	✓		✓	✓	✓	✓
Integrated Studies in Music 2				✓	✓	✓					✓	✓				✓	✓	✓			✓			✓	✓	✓
BMus3																										
	✓A6.1	✓A6.2	✓A6.3	A6.4	A6.5	✓A6.6	✓A6.7	✓A6.8	✓B6.1	✓B6.2	B6.3	B6.4	✓C6.1	✓C6.2	✓C6.3	C6.4	C6.5	C6.6	✓C6.7	✓C6.8	✓C6.9	✓D6.1	✓D6.2	✓D6.3	✓D6.4	
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓
Creating and Performing Knowledge				✓	✓	✓					✓	✓				✓	✓				✓		✓	✓	✓	✓
Advanced Ensemble	✓	✓	✓						✓	✓			✓	✓	✓						✓			✓	✓	✓
Advanced PS	✓	✓	✓						✓	✓			✓	✓	✓									✓	✓	✓
Techniques in Composition			✓	✓	✓	✓				✓	✓	✓			✓	✓	✓				✓			✓	✓	✓
Big-Band Arranging			✓		✓					✓			✓		✓									✓	✓	
Body Matters					✓	✓		✓			✓	✓			✓	✓								✓	✓	
Brass and Wind Arranging		✓	✓		✓					✓			✓		✓									✓	✓	



15. Curriculum map relating programme learning outcomes to modules																								
Composition for Media		✓	✓		✓		✓			✓			✓		✓				✓			✓	✓	
Conducting			✓		✓	✓			✓		✓	✓	✓						✓		✓	✓	✓	
Electro-Acoustic Music		✓	✓		✓		✓		✓			✓		✓					✓			✓	✓	
HP: Performance	✓	✓	✓			✓			✓	✓		✓	✓	✓	✓							✓		
HP: Principles and Research			✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓						✓		
Interpretation through Improv			✓			✓			✓			✓							✓			✓	✓	
Introduction to Music Therapy					✓	✓		✓		✓	✓				✓	✓						✓		
Jazz Performance			✓		✓				✓			✓			✓				✓			✓		
Music, Philosophy & the Arts				✓	✓	✓				✓	✓				✓	✓		✓	✓	✓		✓	✓	✓
Second Study			✓						✓													✓	✓	
Workshop skills			✓			✓						✓		✓			✓		✓		✓	✓	✓	
BMus4																								
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	
Professional Studies 2							✓	✓			✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	
Advanced Ensemble	✓	✓	✓						✓	✓			✓	✓	✓				✓			✓	✓	
Advanced PS	✓	✓	✓						✓	✓			✓	✓	✓							✓	✓	
Techniques in Composition			✓	✓	✓	✓				✓	✓	✓			✓	✓	✓				✓			
Big-Band Arranging			✓		✓				✓			✓			✓							✓		
Body Matters					✓	✓		✓			✓	✓			✓	✓						✓		

## 15. Curriculum map relating programme learning outcomes to modules

Brass and Wind Arranging		✓	✓		✓				✓			✓		✓								✓		
Composition for Media		✓	✓		✓		✓		✓			✓		✓					✓			✓	✓	
Conducting			✓		✓	✓			✓		✓	✓	✓						✓		✓	✓	✓	
Electro-Acoustic Music		✓	✓		✓		✓		✓			✓		✓					✓			✓	✓	
HP: Performance	✓	✓	✓			✓			✓	✓		✓	✓	✓	✓							✓		
HP: Principles and Research			✓	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓						✓		
Interpretation through Improv			✓			✓			✓			✓							✓			✓	✓	
Introduction to Music Therapy					✓	✓		✓		✓	✓				✓	✓						✓		
Jazz Performance			✓		✓				✓			✓		✓					✓			✓		
Music, Philosophy & the Arts				✓	✓	✓				✓	✓				✓	✓		✓	✓	✓		✓	✓	✓
Opera & Theatre	✓	✓	✓					✓	✓			✓	✓	✓					✓			✓	✓	
PianoWorks	✓	✓	✓					✓	✓			✓	✓	✓					✓			✓	✓	
Research Project				✓	✓	✓				✓	✓				✓	✓		✓	✓	✓		✓	✓	✓
Second Study			✓						✓													✓	✓	
Workshop Skills			✓			✓						✓		✓			✓		✓		✓	✓	✓	

## **16. Assessment Regulations**

These regulations are in addition to the general assessment regulations for taught programmes in the Academic regulatory framework covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

### **16.1 Requirements to pass a module**

To pass a module and acquire the associated credit, a student must complete all the assessment components and achieve a minimum aggregate mark of 40%, including passes in all components which are marked as pass/fail.

The aggregate mark of a module is the sum of the marks for each component listed in the Module Specification, weighted according to the specified percentage. If a student has been assessed in more than the standard number of module components, those with the highest results are used for calculation. Any module component assessed with pass/fail is not considered for the numerical module aggregate. Compensation of marks happens when the aggregate mark includes a marginal fail, but the overall numerical result is a pass.

#### **Compensation at module component level**

- Compensation is not applicable to Principal Study module components.
- Only one failed component between 30% and 39% is allowed in any other module, provided that the overall aggregate of the module is a pass.

All components scoring less than 30% do not meet sufficiently the compensation margin of the Learning Outcomes and need to be re-sat even if the overall aggregate of the module is a pass. These compensation rules do not apply at module sub-component level, including within PS modules, where fails below 30% can be compensated, apart from a fail for academic misconduct (e.g. plagiarism, collusion).

#### **Re-sit Provisions for a module or module components**

In the case of a non-compensatable fail in a module component or of an overall module fail, the School Board of Examiners requires a student to re-sit that component or module and sets the date, time and format subject to the following conditions:

- The re-sit activity must be equivalent to the original task.
- A module component/module may be re-sat only once.

A student who successfully completes a re-sit is awarded the minimum pass mark for the failed component. This minimum re-sit pass mark is aggregated to the mark(s) of the passed component(s) according to the specified percentage for a full, and not capped, final module mark. The only exception to this is for an academic misconduct failure (e.g. plagiarism, collusion) in BMus3 or 4 where the failed mark

might be carried forward to the overall module aggregate mark; see the Academic Regulatory Framework for details (3.12).

Any failed module component assessed with Pass/Fail is treated following the above rules in terms of re-sit provision.

## **16.2 Requirement to pass a year and to progress**

To progress to the next year or to an award, a student must complete and pass all the modules associated with that year.

The progress mark for years 1, 2 and 3 is the aggregate mark of the individual module marks taken proportionally to their credit weighting as specified in the Programme Specification. If a student has been assessed in more than the standard number of elective modules, those with the highest results are used for calculation. The final year award calculations are indicated below at 16.3.

### **Compensation at module level after first attempt**

If, having made a valid attempt at re-sit, a student fails up to 10 credits, compensation provisions may be applied by the School Board of Examiners if the required Learning Outcomes have nonetheless been achieved on the basis of the results of the re-sit and of other module/module component that share the same LOs. Where compensation is applied to any module included in the calculation for an award (see 16.3 below), the maximum classification awarded is a Pass (CertHE, DipHE and Ordinary) or a Third class (BMus Hons).

## **16.3 Award regulations**

### **Interim awards**

If a student ceases studies after successful completion of year 1, 2 or 3, the School Board of Examiners may confer the relevant award according to the following list:

### **Completion of one year of study: “Certificate of Higher Education in Music”**

The CertHE (Mus) mark is the overall aggregate of the module marks weighted according to their credit value\*. The classification is determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Without classification	40%

## End of Year 2: “Diploma of Higher Education in Music”

(only available to students who have completed both years 1 and 2 at the School)

The DipHE (Mus) mark is the overall percentage marks obtained at the end of years 1 and 2 and weighted in the ratio 35:65\*. The classification will be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Without classification	40%

## Year 3 Bachelor's degree (Ord) in Music

(only available to students who have completed at least years 2 and 3 at the School)

The BMus (Ord) mark is the overall percentage marks obtained at the end of years 2 and 3 and weighted in the ratio 35:65\*. The minimum percentage in the overall aggregate mark for recommendation for the award of Ordinary Degree classification will be:

\* Where a student has been permitted to take more than the minimum number of elective modules required, the highest elective module marks will be used and the remaining module marks will be excluded from the calculation.

Classification	Minimum %
With Distinction	70%
With Merit	60%
Without classification	40%

## Final Award

### Year 4 Bachelor's degree (Hons) in Music

(only available to students who have completed at least years 3 and 4 at the School)

The BMus (Hon) mark is the marks achieved in years 3 and 4, in the ratio 35:65<sup>1</sup>, and according to the following table:

			(Joint Principal Study pathway)		
	Year 3	Year 4		Year 3	Year 4
Principal Study	15%	45%	Joint PS	19%	49%
Creating and Performing Knowledge	15%	n/a	Creating and Performing Knowledge	12%	n/a
Professional Studies 2	n/a	10%	Professional Studies 2	n/a	8%
Electives	5%	10%	Electives	4%	8%
Tot.	35%	65%	Tot.	35%	65%

The minimum percentage in the overall aggregate mark for recommendation for the award of Honours Classification will be:

Classification	Minimum %
Class I	70%
Class II Upper Division	60%
Class II Lower Division	50%
Class III	40%

### Concert Recital Diploma (CRD) and Starred Award

**For exceptional performance in a specified assessment.**

Final year Performance students achieving 80% or more in their final recital will be eligible for the Concert Recital Diploma. Final year Composition students will receive a starred award for achievement of 80% or more in their composition portfolio. Final year Electronic Music students will receive a starred award for achievement of 80% or more in their folio.

## 16.4 Resit charges

There is a re-sit charge for each module component. These charges are given in full in the BMus Programme Handbook at the beginning of each academic year. For more details see also Academic Regulatory Framework (3.10).

## 16.5 Failure of a year and the award of a lower level qualification

Where a student fails to meet the requirements for a particular year, having exhausted all re-sit opportunities, but satisfies the requirements for an interim award, the student may be considered by the School Assessment Board for an interim or lower level qualification.

## 16.6 Fail Withdraw

Where a student fails to meet the requirements for a particular year and is not eligible for an interim award, the School Assessment Board requires the student to withdraw from the Programme.

## 16.7 Periods of registration

The minimum and maximum periods for consideration for an award listed in 16.3 is as follows:

BMus (Hons)	Min. period: 4 years*	Max. 6 years
BMus (Ord)	Min. period: 3 years *	Max. 5 years
DipHE (Mus)	Min. period: 2 years	Max. 4 years
CertHE (Mus)	Min. period: 1 year	Max. 2 years

The maximum period of study includes any repeat year and periods of deferral and interruption.

\* The minimum period may be reduced where a student has transferred from a relevant Programme offered by another higher education institution, see Academic Regulatory Framework (2; 3.2.1).

## 16.8 Scheduling of Assessments

The overall assessment schedule for all modules/module components is published in the Programme and Departmental Handbooks that are available on the intranet at the beginning of the academic year. Students are also sent by e-mail the complete schedule of their specific individual assessments for the year by the middle of the autumn term.

## 16.9 Assessment Requirements & Guidelines

- (i) All assessment requirements and guidelines are included in the module specifications or in the Programme and departmental handbooks, as well in additional teaching material and communications for each class.

- (ii) A student may not count a formal assessment for more than one module or module component during the full duration of the Programme. This applies to both performance and academic assignments.

See Academic Regulatory Framework (3.8.4).

- (iii) Reasonable adjustments in the assessment arrangements are made by the School in case of students with disabilities. In these cases, considered on an individual basis, the Music Department liaises closely with the Student Affairs Department.
- (iv) In certain situations, mostly to do with medical or professional extenuating circumstances, the Music Division and the student affected agree on a Special Scheme of Study that is approved by the Academic Board. This scheme sets out how the necessary Learning Outcomes are met and assessed.

## **16.10 General assessment regulations for recitals and submissions**

- (i) Length of recitals. Specific time requirements are indicated for each Principal Study final recital in departmental handbooks, they normally are taken from when the student first plays (including tuning) to when the applause for the final piece begins. The following penalties apply if recitals are either too long or too short:
  - a. A recital more than 5 minutes short of the minimum requirement is penalised by 1 mark per minute starting at 6 marks for 6 minutes short
  - b. A recital that exceeds the maximum time by 5 minutes is penalised by 5 marks, and may be terminated at the discretion of the panel chair.
- (ii) Specific length requirements (as minimum and maximum word-counts) are indicated for each written submission in the programme or departmental handbooks; 1 point is deducted for being 1 word under or over the specified word limit; another point is deducted for every further 100 words.
- (iii) All written submissions must be presented with:
  - a. a cover sheet that includes factual information on the assignment (module and/or module component title, student's name, tutor's name, assignment title and word count) and the following statement:

"I certify that the coursework that I have submitted is my own unaided work, and that I have read, understood and complied with the guidelines on plagiarism as set out in the programme handbook. I understand that the School may make use of plagiarism detection software and that my work may therefore be stored on a database which is accessible to other users of the same software. I certify that the word count declared is correct."



- b. Standard academic protocols appropriate to the nature of the submission. These may include citations, footnotes and bibliographies.
- (iv) Any suspected academic misconduct (e.g. plagiarism, collusion) will be considered under the School's academic misconduct procedures, see Academic Regulatory Framework (3.11).

### **16.11 Assessment Procedures**

- (i) In practical examinations, including principal study, chamber music, interviews and lecture recitals, the examining panel includes at least two members of staff, of which at least one is from the Department in charge of the module. In the case of chamber music, the panel evaluates student performance alongside any other student input according to the specific assessment format of the module.
- (ii) In Final Recitals, the panel includes a senior member of the Music Department (normally as chair), a senior member of the principal study department and an External Assessor specialist in the principal study.
- (iii) In the case of written assessments, after the first marking, a number of submissions may be selected according to marking categories, the nature of the assignment and the module and HE level. These are internally moderated by a member of staff or by a moderating panel.

In each case, the final result is decided in consultation with the first marker and the internal moderator or moderating panel.

- (iv) The evaluation of assessment tasks is calibrated by a set of assessment criteria which are linked to specific types of learning 'product'. Learning assessed through performance (e.g. performance PS), through composition (e.g. composition PS), through academic-type research (e.g. Creating and Performing Knowledge, Electives), through completion of artistic/creative tasks (e.g. some Electives), through reflection on learning experiences (e.g. Professional Practice). These criteria are applicable to all BMus levels 4-6. The learning progression is expressed in stepped Learning Outcomes that reflect the stepped demands of the content and assessment tasks of each element of the curriculum.
- (v) Pass/Fail elements of the curriculum are assessed using the same criteria both in terms of the pass/fail threshold and in terms of the language used in the feedback. Some pass/fail elements are based on achieving a certain rate of success in practical tasks. These are

detailed in the syllabus of each relevant element of the curriculum (e.g. Musicianship Ear Training).

## **16.12 Feedback to students after assessments**

The School endeavours to provide students with written formative and summative feedback within a reasonable time scale after the assessment and moderation tasks are completed. This applies to both practical exams and written submission. Normally, practical exam reports (e.g. performance exams) are individually communicated within a few days of the assessment event. Written work reports take longer because of the various processes that need to take place: marking, moderation and external scrutiny. Formative feedback on draft versions of written work that directly contributes to the student's learning and to the improvement of submissions is given regularly orally and sometimes in written format. Summative final written feedback and assessment reports are normally available to students after the equivalent of six term weeks from the submission. See Academic Regulatory Framework (3.13)

Results in the form of grades that a student may receive during the year will be provisional until they have been agreed by the relevant School Board of Examiners and the Pass List has been signed the Head of Registry Services (or successor). The Music Programme Assessment Board considers marks and re-sit provisions on an interim basis for module components taken during the academic year (e.g. PS mid-year exams) that, for learning reasons, if failed may need to be re-sat before the end-of-year exam can be taken.

## 17. Principal Study modules

### 17.1 Principal Study Strings, Year 1

<b>1. Module Title</b>	Principal Study Strings, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	STR1001
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head and Deputy Head of Strings
<b>8. Department</b>	Strings

#### 9. Aims of the Module

This module aims to:

- Start the process of developing each student's individual musical identity and voice.
- Encourage a shift of educational concepts towards a mature autonomy in the learning, study and research processes.
- Begin the process of developing the various disciplines necessary for a future career in the music profession.
- Equip students with the technique and creative artistry to sustain performances in contexts still comparatively limited in musical demands and duration.
- Foster an awareness of the importance of good body use and a balanced physical posture.
- Enable an attitude of positive regard within the working relationship between tutors and students in a context of one to one and group tuition.
- Develop an awareness of different musical and instrumental styles in string repertoire.
- Introduce students to a range of ensemble activities and repertoire.

## 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance classes both as a performer and an audience member, chamber music and orchestral activities, coaching with principal study staff and visiting ensembles and personal practice and research. While all string students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline.

The module is assessed with a mid-year and end-of-year solo exam, and with a chamber music performance. Formative assessments are performance class reports and feedback at chamber music platform performances. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
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#### Strings (bowed)

One-to-one lesson	45
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Practical classes/workshops	186
-----------------------------	-----

#### Strings (guitar)

One-to-one lesson	45
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Practical classes/workshops	197
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#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### Strings (bowed)

Practical Skills Assessment	Mid-Year Exam (15-25min)	KPE	35	40
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Practical Skills Assessment	End-of-year Exam (20-30min)	KPE	50	40
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Practical Skills Assessment	Chamber Music Exam (20 min)	KPE	15	40
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#### Strings (guitar)

Practical Skills Assessment	Mid-Year Exam (25 min)	KPE	25	40
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Practical Skills Assessment	End-of-year Exam (30 min)	KPE	50	40
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Practical Skills Assessment	Repertoire & Performance Class	KPE	12.5	40
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<b>12. Module Pattern</b>				
Practical Skills Assessment	Guitar Musicianship	KPE	12.5	40
c) Independent Study hours			Notional Hours	
Strings (bowed)				
Personal practice/study			494	
Self-directed group rehearsal/study			75	
Strings (guitar)				
Personal practice/study			558	
d) Total student learning hours (all strings: bowed, and guitar)			800	

<b>13. Reading &amp; Resources</b>			
Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.			
Title	Author	Publisher	Year
Music: A Very Short Introduction	Nicolas Cook	Oxford UP	1998
Guide de la musique de chambre	Francois-Rene Tranchefort	Fayard	1989
The Cambridge Companion to the String Quartet	Robin Stowell	Cambridge UP	2003
Intimate Music: A History of the Idea of Chamber Music	John H. Baron	Pendragon Press	1998
Chamber Music: An Essential History	Mark A. Radice	University of Michigan Press	2012
Intimate Voices, Vols 1 & 2	Evan Jones, ed.	University of Rochester Press	2010
String Quartets: A Research and Information Guide, 2 <sup>nd</sup> edition	Mara E. Parker	Routledge	2015
Joys and Sorrows	Pablo Casals	Touchstone (Simon and Schuster)	1970
Nurtured by Love	Sinichi Suzuki	Alfred Music	2012 [1966]
The Compleat Violinist	Yehudi Menuhin	Summit Books	1986
Playing the Viola: Conversations with William Primrose [new edition]	David Dalton	Oxford UP	1990
My Viola and I	Lionel Tertis	Kahn and Averill	1991 [1971]
The Violin Lesson	Simon Fischer	Edition Peters	2013
The Principles of Violin Fingering	I.M. Yampolsky	Oxford UP	1984 [1967]

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

The Cambridge Companion to the Cello	Robin Stowell	Cambridge UP	1999
The Cambridge Companion to the Violin	Robin Stowell	Cambridge UP	1992
Introduction to the Double Bass More About the Double Bass Looking at the Double Bass [facsimile reprints]	Raymond Elgar	Stephenstreet.com	2017
A Treatise on the Fundamental Principles of Violin Playing	Leopold Mozart	Oxford UP	1984
Unaccompanied Bach: Performing the Solo Works	David Ledbetter	Yale UP	2009
The Early Violin and Viola: A Practical Guide	Robin Stowell, ed.	Cambridge UP	2001
Baroque String Playing for ingenious learners [revised edition]	Judy Tarling	Corda Music	2013 [2000]
Classical and Romantic Performing Practice 1750-1900	Clive Brown	Oxford UP	1999
The Musician's Way	Gerald Klickstein	Oxford UP	2009
Audition Success	Don Greene	Pro Mind Music	1998
Performance Success: Performing Your Best Under Pressure	Don Greene	Routledge	2002
Indirect Procedures: A Musician's Guide to the Alexander Technique	Pedro de Alcantara	Oxford UP	1997
Making Music in Looking Glass Land	Ellen Highstein	Concertartists Guild	2003
The Musicians' Handbook: The essential guide for professional and aspiring musicians		Rhinegold	2013

## 17.2 Principal Study Strings, Year 2

1. Module Title	Principal Study Strings, Year 2
2. FHEQ Level	5
3. Credit Value	80
4. SITS module code	STR2011
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	2
7. Module Leader	Head and Deputy Head of Strings
8. Department	Strings

### 9. Aims of the Module

This module aims to:

- Further develop each student's individual musical identity and voice.
- Assimilate and integrate knowledge and musicianship with the students' own individual instrumental abilities, in a more highly skilled manner than in year 1.
- Deepen students' awareness of the stylistic demands of a range of repertoire pertinent to the principal study area.
- Develop increasing confidence in performance skills.
- Equip students with the technique and creative artistry to sustain performances in varied contexts.
- Encourage a broad range of learning strategies in relation to students' instrumental development.
- Further develop an awareness and understanding of repertoire for a variety of ensembles and practical confidence in ensemble skills.

### 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance classes both as a performer and an audience member, chamber music and orchestral activities, coaching with principal study staff and visiting ensembles and personal practice and research. While all string students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline.

The module is assessed with a mid-year and end-of-year solo exam, and with a chamber music performance. Formative assessments are performance class reports and feedback at chamber music platform performances. Exam requirements

and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
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#### Strings (bowed)

One-to-one lesson	45
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Practical classes/workshops	220
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#### Strings (guitar)

One-to-one lesson	45
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Practical classes/workshops	185
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#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### Strings (bowed)

Practical Skills Assessment	Mid-Year Exam (20-30 min)	KPE	35	40
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Practical Skills Assessment	End-of-Year Exam (25-40min)	KPE	50	40
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Practical Skills Assessment	Chamber Music Exam (20 min)	KPE	15	40
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#### Strings (guitar)

Practical Skills Assessment	Mid-Year Exam (30 min)	KPE	25	40
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Practical Skills Assessment	End-of-Year Exam (40 min)	KPE	50	40
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Practical Skills Assessment	Repertoire & Performance Class	KPE	12.5	40
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Practical Skills Assessment	Guitar Musicianship	KPE	12.5	40
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#### c) Independent Study Hours

	Notional Hours
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#### Strings (bowed)

Personal practice/study	455
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Self-directed group rehearsal/study	80
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#### Strings (guitar)

Personal practice/study	570
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d) Total student learning hours (all strings: bowed, and guitar)	800
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### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

Title	Author	Publisher	Year
Music: A Very Short Introduction	Nicolas Cook	Oxford UP	1998
Guide de la musique de chambre	Francois-Rene Tranchefort	Fayard	1989
The Cambridge Companion to the String Quartet	Robin Stowell	Cambridge UP	2003
Intimate Music: A History of the Idea of Chamber Music	John H. Baron	Pendragon Press	1998
Chamber Music: An Essential History	Mark A. Radice	University of Michigan Press	2012
Intimate Voices, Vols 1 & 2	Evan Jones, ed.	University of Rochester Press	2010
String Quartets: A Research and Information Guide, 2 <sup>nd</sup> edition	Mara E. Parker	Routledge	2015
Joys and Sorrows	Pablo Casals	Touchstone (Simon and Schuster)	1970
Nurtured by Love	Sinichi Suzuki	Alfred Music	2012 [1966]
The Compleat Violinist	Yehudi Menuhin	Summit Books	1986
Playing the Viola: Conversations with William Primrose [new edition]	David Dalton	Oxford UP	1990
My Viola and I	Lionel Tertis	Kahn and Averill	1991 [1971]
The Violin Lesson	Simon Fischer	Edition Peters	2013
The Principles of Violin Fingering	I.M. Yampolsky	Oxford UP	1984 [1967]
The Cambridge Companion to the Cello	Robin Stowell	Cambridge UP	1999
The Cambridge Companion to the Violin	Robin Stowell	Cambridge UP	1992
Introduction to the Double Bass More About the Double Bass Looking at the Double Bass [facsimile reprints]	Raymond Elgar	Stephenstreet.com	2017
A Treatise on the Fundamental Principles of Violin Playing	Leopold Mozart	Oxford UP	1984
Unaccompanied Bach: Performing the Solo Works	David Ledbetter	Yale UP	2009

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

The Early Violin and Viola: A Practical Guide	Robin Stowell, ed.	Cambridge UP	2001
Baroque String Playing for ingenious learners [revised edition]	Judy Tarling	Corda Music	2013 [2000]
Classical and Romantic Performing Practice 1750-1900	Clive Brown	Oxford UP	1999
The Musician's Way	Gerald Klickstein	Oxford UP	2009
Audition Success	Don Greene	Pro Mind Music	1998
Performance Success: Performing Your Best Under Pressure	Don Greene	Routledge	2002
Indirect Procedures: A Musician's Guide to the Alexander Technique	Pedro de Alcantara	Oxford UP	1997
Making Music in Looking Glass Land	Ellen Highstein	Concertartists Guild	2003
The Musicians' Handbook: The essential guide for professional and aspiring musicians		Rhinegold	2013

## 17.3 Principal Study Strings, Years 3 & 4

1. Module Title	Principal Study Strings, Years 3 & 4
2. FHEQ Level	6
3. Credit Value	160 (80 for Year 3; 80 for Year 4)
4. SITS module code	STR3021
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	3 and 4
7. Module Leader	Head and Deputy Head of Strings
8. Department	Strings

### 9. Aims of the Module

This module aims to:

- Help students identify and utilise their own individual musical identity and voice.
- Further assimilate and integrate knowledge and musicianship with the students' own individual instrumental abilities, in a more highly skilled manner than in year 2.
- Deepen students' understanding of stylistic demands and some specialist techniques appropriate for a broad repertoire.
- Equip students with expertise as instrumental practitioners which could be used in a broad range of contexts appropriate to professional entry level.
- Develop confidence, independence, self-reliance and self-reflection in preparation for advanced study and a life of changing professional expectations and demands.
- Provide experiences and opportunities appropriate to their needs so that students can begin to identify and understand their own artistic vision and explore some of the pathways and choices possible in a future musical career.
- Develop appropriate communication and interaction skills enabling students to work effectively with others in a collaborative capacity.

### 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance classes both as performer and audience member, chamber music and orchestral activities, coaching

with principal study staff and visiting ensembles and personal practice and research. While all string students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline.

The module is assessed with a mid-year and end-of-year solo exam in each year. At the end of year 4 this exam is the Final Recital. In each year there is chamber music performance. Formative assessments are performance class reports and feedback chamber music performances. Exam requirements and repertoire for each year of study are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours -

Type	Contact Hours
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Strings (bowed)

One-to-one lesson	90
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Practical classes/workshops	447
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Strings (guitar)

One-to-one lesson	90
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Practical classes/workshops	347
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#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### Year 3 – Strings (bowed)

Practical Skills Assessment	Mid-Year Exam (20-35 in)	KPE	25	40
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Practical Skills Assessment	End-of-Year Exam (25-45 min)	KPE	50	40
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Practical Skills Assessment	Chamber Music (20 min)	KPE	25	40
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#### Year 3 – Strings (guitar)

Practical Skills Assessment	Mid-Year Exam (30 min)	KPE	25	40
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Practical Skills Assessment	End-of-Year Exam (40 min)	KPE	50	40
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Practical Skills Assessment	Repertoire & Performance Class	KPE	12.5	40
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Practical Skills Assessment	Guitar Musicianship	KPE	12.5	40
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#### Year 4 – Strings (bowed)

Practical Skills Assessment	Mid-Year Exam (25-40 min)	KPE	20	40
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<b>12. Module Pattern across two years</b>				
Practical Skills Assessment	Final Recital (45-60 min)	KPE	60	40
Practical Skills Assessment	Chamber Music (20 min)	KPE	20	40
Year 4 – Strings (guitar)				
Practical Skills Assessment	Mid-Year Exam (40 min)	KPE	20	40
Practical Skills Assessment	Final Recital (45-60 min)	KPE	60	40
Practical Skills Assessment	Repertoire & Performance Class	KPE	10	40
Practical Skills Assessment	Guitar Musicianship	KPE	10	40
c) Independent Study Hours				Notional Hours
Strings (bowed)				
Personal practice/study				903
Self-directed group rehearsal/study				160
Strings (guitar)				
Personal practice/study				1163
d) Total student learning hours (all strings: bowed and guitar)				1600

<b>13. Reading &amp; Resources</b>			
<p>Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.</p>			
Title	Author	Publisher	Year
Music: A Very Short Introduction	Nicolas Cook	Oxford UP	1998
Guide de la musique de chambre	Francois-Rene Tranchefort	Fayard	1989
The Cambridge Companion to the String Quartet	Robin Stowell	Cambridge UP	2003
Intimate Music: A History of the Idea of Chamber Music	John H. Baron	Pendragon Press	1998
Chamber Music: An Essential History	Mark A. Radice	University of Michigan Press	2012
Intimate Voices, Vols 1 & 2	Evan Jones, ed.	University of Rochester Press	2010
String Quartets: A Research and Information Guide, 2 <sup>nd</sup> edition	Mara E. Parker	Routledge	2015

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

Joys and Sorrows	Pablo Casals	Touchstone (Simon and Schuster)	1970
Nurtured by Love	Sinichi Suzuki	Alfred Music	2012 [1966]
The Compleat Violinist	Yehudi Menuhin	Summit Books	1986
Playing the Viola: Conversations with William Primrose [new edition]	David Dalton	Oxford UP	1990
My Viola and I	Lionel Tertis	Kahn and Averill	1991 [1971]
The Violin Lesson	Simon Fischer	Edition Peters	2013
The Principles of Violin Fingering	I.M. Yampolsky	Oxford UP	1984 [1967]
The Cambridge Companion to the Cello	Robin Stowell	Cambridge UP	1999
The Cambridge Companion to the Violin	Robin Stowell	Cambridge UP	1992
Introduction to the Double Bass More About the Double Bass Looking at the Double Bass [facsimile reprints]	Raymond Elgar	Stephenstreet.com	2017
A Treatise on the Fundamental Principles of Violin Playing	Leopold Mozart	Oxford UP	1984
Unaccompanied Bach: Performing the Solo Works	David Ledbetter	Yale UP	2009
The Early Violin and Viola: A Practical Guide	Robin Stowell, ed.	Cambridge UP	2001
Baroque String Playing for ingenious learners [revised edition]	Judy Tarling	Corda Music	2013 [2000]
Classical and Romantic Performing Practice 1750-1900	Clive Brown	Oxford UP	1999
Title	Author	Publisher	Year
The Musician's Way	Gerald Klickstein	Oxford UP	2009
Audition Success	Don Greene	Pro Mind Music	1998
Performance Success: Performing Your Best Under Pressure	Don Greene	Routledge	2002
Indirect Procedures: A Musician's Guide to the Alexander Technique	Pedro de Alcantara	Oxford UP	1997

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

Making Music in Looking Glass Land	Ellen Highstein	Concertartists Guild	2003
The Musicians' Handbook: The essential guide for professional and aspiring musicians		Rhinegold	2013

## 17.3 Principal Study Wind, Brass & Percussion, Year 1

<b>1. Module Title</b>	Principal Study Wind, Brass & Percussion, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	WBP1002
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Wind Brass and Percussion
<b>8. Department</b>	Wind, Brass & Percussion

### 9. Aims of the Module

This module aims to:

- Promote the development of students as practical musicians.
- Broaden experience of a range of musical styles and traditions.
- Encourage the development of a personal musical voice and approach to performance.
- Develop clear aural perception in relation to playing an instrument, and understanding of underlying harmonic structures and musical forms.
- Increase instrumental facility and control.
- Facilitate a physiologically healthy approach to their instrument and study.
- Maximise each student's learning through fostering discriminatory trust, autonomy and initiative in their relationships to one another and to staff.
- Develop the basic skills, knowledge and understanding, values and attitudes appropriate for orchestral sections or large ensembles and chamber music.



## 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance platforms both as a performer and an audience member, experiences in orchestral sections or large ensembles, chamber music rehearsals, coaching with principal study staff and visiting artists and personal practice and exploration of repertoire. Each student will be timetabled to participate in a minimum of four departmental orchestral section repertoire sessions per year, except for recorder and saxophone students, who will have ensemble sessions scheduled appropriate to their repertoire. While all wind-brass and percussion students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline.

The module is assessed with an end-of-year technical and orchestral excerpts exam, and a chamber music performance (pass/fail). Formative assessments are solo platform reports and chamber music platform reports, as well as reports on a non-assessed solo recital. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

### 12. Module Pattern

a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to-one lesson			35*	
Practical classes/workshops			336*	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical Skills Assessment	Technical and Orchestral excerpts (30 min)	KPE	100	40
Practical Skills Assessment	Chamber Music performance (30-40 min)	KPE	n/a	Pass/Fail
c) Independent Study Hours			Notional Hours	
Personal practice/study			429	
d) Total student learning hours for module			800	

\* Median, varies according to instrument

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

Title	Author	Publisher	Year
Woodwind Instruments and their History	Baines, Anthony	Faber & Faber	1967
African Music - A People's Art	Bebey, Francis	Lawrence Hill	1975
Encyclopedia of Percussion	Beck, John H.	Garland Publishing	1995
The Artist's Way	Cameron, Julia	Putnam	1995
The Inner Game of Music	Green, Barry	Pan	1987
The Cambridge Companion to Brass	Herbert, Trevor & Wallace, John (ed.)	Cambridge UP	1997
The Recorder Player's Handbook	Linde, Hans-Martin	Schott	1991
Free Play: Improvisation in Life & Art	Nachanovitch S	Penguin Putnam Inc. NY	1990
The Art of Practice - a Self-help Guide for Music Students	Snell, Howard	Pen Press Publications	2006
The Trumpet - Its Practice and Performance, a Guide for Students	Snell, Howard	Rakeway Music	1997

## 17.4 Principal Study Wind, Brass & Percussion, Year 2

<b>1. Module Title</b>	Principal Study Wind, Brass & Percussion, Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	WBP2012
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Wind Brass and Percussion
<b>8. Department</b>	Wind, Brass & Percussion

### 9. Aims of the Module

This module aims to:

- Promote consolidation of instrumental facility, experience and awareness of a wide range of musical styles and traditions, clarity of aural perception in relation to playing an instrument, understanding of underlying harmonic structures and musical forms.
- Develop artistic expression in performance and encourage an increasingly personal voice and approach to music.
- Help students develop effective strategies for learning and performing a wide variety of notated and/or un-notated music.
- Foster healthy physiological and psychological approaches to playing an instrument, studying and performing.
- Facilitate the ability to plan, undertake and evaluate sustained individual study, utilising a variety of approaches appropriate to the task, with tutor guidance but demonstrating increasing autonomy and skills of self-reflection, realistic planning, self-discipline, and commitment.
- Consolidate orchestral and/or large ensemble skills, such as interaction with a conductor, ability to undertake different roles (1<sup>st</sup>, 2<sup>nd</sup>, doubling players etc.), breathing and body language, aural awareness and shared musical understanding, blend of sounds, intonation and rhythmic coordination within an ensemble, support and leadership in a team.
- Consolidate chamber music skills such as breathing, body language, aural awareness, shared musical understanding and motivation, blend of sounds,

intonation, rhythmic coordination, rehearsal technique, communication within a group, communication with a variety of audiences;

- Develop musical awareness and interpretation of an increasingly diverse range of chamber music repertoire and/or un-notated music from different historical periods, including new music

## 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff; departmental classes; performance platforms both as performer and audience member; experiences in orchestral sections or large ensembles chamber music rehearsals; coaching with principal study staff and visiting artists and personal practice and exploration of repertoire. Each student will be timetabled to participate in a minimum of four departmental orchestral section repertoire sessions per year, except for recorder and saxophone students, who will have ensemble sessions scheduled appropriate to their repertoire. While all wind-brass and percussion students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline.

The module is assessed with a mid-year technical solo exam, and an end-of-year chamber music exam. Formative assessments are platform reports and chamber music platform reports. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	39*
Practical classes/workshops	299*

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical Skills Assessment	Technical and Orchestral Assessment (30 min)	KPE	100	40
Practical Skills Assessment	Chamber Music Exam (30-40 min)	KPE	n/a	Pass/Fail

c) Independent Study hours	Notional Hours
Personal practice/study	462
d) Total student learning hours for module	800

\* Median, varies according to instrument

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

Title	Author	Publisher	Year
The Artist's Way	Cameron, Julia	Putnam	1995
The Inner Game of Music	Green, Barry	Pan	1987
Free Play: Improvisation in Life & Art	Nachanovitch, Stephen	Penguin Putnam Inc.	1990
Settling the Score - A Journey through the Music of the 20th Century	Oliver, Michael (ed.)	Faber and Faber	1999
The Rest is Noise - Listening to the 20th Century	Ross, Alex	Farrar, Strauss & Giroux	2007
Labour and love: An oral history of the brass band movement	Taylor, Arthur	Elm Tree Books	1983
Musical excellence: strategies and techniques to enhance performance	Williamon, Aaron	Oxford University Press	2004

## 17.5 Principal Study Wind, Brass & Percussion, Years 3 & 4

<b>1. Module Title</b>	Principal Study Wind, Brass and Percussion, Years 3 & 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 (80 for Year 3; 80 for Year 4)
<b>4. SITS module code</b>	WBP3022
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head of Wind Brass and Percussion
<b>8. Department</b>	Wind, Brass & Percussion

### 9. Aims of the Module

This module aims to:

- Foster in each student a clear artistic voice as a practical musician and instrumentalist.
- Develop musical, instrumental and performance skills, including facility with doubling instruments.
- Ensure the acquisition of relevant professional supporting skills such as reed-making to the standard required for professional entry level.
- Develop detailed knowledge and experience of music in key stylistic areas of specialism, such as historically-informed performance and contemporary music.
- Develop advanced orchestral skills commensurate with professional entry level.
- Develop chamber music playing to a level commensurate with professional entry.
- Explore a variety of potential professional work for a chamber music group, such as performance, collaboration with composers, community workshops, arranging, and to develop a realistic pathway in each ensemble which is congruent with the capabilities and interests of its members.
- Develop sophisticated personal and collaborative self-reflection and self-evaluation skills to support the ongoing development of a professional musician.

### 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance platforms both as a performer and an audience member, experiences in orchestral sections and ensembles, chamber music rehearsals, coaching with principal study staff and visiting artists and personal practice and exploration of repertoire. Each student will

be timetabled to participate in a minimum of four departmental orchestral section repertoire sessions per year, except for recorder and saxophone students, who will have ensemble sessions scheduled appropriate to their repertoire. While all wind-brass and percussion students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline.

In year 3 the module is assessed with a mid-year and end-of-year exam, and a chamber music performance. In year 4, the three pathways (orchestral, chamber music and final recital) provide different weightings of the marks to support students' strengths, and in addition there is a component in contemporary music specialism.

Formative assessments are platform reports and chamber music platform reports. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	93*
Practical classes/workshops	643*

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### Year 3 (Saxophone)

Practical skills assessment	Mid-Year Recital (30 min)	KPE	40	40
Practical skills assessment	Technical Assessment (30 min)	KPE	40	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	20	40

#### Year 3 (other instruments)

Practical skills assessment	Mid-Year Recital (30 min)	KPE	35	40
Practical skills assessment	End-of-Year (technical material and orchestral repertoire) (30 min)	KPE	35	40
Practical skills assessment	Doubling instruments (or Editing for recorders) (15 min)	KPE	15	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40

<b>12. Module Pattern across two years</b>				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
<b>Year 4 – Recital</b>				
Practical skills assessment	Final Recital (35-45 min)	KPE	55	
Practical skills assessment	Mid-Year Orchestral Audition (saxophones – West End show audition including all doubling instruments; recorders: individual presentation) (30 min)	KPE	20	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
<b>Year 4 – Recital (Clarinets)</b>				
Practical Skills assessment	Final Recital (35-45 min)	KPE	55	40
Practical Skills assessment	Mid-Year Orchestral Audition (30 min)	KPE	15	40
Practical Skills assessment	E.flat exam (15 min)	KPE	5	40
Practical Skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
<b>Year 4 - Chamber Music</b>				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	25	40
Practical skills assessment	Mid-Year Orchestral Audition (saxophones – West End show audition including all doubling instruments; recorders: individual presentation) (30 min)	KPE	20	40
Portfolio	Contemporary Specialism	KPE	10	40
<b>Year 4 – Chamber Music (Clarinets)</b>				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	25	40
Practical skills assessment	Mid-Year Orchestral Audition (30 min)	KPE	15	40
Practical skills assessment	E.flat exam (15 min)	KPE	5	40
Portfolio	Contemporary Specialism	KPE	10	40



<b>12. Module Pattern across two years</b>				
Year 4 - Orchestral				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Mid-Year Orchestral Audition (saxophones – West End show audition including all doubling instruments; recorders: individual presentation) (30 min)	KPE	30	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
Year 4 – Orchestral (Clarinets)				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Mid-Year Orchestral Audition (30 min)	KPE	20	40
Practical skills assessment	E.flat exam (15 min)	KPE	10	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			864	
d) Total student learning hours for module			1600	

\* median, varies according to instrument

<b>13. Reading &amp; Resources</b>			
Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the Guildhall School Library. Students are encouraged to use Urtext scores whenever possible.			
Title	Author	Publisher	Year
Everything is Connected: the Power of Music	Barenboim, Daniel	Weidenfeld & Nicholson	2008
New Sounds for Woodwind	Bartolozzi, Bruno ed. Smith-Brindle, R.	Oxford University Press	1967
The Music Profession in Britain Since the Eighteenth Century: A Social History	Ehrlich, Cyril	Clarendon Press	1986

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the Guildhall School Library. Students are encouraged to use Urtext scores whenever possible.

Title	Author	Publisher	Year
Repeating Ourselves - Minimalism as Cultural Practice	Fink, Robert	University of California Press	2005
The Rest is Noise - Listening to the 20th Century	Ross, Alex	Farrar, Strauss & Giroux	2007
Different Beds, Same Dreams - The Percussionist's Art	Schick, Steven	University of Rochester Press	2006
Musicking - The Meanings of Performing and Listening	Small, Christopher	Wesleyan University Press	1998
The New Music: The Avant-garde since 1945	Smith-Brindle, Reginald	Oxford University Press	1987
The Art of Practice - a Self-help Guide for Music Students	Snell, Howard	Pen Press Publications	2006
Music and the Mind	Storr, Anthony	Harper Collins	1997
Teaching Brass	Steenstrup, Kristian	Royal Academy of Music, Aarhus	2004

## 17.6 Principal Study Keyboard, Year 1

<b>1. Module Title</b>	Principal Study Keyboard, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	KEY1003
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Department  Class Activities coordinated by Deputy Head of Department
<b>8. Department</b>	Keyboard

### 9. Aims of the Module

This module aims to:

- Encourage students to begin the process of developing a personal voice and approach to music.
- Equip students with the technique and creative artistry to sustain performances within a context limited in duration and musical demands.
- Enable students to understand what constitutes a physiologically healthy approach to their instrument.
- Equip students with a variety of keyboard skills to enable more secure learning and memorisation.
- Encourage an awareness of the requirements of different styles of playing.
- Enable a positive regard to develop within the one-to-one working relationships with instrumental tutors.
- Encourage a shift of educational concepts towards a mature autonomy in the learning, study and research processes.
- Begin to develop the various disciplines necessary for a future career in the profession.

## 10. Teaching & Assessment Methodology

Most of the learning takes place in individual lessons with a principal study professor and through the ongoing private practice expected to form a large part of each students' study time. This is supported by other activities run by the department:

- Weekly performance platforms at which each student is expected to play twice a year.
- Group projects run by members of the department.
- A series of classes named Performance and Repertoire Studies, which cover a wide variety of keyboard-related topics.
- Classes in sight-reading, speed-learning and keyboard skills (including keyboard harmony, improvisation, score-reading, jazz harmony, transposition and figured bass).
- A number of other performance opportunities, both solo and within ensembles.

Group projects evolve from the student cohort of each year and the particular interests and research activities of staff members. They will usually entail the exploration of one specific area of the repertoire and will be centred on performance. Group projects may take place within the keyboard department alone, or may be part of a larger School

Festival. One member of the keyboard department would usually lead a project, although the Deputy Head of Keyboard Studies would generally manage co-ordination.

The module is assessed with a mid-year and end-of-year exam performance and assessments of departmental classes. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	45
Practical classes/workshops	109

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (20 min)	KPE	20	40

<b>12. Module Pattern</b>				
Practical skills assessment	End-of-Year Exam (35-45 min)	KPE	70	40
Practical skills assessment	Keyboard Skills	KPE	10	40
c) Independent Study hours				Notional Hours
Personal practice/study				646
d) Total student learning hours for module				800

<b>13. Reading &amp; Resources</b>			
Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students. Urtext editions should be used.			
Composer		Title	
Bach		Das Wohltemperierte Klavier	
Scarlatti		Sonatas	
Mozart		Piano Sonatas	
Haydn		Piano Sonatas	
Beethoven		Piano Sonatas	
Chopin		Etudes	
Debussy		Preludes	
Shostakovich		Preludes and Fugues	
Spectrum Series		(published by ABRSM, 1996, 1999, 2001, 2005)	
Title	Author	Publisher	Year
The Cambridge Companion to the Piano	David Rowland ed.	CUP	1998
The Art of Piano Playing	Heinrich Neuhaus	Barrie & Jenkins	1973
Images	Paul Roberts	Amadeus	1996
Music Sounded Out	Brendel, Alfred	Robson Books	1998
Knowing the Score	Bilson, Malcolm	DVD Cornell University Press	2005
Notes from the Pianist's Bench	Berman, Boris	Yale University Press	2000
The Hidden World of the Pianist	Rosen, Charles	Penguin Books	2004
On the Proper Performance of all Beethoven's Works for the Piano	Czerny, Carl	European Amer Music	1970
For Keyboard Skills			
Classical Harmony through Figured Bass	Thorne, Adrian	Chappell	1984
The Dynamics of Harmony	Pratt, George	OUP	1984

## 17.7 Principal Study Keyboard, Year 2

<b>1. Module Title</b>	Principal Study Keyboard, Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	KEY2013
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Department  Class activities coordinated by Deputy Head of Department
<b>8. Department</b>	Keyboard

### 9. Aims of the Module

This module aims to:

- Develop further the technique and creative mastery of the students, enabling them to sustain performances of greater duration and musical breadth at a professional level;
- Deepen the students' awareness of the stylistic demands of a range of repertoires pertinent to the principal study area;
- Inform performances with a widening range of contextual studies;
- Develop increasing confidence in public performance;
- Develop an understanding of ensemble skills;
- Enable students to explore a broad range of learning strategies in relation to their instrumental development;
- Encourage a full awareness and use of departmental resources.

## 10. Teaching & Assessment Methodology

Most of the learning takes place in individual lessons with a principal study professor and through the ongoing private practice expected to form a large part of each students' study time. This is supported by other activities run by the department:

- Weekly performance platforms at which each student is expected to play twice a year.
- Group projects run by members of the department;
- A series of classes named Performance and Repertoire Studies, which cover a variety of keyboard-related topics.
- Classes on duo performance, in which pianists work with, in turn, string players, singers and on piano duo performance.
- Classes on fortepiano technique and repertoire.
- A number of other performance opportunities, both solo and within ensembles.

Group projects evolve from the student cohort of each year and the particular interests and research activities of staff members. They will usually entail the exploration of one specific area of the repertoire and will be centred on performance. Group projects may take place within the keyboard department alone, or may be part of a larger School Festival. One member of the keyboard department would usually lead a project, although co-ordination would generally be done by the Deputy Head of Keyboard Studies.

The module is assessed with a mid-year and end-of-year exam performance and assessments of departmental classes. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	45
Practical classes/workshops	101

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (25 min)	KPE	20	40

<b>12. Module Pattern</b>				
Practical skills assessment	End-of-Year Exam (45-60 min)	KPE	65	40
Practical skills assessment	Fortepiano	KPE	5	40
Practical skills assessment	Duo Performance	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			654	
d) Total student learning hours for module			800	

<b>13. Reading &amp; Resources</b>				
Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students. Urtext editions should be used.				
Composer	Title			
Bach	Das Wohltemperierte Klavier			
Scarlatti	Sonatas			
Mozart	Piano Sonatas			
Haydn	Piano Sonatas			
Beethoven	Piano Sonatas			
Chopin	Etudes			
Debussy	Preludes			
Shostakovich	Preludes and Fugues			
Title	Author	Publisher	Year	
The Cambridge Companion to the Piano	David Rowland ed.	CUP	1998	
The Art of Piano Playing	Heinrich Neuhaus	Barrie & Jenkins	1973	
Essay on the True Art of Playing Keyboard Instruments	Bach, CPE	Eulenburg	1974	
Famous Pianists and their Technique	Gerig, Reginald	David & Charles	1976	
French Pianism	Timbrell, Charles	Kahn & Averill	1992	
Images	Roberts, Paul	Amadeus	1996	
Music Sounded Out	Brendel, Alfred	Robson Books	1998	
Knowing the Score	Bilson, Malcolm	DVD Cornell University Press	2005	
Notes from the Pianist's Bench	Berman, Boris	Yale University Press	2000	
Studies in Musical Interpretation	Cortot, Alfred	Harrap	1937	
The Art of Piano: Great Pianists of the Twentieth Century		DVD NCV Arts	1999	
The Golden Age of the Piano		DVD Philips	1993	
The Hidden World of the Pianist	Rosen, Charles	Penguin Books	2004	



### **13. Reading & Resources**

Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students. Urtext editions should be used.

The Piano Masterclasses of Franz Listz 1884-6	Gollerich, August	Indiana Press	1996
On the Proper Performance of all Beethoven's Works for the Piano	Czerny, Carl	European Amer Music	1970

## 17.8 Principal Study Keyboard, Years 3 & 4

<b>1. Module Title</b>	Principal Study Keyboard, Years 3 & 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 (80 for Year 3; 80 for Year 4)
<b>4. SITS module code</b>	KEY3023
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head of Department  Class activities coordinated by Deputy Head of Department
<b>8. Department</b>	Keyboard

### 9. Aims of the Module

This module aims to:

- Enable each student to identify their own individual voice and artistic vision.
- Equip student pianists with the necessary skills to enable them to give public performances of a professional quality, covering a wide range of repertoire.
- Build on the ensemble skills developed in year 2.
- Provide students with the opportunity to explore in depth specific areas of the repertoire.
- Promote an understanding of and respect for different approaches to music and performance by musicians from other disciplines.
- Enable pianists to experience a variety of different performance opportunities including solo, concerto, duo and chamber music.
- Encourage attitudes appropriate to a career in the profession, covering aspects of presentation, organisation and the ability to work productively both independently and within a chamber group.
- Develop an understanding of the different pathways possible within a future career in the profession.
- Give students the opportunity to recognise and focus on proven areas of strength likely to be of particular professional relevance in their future careers.
- Encourage the self-reflection necessary to respond to life in a changing profession.

## 10. Teaching & Assessment Methodology

Most of the learning takes place in individual lessons with a principal study professor and through the ongoing private practice expected to form a large part of each students' study time. This is supported by other activities run by the department:

- weekly performance platforms at which each student is expected to play twice a year;
- masterclasses given by pianists from within and outside the School;
- classes on ensemble repertoire;
- a variety of other performance opportunities, both solo and within ensembles.

In each year, the module is assessed with a mid-year and end-of-year exam performance (in year 4 the "Final Recital") and assessments of departmental classes. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	120
Practical classes/workshops	134

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### Year 3

Practical skills assessment	Mid-Year Exam	KPE	20	40
Practical skills assessment	End-of-Year (45-60 min)	KPE	70	40
Practical skills assessment	Ensemble Assessments	KPE	10	40

#### Year 4

Practical skills assessment	Mid-Year Exam	KPE	25	40
Practical skills assessment	Final Recital (55-60 min)	KPE	75	40

#### c) Independent Study hours

Personal practice/study	1346
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d) Total student learning hours for module	1600
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### 13. Reading & Resources

Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students. Urtext editions should be used

Composer	Title		
Bach	Das Wohltemperierte Klavier		
Scarlatti	Sonatas		
Mozart	Piano Sonatas		
Haydn	Piano Sonatas		
Beethoven	Piano Sonatas		
Chopin	Etudes		
Debussy	Preludes		
Shostakovich	Preludes and Fugues		
Title	Author	Publisher	Year
The Cambridge Companion to the Piano	David Rowland ed.	CUP	1998
The Art of Piano Playing	Heinrich Neuhaus	Barrie & Jenkins	1973
Essay on the True Art of Playing Keyboard Instruments	Bach, CPE	Eulenburg	1974
Famous Pianists and their Technique	Gerig, Reginald	David & Charles	1976
French Pianism	Timbrell, Charles	Kahn & Averill	1992
Title	Author	Publisher	Year
Images	Roberts, Paul	Amadeus	1996
Music Sounded Out	Brendel, Alfred	Robson Books	1998
Knowing the Score	Bilson, Malcolm	DVD Cornell University Press	2005
Notes from the Pianist's Bench	Berman, Boris	Yale University Press	2000
Studies in Musical Interpretation	Cortot, Alfred	Harrap	1937
The Art of Piano: Great Pianists of the Twentieth Century		DVD NCV Arts	1999
The Golden Age of the Piano		DVD Philips	1993
The Hidden World of the Pianist	Rosen, Charles	Penguin Books	2004
The Piano Masterclasses of Franz Liszt 1884-6	Gollerich, August	Indiana Press	1996
On the Proper Performance of all Beethoven's Works for the Piano	Czerny, Carl	European Amer Music	1970

## 17.9 Principal Study Vocal Studies, Year 1

<b>1. Module Title</b>	Principal Study Vocal Studies, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	VOC1004
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head and Deputy Head of Vocal Department
<b>8. Department</b>	Vocal Studies

### 9. Aims of the Module

This module aims to:

- Encourage a shift of educational concepts towards a mature autonomy in the learning, study and research processes.
- Create awareness of the departmental resources and to be able to utilise them for personal study.
- Enable an attitude of positive regard within the working relationship between tutors and students in contexts of one to one and group tuition.
- Develop a critical knowledge and understanding of vocal health and technique of the students' own individual instrument.
- Develop critical-thinking skills.
- Develop an awareness of different musical and vocal styles within vocal repertoire.
- Develop the students' competence in musicianship skills.
- Prepare the students' understanding of their own individual abilities and identity as a performer and communicator.
- Develop an understanding of basic structures in crucial foreign languages, and establish a foundation in pronunciation.
- Begin the process of developing the various disciplines necessary for a future career in the vocal profession.

## 10. Teaching & Assessment Methodology

This core module is designed to develop the students' vocal technique, familiarity with repertoire, and studies of music, language and stage skills. The central theme of the module is the introduction of the processes involved in preparing for successful performance and the knowledge required for full communication with an audience.

In the first year, public performance is limited in order to focus on process, technique and core knowledge. At this level, the student is expected to start developing autonomy of learning and study skills.

The classes offered are intended to build experience and to stimulate the students' interest sufficiently to encourage further in-depth study in the second and third year levels.

### Study Topics

- Individual Principal Study (voice) lessons
- Performance Practice Platform
- Repertoire & Performance Class
- Phonetics & Pronunciation
- Spoken & Sung English, Italian & German
- Basics of Language: Italian & German
- Body Work & Movement
- Performance Craft: Drama
- Keyboard Skills, Sight-Singing & Ensemble Musicianship
- Vocal Physiology
- Masterclasses (observation at this level)
- End-of-Year post exam project activity

Full details of assessment in Repertoire & Musicianship, Performance Craft and End-of-Year Exam are given in the Vocal Studies Handbook. End-of-Year Exams are in the form of audition-style performances for a panel, with repertoire requirements as per the Vocal Handbook. Repertoire & Musicianship and Performance Craft are assessed with progress reports & grades from a variety of tutors for work in classes throughout the year.

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One-to-one lesson	40			
Practical classes/workshops	230			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Repertoire & Musicianship	KPE	25	40
Practical skills assessment	Performance Craft	KPE	25	40
Practical skills assessment	End-of-Year audition style performance	KPE	50	40
c) Independent Study hours			Notional Hours	
Personal practice/study			530	
d) Total student learning hours for module			800	

### **13. Reading & Resources**

Principal Study teachers advise on repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the School's library. Students are encouraged to use Urtext scores whenever possible. A more comprehensive bibliography is published in the Vocal Studies Handbook, distributed to students at the beginning of each academic year.

Title	Author	Publisher	Year
A Handbook of diction for singers	David Adams	Oxford	2008
Dynamics of the singing voice	Meribeth Bunch	Vienna, Springer	1997
The singing and acting handbook	Thomas De Malet Burgess and Nicholas Skilbeck	London. Routledge	2000
Power performance for singers	Shirley Lee Emmons, and Alma Thomas	London OUP	1998
The inner game of music	Barry Green	London, Pan,	1987
The mastery of music	Barry Green	London, Collier-Macmillan	2003
Singing and imagination	Thomas Hemsley	London, OUP	1998
Freeing the natural voice	Kristin Linklater	New York. Drama Book Specialists	1976
National schools of singing – English, French, German and	Richard Miller	London, Scarecrow	1997

### 13. Reading & Resources

Principal Study teachers advise on repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the School's library. Students are encouraged to use Urtext scores whenever possible. A more comprehensive bibliography is published in the Vocal Studies Handbook, distributed to students at the beginning of each academic year.

Italian techniques of singing revisited			
Singing and teaching singing: a holistic approach to classical voice	Janice Chapman	Plymouth, Plural	2016
The Alexander Technique for Musicians	Judith Kleinman & Peter Buckoke	London, Bloomsbury	2013
Opera Libretti (various)	Nico Castel	<a href="http://www.castelopera.com/libretti.htm">http://www.castelopera.com/libretti.htm</a>	various



## 17.10 Principal Study Vocal Studies, Year 2

<b>1. Module Title</b>	Principal Study Vocal Studies, Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	VOC2014
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head and Deputy Head of Vocal Department
<b>8. Department</b>	Vocal Studies

### 9. Aims of the Module

This module aims to:

- Develop a capacity for personal autonomous application in vocal preparation and practice;
- Begin the process of integrating knowledge and understanding of the students' own individual vocal instrument with their vocal technique in a more highly skilled manner than Level 1;
- Develop abilities to sustain performances of greater physical and intellectual duration at a professional level within a specific repertoire;
- Integrate the various combinations of disciplines into sustained musical, verbal and written performance formats;
- Begin the process of building a wide and varied performing repertoire of vocal music;
- Gain a performance background knowledge of repertoire and to assimilate and integrate this knowledge of repertoire into performance;
- Demonstrate an understanding of structures and pronunciation in crucial foreign languages and integrate this understanding in performance;
- Demonstrate, through performance, an awareness of musical styles;
- Demonstrate a confidence in performance skills;
- Achieve an understanding of the skills of constructive critical music performance comment;
- Develop a broad range of learning strategies for memory, technical security and verbal articulation.



## 10. Teaching & Assessment Methodology

This core module is designed to continue the development of the students' vocal technique and studies of repertoire, languages, music and stage skills in preparation for successful communication with an audience in performance.

The central theme of the Level 2 module is the process of integration: Integration of knowledge and understanding of the students' own individual vocal instrument and technique with greater musical awareness, knowledge and understanding of background to performance than at Level 1. In this second year, the student is encouraged to develop a capacity for personal autonomy in the application of the academic and vocal learning and study processes and practices.

### Study Topics

- Individual Principal Study (voice) lessons
- Performance Practice Platform
- Repertoire & Performance Classes
- Spoken & Sung Italian
- Italian Language
- Spoken & Sung German
- German Language
- French Language & Diction
- English Diction & Recitative
- Body Work & Movement
- Drama Classes and Performance Project
- Sight Singing and Ensemble Musicianship
- Keyboard Skills
- Vocal Physiology
- Masterclasses (primarily observation at this level)
- End-of-year post exam project activity

Full details of assessment in Repertoire & Musicianship, Performance Craft and End-of-Year Exam are given in the Vocal Studies Handbook. End-of-Year Exams are in the form of audition-style performances for a panel, with repertoire requirements as per the Vocal Handbook. Repertoire & Musicianship and Performance Craft are assessed with progress reports & grades from a variety of tutors for work in classes throughout the year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type				Contact Hours
One-to-one lesson				40
Practical classes/workshops				270
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Repertoire & Musicianship	KPE	10	40
Practical skills assessment	Language, Diction & Recitative	KPE	30	40
Practical skills assessment	Performance Craft	KPE	10	40
Practical skills assessment	End-of-Year audition style performance	KPE	50	40
c) Independent Study hours				Notional Hours
Personal practice/study				490
d) Total student learning hours for module				800

<b>13. Reading &amp; Resources</b>			
<p>Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.</p> <p>A more comprehensive bibliography is published in the Vocal Studies Handbook, distributed to students at the beginning of each academic year.</p>			
Title	Author	Publisher	Year
A Handbook of diction for singers	David Adams	Oxford	2008
Dynamics of the singing voice	Meribeth Bunch	Vienna, Springer	1997
The singing and acting handbook	Thomas De Malet Burgess and Nicholas Skilbeck	London. Routledge	2000
Power performance for singers	Shirley Lee Emmons, and Alma Thomas	London OUP	1998
The inner game of music	Barry Green	London, Pan,	1987
The mastery of music	Barry Green	London, Collier-Macmillan	2003
Singing and imagination	Thomas Hemsley	London, OUP	1998
Freeing the natural voice	Kristin Linklater	New York. Drama Book Specialists	1976

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

A more comprehensive bibliography is published in the Vocal Studies Handbook, distributed to students at the beginning of each academic year.

Title	Author	Publisher	Year
National schools of singing – English, French, German and Italian techniques of singing revisited	Richard Miller	London, Scarecrow	1997
Singing and teaching singing: a holistic approach to classical voice	Janice Chapman	Plymouth, Plural	2016
The Alexander Technique for Musicians	Judith Kleinman & Peter Buckoke	London, Bloomsbury	2013
Opera Libretti (various)	Nico Castel	See <a href="http://www.castelopera.com/libretti.htm">http://www.castelopera.com/libretti.htm</a>	various

## 17.11 Principal Study Vocal Studies, Years 3 & 4

<b>1. Module Title</b>	Principal Study Vocal Studies, Years 3 and 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 (80 for Year 3; 80 for Year 4)
<b>4. SITS module code</b>	VOC3024
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head and Deputy Head of Vocal Studies
<b>8. Department</b>	Vocal Studies

### 9. Aims of the Module

This module aims to:

- Identify an individual voice as a musician and performer.
- Integrate skills, understanding and qualitative judgements into a professional context.
- Develop an understanding and awareness of personal individual responsibility for vocal performance abilities and skills.
- Develop a capacity to work with fellow musicians in ensemble and collegiate situations.
- Gain an understanding of the necessity of flexibility in response to music interpretation and performance.
- Demonstrate an extensive knowledge of vocal and other instrumental repertoire.
- Develop a secure vocal technical understanding for performance and a variety of other music-related disciplines.
- Demonstrate integration of language skills in performance at a professional level.
- Evaluate and analyse problems, and devise solutions about issues in various areas of music study and performance.
- Understand the different pathways of choice possible within a future career in the vocal profession.
- Acquire advanced presentation and organisational skills necessary for a professional career in music.

- Specialise in any particular area of performance or music style which s/he believes s/he may be suited to.
- Continue to develop the necessary knowledge and skills for entry to the music profession.

## 10. Teaching & Assessment Methodology

This core module focuses on the growth and development of the students' originality and individuality of thought and intention as a musician and singer. The central theme of Level 3 study is awareness and identification of the students' individual voice, awareness of their individual responsibility as soloist, chamber musician and ensemble member, and realistic preparation for a career in the vocal profession. In the 3<sup>rd</sup> and 4<sup>th</sup> years, the development of self-reflection plays an important role.

### Study Topics

- Individual Principal Study (voice) lessons
- Individual repertoire coaching
- Repertoire & Language classes
- Performance Craft:
  - Body Work & Movement
  - Drama / Stagecraft
  - Introduction to Opera project (Year 3)
- Voiceworks: contemporary music project (Year 4)
- Performance Practice Platform & Recital Preparation
- Professional Skills Presentations (Year 4)
- Masterclasses
- Vocal Physiology

Details of exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.3, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	100
Practical classes/workshops	440

#### b) Assessment

<b>12. Module Pattern across two years</b>				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
<b>Year 3</b>				
Practical skills assessment	Mid-Year Exam	KPE	30	40
Practical skills assessment	End-of Year Exam	KPE	50	40
Practical skills assessment	Performance Craft	KPE	20	40
<b>Year 4</b>				
Practical skills assessment	Mid-Year Exam	KPE	30	40
Practical skills assessment	Final Recital (45 min)	KPE	60	40
Practical skills assessment	Contemporary Music Specialism	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			1060	
d) Total student learning hours for module			1600	

### **13. Reading & Resources**

Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

A more comprehensive bibliography is published in the Vocal Studies Handbook, distributed to students at the beginning of each academic year.

Title	Author	Publisher	Year
A Handbook of diction for singers	David Adams	Oxford	2008
Dynamics of the singing voice	Meribeth Bunch	Vienna, Springer	1997
The singing and acting handbook	Thomas De Malet Burgess and Nicholas Skilbeck	London. Routledge	2000
Power performance for singers	Shirley Lee Emmons, and Alma Thomas	London OUP	1998
The inner game of music	Barry Green	London, Pan,	1987
The mastery of music	Barry Green	London, Collier-Macmillan	2003
Singing and imagination	Thomas Hemsley	London, OUP	1998
Freeing the natural voice	Kristin Linklater	New York. Drama Book Specialists	1976
National schools of singing – English,	Richard Miller	London, Scarecrow	1997



### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext scores whenever possible.

A more comprehensive bibliography is published in the Vocal Studies Handbook, distributed to students at the beginning of each academic year.

French, German and Italian techniques of singing revisited			
Singing and teaching singing: a holistic approach to classical voice	Janice Chapman	Plymouth, Plural	2016
The Alexander Technique for Musicians	Judith Kleinman & Peter Buckoke	London, Bloomsbury	2013
Opera Libretti (various)	Nico Castel	See <a href="http://www.castelopera.com/libretti.htm">http://www.castelopera.com/libretti.htm</a>	various

## 17.12 Principal Study Compositions, Year 1

<b>1. Module Title</b>	Principal Study Composition, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	COM1005
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head and Associate Head of Composition
<b>8. Department</b>	Composition

### 9. Aims of the Module

This module aims to:

- Help students to begin to identify their individual voice.
- Enable students to begin to acquire the skills, attitudes, knowledge and awareness which will be necessary for them to find a role later in the compositional world.
- Provide experiences and opportunities appropriate to their needs so that students can begin to identify and understand their own artistic vision.
- Assist students to begin to develop appropriate communication and interaction skills to enable them to work effectively with those who perform their repertoire and those who contribute to its performance.
- Give the students some ability to analyse examples of XVI Century polyphony, and the harmony and form of simple XVIII Century string quartet movements.
- Develop students' fluency in melodic writing, drawing on a range of range of models
- Develop students' fluency in two-part writing, in both XVI Century polyphonic style and drawing on XX Century models.
- Develop students' awareness of a range of approaches to rhythm, both western and non-western, through an exploration of percussion repertoire.
- Expand student awareness of the opportunities for contemporary composition including some exposure to principles of workshop interaction and group composition.
- Develop student facility in relation to current electronic media.
- Promote in the students an attention to detail.

- Encourage in the students a habit of serious evaluation of artistic and technical resources in composition.
- Introduce a range of music technology that can assist composers with conventional composition;
- Equip students with essential technological skills that will assist them in a variety of compositional tasks.
- Begin to raise student awareness of Electronic Music as a unique instrument for potential composition.

## 10. Teaching & Assessment Methodology

The major content of the Principal Study Module is based on the hourly Composition lesson each week in which the student works on a one-to-one basis with their Principal Study professor preparing the folio work required (as outlined below).

The remaining content is delivered through a series of classes (of up to 8 students; see Teaching Component below) on various topics designed to equip students with a range of compositional techniques, including historical and contemporary techniques, non-western techniques, electronic music techniques analysis, notation and devised group composition (Creative Ensemble). A folio submission is expected relating to these classes.

The module is assessed with folio submissions of i) original compositions with accompanying commentaries (mid-year and end-of-year), ii) techniques of composition exercises: Historical Techniques, XVI-XX Century, Electronic Music/Music Technology (mid-year and end-of-year), and iii) Analysis and iv) Creative Ensemble.

Specific requirements for the folios of original compositions are as follows:

### Mid-Year

Students will be assessed on a folio of compositional work which must include the following two projects:

- A piece for solo melody instrument (duration: 3-5 minutes)
- A 2-part instrumental piece (duration: 3-5 minutes)

### End-of-Year

- Students will be assessed on a folio of compositional work which must include the following two projects:
  - A piece for Percussion Quartet (duration: 4-6 minutes)
  - Open Workshop: A piece for 2-6 performers (duration 3-5 minutes). The piece must include an element of non-standard-common-practice notation, this need not be for the full duration of the work but should

demonstrate that the composers are exploring other communicative forms in the piece (audio scores, text scores and devising are permitted, as well as graphical scores and other forms of extended standard common practice notation). The number of performers, duration and other parameters may be flexible with the permission of the Associate Head of Composition (Undergraduate). Composers are expected to find their own performers for this collaboration with support from the Associate Head of Composition (Undergraduate).

Students are, in special circumstances, permitted to substitute in alternative works in place of required pieces in their original portfolio, though this must be previously agreed with the Associate Head of Composition (Undergraduate)

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	30
Practical classes/workshops	116

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mid-year Techniques	KCW	25	40
Portfolio	Mid-Year Composition	KCW	20	40
Portfolio	End-of-Year Techniques	KCW	25	40
Portfolio	End-of-year Composition	KCW	20	40
Portfolio	Analysis	KCW	5	40
Portfolio	Creative Ensemble	KCW	5	40

#### c) Independent Study hours

	Notional Hours
Personal practice/study	520
Library-based study	134

#### d) Total student learning hours for module

800

### 13. Reading & Resources

Students will be encouraged to explore appropriate repertoire through access to library materials as suggested by professors. They should also consult the more detailed reading lists in the Composition Department Undergraduate Handbook.

Title	Author	Publisher	Year
Thesaurus of Scales and Melodic Patterns	Slonimsky, N	Music Sales	1999
Counterpoint	Piston, DeVoto	Gollancz	1949
Theory of Harmony	Schoenberg, A	Faber	1978 (1922)
Fundamentals of Musical Composition	Schoenberg, A	Faber	1970
A Guide to Musical Analysis	Cook, N	Oxford University Press	1987
The Study of Orchestration	Adler, Samuel	Norton	1989
Essentials of Music Copying	Homewood, Matthews	Music Publishers' Association	1990
Electronic and Computer Music	Manning, P	Oxford University Press	2003
Basic MIDI	White, P	Faber Paperbacks	2000
Behind Bars	Elaine Gould		
Ashgate Companion to Experimental Music	ed. James Saunders		

## 17.13 Principal Study Composition, Year 2

<b>1. Module Title</b>	Principal Study Composition, Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	80 credits
<b>4. SITS module code</b>	COM2015
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head and Associate Head of Composition
<b>8. Department</b>	Composition

### 9. Aims of the Module

This module aims to:

- Help students to develop confidence in their individual identity as composers.
  - Enable students to acquire the skills, attitudes, knowledge and awareness which will be necessary for them to find a role later in the compositional world.
  - Provide experiences and opportunities appropriate to their needs so that students can begin to identify and understand their own artistic vision.
  - Assist students to develop appropriate communication and interaction skills to enable them to work effectively with those who perform their repertoire and those who contribute to its performance.
- Provide the students with the ability to control a musical texture both vertically and horizontally;
- Develop in the students an instinct for elegance in music writing.
- Promote in the students an attention to detail.
- Build on FHEQ Level 4 skills for composing with electronically generated sounds.
- Develop from FHEQ Level 4 the knowledge of compositional repertoire which uses electronically generated sound.

## 10. Teaching & Assessment Methodology

Lessons and classes are designed both to support students in the generation and workshop performance of compositional material according to specific criteria and to offer a series of appropriate experiential stimuli for students to feel confident in professional contexts. Folio submissions are expected in relation to Techniques of Compositions topics (XVII-XX Century Techniques and Electronic Music/Music Technology), Analysis and Creative Ensemble.

The module is assessed with folio submissions of i) original compositions with accompanying commentaries (mid-year and end-of-year), ii) techniques of composition exercises (mid-year and end-of-year: Historical Techniques, XVI-XX Century; Electronic Music/Music Technology/Analysis/Creative Ensemble) and iii) Analysis and the Creative Ensemble classes.

The module is assessed with folio submissions of i) original compositions with accompanying commentaries (mid-year and end-of-year), ii) techniques of composition exercises: Historical Techniques XVI-XX Century, Electronic Music/Music Technology (mid-year and end-of-year), and iii) Analysis and iv) Creative Ensemble, including self-reflective account of compositional activity and of relevant events (including activities and ideas developed in the Composers' class)

Specific requirements for the folios of original compositions are as follows:

### Mid-Year

- A coherent sequence of five miniatures for minimum 3 and maximum 6 Wind / Brass and Percussion instruments, selected from a given line-up (duration 8-12 minutes). Instrumentation and doublings must be agreed in liaison with Associate Head of Composition (Undergraduate).

### End-of-Year

- A solo piano piece (duration 4-6 minutes);
- A piece for an ensemble involving a number or all of the following instruments: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion (1 player), two violins, viola, cello, bass (duration: 6-9 minutes)

## 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One-to-one lesson	30			
Practical classes/workshops	116			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mid-Year Original Composition	KCW	25	40
Portfolio	Mid-year Techniques of Composition	KCW	20	40
Portfolio	End-of-year Original Composition	KCW	25	40
Portfolio	End-of-Year Techniques of Composition	KCW	20	40
Portfolio	Analysis	KCW	5	40
Portfolio	Creative Ensemble	KCW	5	40
c) Independent Study hours				Notional Hours
Personal practice/study				520
Library-based study				134
d) Total student learning hours for module				800

<b>13. Reading &amp; Resources</b>			
Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students should also consult the more detailed reading lists in the Composition Department Undergraduate Handbook.			
Title	Author	Publisher	Year
Thesaurus of Scales and Melodic Patterns	Slonimsky, N	Music Sales	1999
Counterpoint	Piston, DeVoto	Gollancz	1949
Theory of Harmony	Schoenberg, A	Faber	1978 (1922)
Fundamentals of Musical Composition	Schoenberg, A	Faber	1970
A Guide to Musical Analysis	Cook, N	Oxford University Press	1987
The Study of Orchestration	Adler, Samuel	Norton	1989
Essentials of Music Copying	Homewood, Matthews	Music Publishers' Association	1990
Electronic and Computer Music	Manning, P	Oxford University Press	2003
Basic MIDI	White, P	Faber Paperbacks	2000



### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students should also consult the more detailed reading lists in the Composition Department Undergraduate Handbook.

Title	Author	Publisher	Year
Behind Bars	Elaine Gould		
Ashgate Companion to Experimental Music	ed. James Saunders		

## 17.14 Principal Study Composition, Year 3 & 4

<b>1. Module Title</b>	Principal Study Composition, Years 3 and 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 credits (80 for Year 3; 80 for Year 4)
<b>4. SITS module code</b>	COM3025
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head and Associate Head of Composition
<b>8. Department</b>	Composition

### 9. Aims of the Module

This module aims to:

- Help students identify their individual voice and to help that individuality grow.
  - Enable students to acquire the skills, attitudes, knowledge and awareness sufficient to be able to begin to find a role in the broader compositional world.
  - Provide experiences and opportunities appropriate to their needs so that students can begin to identify and understand their own artistic vision.
  - Develop appropriate communication and interaction skills enabling them to work effectively with those who perform their repertoire and those who contribute to its performance.
- Provide the students with the ability to control a musical texture both vertically and horizontally.
- Develop in the students an instinct for elegance in music writing.
- Promote in the students an rigorous attention to detail.
- Encourage in the students a habit of rigorous evaluation of artistic and technical resources in composition.
- Provide students with an insight into key concepts in Aesthetics.
- Develop further techniques for composing with electronically generated sounds.
- Continue to develop a knowledge of compositional repertoire which uses electronically generated sound.

## 10. Teaching & Assessment Methodology

Lessons and classes are designed both to support students in the generation and workshop performance of compositional material according to specific criteria and to offer a series of appropriate experiential stimuli for students to feel confident in professional contexts.

i) original compositions with accompanying commentaries (mid-year and end-of-year), ii) techniques of composition exercises: Historical Techniques XVI-XX Century, Electronic Music/Music Technology (mid-year and end-of-year), and iii) Analysis

Folio submissions are expected in relation to the Techniques of Composition Classes (Electronic Music, XIX-XX Century Techniques, Workshop Techniques, Aesthetics & Analysis). Specific folio requirements for the original composition components, each with accompanying commentary, are as follows:

Year 3, first half year

A work for string quartet (duration: 10-12 minutes)

Second half year

'Ensemble Plus': a work for ensemble of up to 14 players as per the instrumentation of the Year 2 ensemble piece, plus one additional element in any medium including music (duration: 10-12 minutes)

Year 4, first half year

A work for unaccompanied choir or vocal ensemble (up to eight parts)

Second half year

An orchestral piece, and a work for live sounds and electronics.

NB - students elect to submit one of their Year 4 projects as a 'long' item (duration approximately 10 minutes) and two projects as 'short' items (duration approximately 5 minutes). This is to be agreed in consultation with their principal study professor and the Head of Department.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

<b>12. Module Pattern across two years</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One-to-one lesson	60			
Practical classes/workshops	156			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Portfolio	Mid-Year Original Composition	KCW	35	40
Portfolio	Mid-year Techniques of Composition	KCW	15	40
Portfolio	End-of-year Original Composition	KCW	25	40
Portfolio	End-of-Year Techniques of Composition	KCW	15	40
Portfolio	Aesthetics & Analysis	KCW	10	40
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 4 – Option 1				
Portfolio	Mid-Year Original Composition	KCW	25	40
Portfolio	End-of-year Original Composition	KCW	60	40
Portfolio	Aesthetics & Analysis	KCW	10	40
Portfolio	Workshop Technique/Conducting	KPE	5	40
Year 4 – Option 2				
Portfolio	Mid-Year Original Composition	KCW	35	40
Portfolio	End-of-year Original Composition	KCW	50	40
Portfolio	Aesthetics & Analysis	KCW	10	40
Practical skills assessment	Workshop Technique/Conducting	KPE	5	40
c) Independent Study hours			Notional Hours	
Library-based study			1384	
d) Total student learning hours for module			1600	

### 13. Reading & Resources

Principal Study teachers advise on repertoire in the Principal Study area to students individually. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students should also consult the more detailed reading lists in the Composition Department Undergraduate Handbook.

Title	Author	Publisher	Year
Thesaurus of Scales and Melodic Patterns	Slonimsky, N	Music Sales	1999
Counterpoint	Piston, DeVoto	Gollancz	1949
Theory of Harmony	Schoenberg, A	Faber	1978 (1922)
Fundamentals of Musical Composition	Schoenberg, A	Faber	1970
A Guide to Musical Analysis	Cook, N	Oxford University Press	1987
The Study of Orchestration	Adler, Samuel	Norton	1989
Essentials of Music Copying	Homewood, Matthews	Music Publishers' Association	1990
Electronic and Computer Music	Manning, P	Oxford University Press	2003
Basic MIDI	White, P	Faber Paperbacks	2000
Behind Bars	Elaine Gould		
Ashgate Companion to Experimental Music	ed. James Saunders		

## 17.15 Principal Study Electronic Music, Year 1

<b>1. Module Title</b>	Principal Study Electronic Music, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	ELM1006
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of the Electronic Music & Music Technology
<b>8. Department</b>	Electronic Music
<b>9. Aims of the Module</b>	

This module aims to:

- Consolidate a foundational level of technical knowledge and skill common to the range of disciplines within the field.
- Consolidate a foundational level of knowledge and understanding regarding the history and range of artistic expression within the field.
- Encourage students to begin the process of developing an individual voice
- Enable students to begin acquiring the technical skills, attitudes, knowledge and awareness which will be necessary for them to establish a career in their specific discipline.
- Enable students to begin developing a full artistic appreciation of the 'repertoire' and range of practice within their specific discipline
- Enable students to understand a wide range of musical and sonic styles, genres and practices
- Consolidate student's conventional musical skills and aural perception in support of their specific discipline
- Develop skills and aural perception in relation to sonic production
- Encourage an attitude of continual evaluation and artistic challenge
- Encourage an increasingly independent ability to learn and research
- Establish the principles of extra-musical professional expectation and conduct

## 10. Teaching & Assessment Methodology

Students select, at application, one of seven specialist disciplines which sets the bias of their studies over the four years of Principal Study:

- Electronic Music: A broad curriculum throughout that involves activity across all disciplines
- Film Music: Covering all media composition and production (film, television, radio, production music etc.)
- Sonic Arts: Incorporating electro-acoustic composition, sound art, installations, experimental music etc.
- Game Audio: Specialist study of music, sound and programming for games
- Live Electronics: For those focusing on live performance with electronics (from DJing to experimental performance)
- Popular Music Production: Songwriting and production across all genres
- New Media: Creative musical expression with new technology (instruments, interfaces etc.)

Learning takes place through individual lessons in a specific discipline supported by broader collaborative group work and common technique classes.

- Individual Lessons: Weekly lessons with a Principal Study professor that focus on responding to a common 1<sup>st</sup> year brief as appropriate to the student's specific discipline. A significant amount of individual work is expected between these sessions as an essential part of artistic and technical progress.
- Aesthetic Group Session seminars: Bringing together visiting professionals, student platforms and a range of collaborative project opportunities that aim to firmly ground student development in the context of 'real-world' understanding and experience.
- Common Technique Classes: A minimum of 3 class streams per year that concentrate on various aspects of technique common across a range of specific disciplines.

The module is assessed through mid-year and end-of year Creative Folios produced under the guidance of individual tuition, together with various assessments of work completed through the Aesthetic Group Session and Common Techniques Classes. Assessment requirements are published in the Departmental Handbook distributed to students at the beginning of each Academic Year

**11. Learning outcomes:**

On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

**12. Module Pattern**

## a) Scheduled Teaching &amp; Learning hours

Type	Contact Hours
One-to-one lesson	30
Aesthetic Group Session	60
Common Technique Classes	60

## b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Common Techniques	KWE	20	40
Portfolio	Aesthetic Group	KPE	20	40
Portfolio	Creative Folio Semester 1	KCW	30	40
Portfolio	Creative Folio Semester 2	KCW	30	40

## c) Independent Study hours

Personal practice/study	Notional Hours
	650

## d) Total student learning hours for module

800

**13. Reading & Resources**

Title	Author	Publisher	Year
Electronic and Computer Music	Manning, P	Oxford University Press	2003
Audio Culture – Readings in Modern Music	Cox, C Warner, D	Continuum	2004
In Search of Concrete Music	Schaeffer, P	University of California Press	2013
Electronic and Experimental Music: Technology, Music and Culture	Holmes, T	Routledge	2015
Music 109	Luclier, A	Wesleyan University Press	2014
In the Blink of an Ear	Kim-Cohen, S	Continuum	2009
Film, a Sound Art.	Chion, M	Columbia University Press	2009
100 Modern Soundtracks	Brophy, P	British Film Institute	2004
Settling the Score: Music and the Classical Hollywood Film	Kalinak, K	Madison: University of Wisconsin Press	1992



<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Film Music – A Neglected Art	Pendergast, R	W W Norton & Co.	1992
History of Video Game Music	Fritsch, M	Springer	2013
Understanding Video Game Music	Summers, T	Cambridge University Press	2016
Game Audio Implementation: A Practical Guide Using the Unreal Engine	Stevens, R Raybould, D	Focal Press	2015
Orchestration (student edition)	Alder, S	W W Norton & Co.	2016
Experimental Music Since 1980	Gottschalk, J	Bloomsbury Academic	2016
Practical MIDI handbook	Penfold, R A	PC Publishing	1995
The Microphone Book	Eargle J	Focal Press	2001
Sound Recording Practice	Borwick, J	Oxford University Press	2000
Quick Guide to Analogue Synthesis	Waugh, I	PC Publishing	2000
Sound Synthesis and Sampling	Russ, M. Rumsey, F	Focal Press	1996

## 17.16 Principal Study Electronic Music, Year 2

<b>1. Module Title</b>	Principal Study Electronic Music Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	ELM2016
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of the Electronic Music & Music Technology
<b>8. Department</b>	Electronic Music
<b>9. Aims of the Module</b>	

This module aims to:

- Help students to further develop their technical knowledge and skills common to the range of disciplines within the field.
- Help students to further develop their level of knowledge and understanding regarding the history and range of artistic expression within the field.
- Help students to develop confidence within their specific discipline
- Enable students to further develop the technical skills, attitudes, knowledge and awareness which will be necessary for them to establish a career in their specific discipline.
- Enable students to further develop a full artistic appreciation of the 'repertoire' and range of practice within their specific discipline
- Enable students to further develop their understanding and grasp of a wide range of musical and sonic styles, genres and practices
- Help students to further develop their conventional musical skills and aural perception in support of their specific discipline
- Further develop skills and aural perception in relation to sonic production
- Continue to encourage an attitude of continual evaluation and artistic challenge
- Continue to encourage an increasingly independent ability to learn and research
- Help students to develop extra-musical skills in regard to professional expectation and conduct

## 10. Teaching & Assessment Methodology

From year two onwards, students increasingly progress towards specialising in their chosen discipline. Learning takes place through individual lessons in a specific discipline supported by broader collaborative group work and common technique classes:

- Individual Lessons: Weekly lessons with a Principal Study professor focusing on the student's specific discipline as the major focus but also incorporating work from up to 2 other disciplines. A significant amount of individual work is expected between these sessions as an essential part of artistic and technical progress.
- Aesthetic Group Session seminars: Bringing together visiting professionals, student platforms and a range of collaborative project opportunities that aim to firmly ground student development in the context of 'real-world' understanding and experience.
- Common Technique Classes: A minimum of 3 class streams per year that concentrate on various aspects of technique common across a range of specific disciplines.

The module is assessed through mid-year and end-of year Creative Folios produced under the guidance of individual tuition, together with various assessments of work completed through the Aesthetic Group Session and Common Techniques Classes. The content of folios will reflect the student's chosen discipline. Folio and assessment requirements are published in the Departmental Handbook distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	30
Aesthetic Group Session	60
Common Technique Classes	60

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Common Techniques	KWE	20	40

12. Module Pattern				
Portfolio	Aesthetic Group Folio	KPE	20	40
Portfolio	Creative Folio Semester 1	KCW	30	40
Portfolio	Creative Folio Semester 2	KCW	30	40
c) Independent Study hours				Notional Hours
Personal practice/study				650
d) Total student learning hours for module				800

13. Reading & Resources			
Title	Author	Publisher	Year
Electronic and Computer Music	Manning, P	Oxford University Press	2003
Audio Culture – Readings in Modern Music	Cox, C Warner, D	Continuum	2004
In Search of Concrete Music	Schaeffer, P	University of California Press	2013
Electronic and Experimental Music: Technology, Music and Culture	Holmes, T	Routledge	2015
Music 109	Luclier, A	Wesleyan University Press	2014
In the Blink of an Ear	Kim-Cohen, S	Continuum	2009
Film, a Sound Art.	Chion, M	Columbia University Press	2009
Title	Author	Publisher	Year
100 Modern Soundtracks	Brophy, P	British Film Institute	2004
Settling the Score: Music and the Classical Hollywood Film	Kalinak, K	Madison: University of Wisconsin Press	1992
Film Music – A Neglected Art	Pendergast, R	W Norton & Co.	1992
History of Video Game Music	Fritsch, M	Springer	2013
Understanding Video Game Music	Summers, T	Cambridge University Press	2016
Game Audio Implementation: A Practical Guide Using the Unreal Engine	Stevens, R Raybould, D	Focal Press	2015
Orchestration (student edition)	Alder, S	W Norton & Co.	2016
Experimental Music Since 1980	Gottschalk, J	Bloomsbury Academic	2016
Practical MIDI handbook	Penfold, R A	PC Publishing	1995
The Microphone Book	Eargle J	Focal Press	2001
Sound Recording Practice	Borwick, J	Oxford University Press	2000

### 13. Reading & Resources

Title	Author	Publisher	Year
Quick Guide to Analogue Synthesis	Waugh, I	PC Publishing	2000
Sound Synthesis and Sampling	Russ, M. Rumsey, F	Focal Press	1996

## 17.17 Principal Study Electronic Music, Years 3 & 4

<b>1. Module Title</b>	Principal Study Electronic Music Years 3 & 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 (80 for Year 3; 80 for Year 4)
<b>4. SITS module code</b>	ELM3026
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head of the Electronic Music & Music Technology
<b>8. Department</b>	Electronic Music
<b>9. Aims of the Module</b>	

This module aims to:

- Guide students in developing excellence within their specific discipline and to refine their own unique voice.
- Enable students to refine the technical skills, attitudes, knowledge and awareness which will be necessary for them to establish a career in their specific discipline.
- Enable students to refine a full artistic appreciation of the 'repertoire' and range of practice within their specific discipline.
- Help students to develop a portfolio of professional level experience.
- Help students to refine their conventional musical skills and aural perception as they pertain to the student's specific discipline
- Help students refine their skills and aural perception in relation to sonic production
- Encourage students to broaden their experience by pursuing opportunities for practice-based learning.
- Encourage students to be proactive in creating their own opportunities
- Help students to refine extra-musical skills in regard to professional expectation and conduct

## 10. Teaching & Assessment Methodology

In years 3 and 4 students continue to specialise further in their chosen discipline. Learning takes place through individual lessons in a specific discipline supported by broader collaborative group work and common technique classes:

- Individual Lessons: Weekly lessons with a Principal Study professor focusing on the student's specific discipline. A significant amount of individual work is expected between these sessions as an essential part of artistic and technical progress.
- Aesthetic Group Session seminars: Bringing together visiting professionals, student platforms and a range of collaborative project opportunities that aim to firmly ground student development in the context of 'real-world' understanding and experience.
- Common Technique Classes:
  - In year three, A minimum of 3 class streams per year that concentrate on various aspects of technique common across a range of specific disciplines.
  - In year four, students prepare for a final Common Techniques Examination through independent study, revision and research. If useful, fourth year students may optionally and informally attend appropriate Common Technique Classes without the requirement of submitting project work.

In year three the module is assessed through mid-year and end-of year Creative Folios produced under the guidance of individual tuition, together with various assessments of work completed through the Aesthetic Group Session and Common Techniques Classes.

In year four, the module is assessed through a Final Creative Folio (supported by a compulsory mid-year presentation designed to generate formal feedback on the work in progress), together with an assessment of work completed through the Aesthetic Group Session and a Common Techniques Examination.

The content of folios will reflect the student's chosen discipline. Folio and assessment requirements are published in the Departmental Handbook distributed to students at the beginning of each Academic Year

### 11. Learning outcomes:

On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A6.1, A6.2, A6.5, A6.6, A6.8, A6.9, B6.1, B6.3, B6.4, C6.1, C6.2, C6.3, C6.4, C6.5, C6.6, C6.7, C6.8, C6.9, C6.10, C6.11, C6.12

<b>12. Module Pattern across two years</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Year 3				
One-to-one lesson		30		
Practical classes/workshops		120		
Year 4				
One-to-one class/tutorial		45		
Practical classes/workshops		60		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Portfolio	Common Techniques	KWE	20	40
Portfolio	Aesthetic Group Folio	KPE	20	40
Portfolio	Creative Folio Semester 1	KCW	30	40
Portfolio	Creative Folio Semester 2	KCW	30	40
Year 4				
Examination	Timed Common Techniques Examination	KWE	10	40
Portfolio	Aesthetic Group Folio	KPE	20	40
Presentation	30-minute Presentation to demonstrate evidence of work in progress toward the Final Creative Folio	KPE	Pass/Fail	40
Portfolio	Final Creative Folio	KPE	70	40
c) Independent Study hours			Notional Hours	
Year 3				
Personal practice/study			650	
Year 4				
Personal practice/study/research/revision			695	
d) Total student learning hours for module			1600	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Electronic and Computer Music	Manning, P	Oxford University Press	2003
Audio Culture – Readings in Modern Music	Cox, C Warner, D	Continuum	2004
In Search of Concrete Music	Schaeffer, P	University of California Press	2013
Electronic and Experimental Music: Technology, Music and Culture	Holmes, T	Routledge	2015



<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Music 109	Luclier, A	Wesleyan University Press	2014
In the Blink of an Ear	Kim-Cohen, S	Continuum	2009
Film, a Sound Art.	Chion, M	Columbia University Press	2009
100 Modern Soundtracks	Brophy, P	British Film Institute	2004
Settling the Score: Music and the Classical Hollywood Film	Kalinak, K	Madison: University of Wisconsin Press	1992
Film Music – A Neglected Art	Pendergast, R	W W Norton & Co.	1992
History of Video Game Music	Fritsch, M	Springer	2013
Understanding Video Game Music	Summers, T	Cambridge University Press	2016
Game Audio Implementation: A Practical Guide Using the Unreal Engine	Stevens, R Raybould, D	Focal Press	2015
Orchestration (student edition)	Alder, S	W W Norton & Co.	2016
Experimental Music Since 1980	Gottschalk, J	Bloomsbury Academic	2016
Practical MIDI handbook	Penfold, R A	PC Publishing	1995
The Microphone Book	Eargle J	Focal Press	2001
Sound Recording Practice	Borwick, J	Oxford University Press	2000
Quick Guide to Analogue Synthesis	Waugh, I	PC Publishing	2000
Sound Synthesis and Sampling	Russ, M. Rumsey, F	Focal Press	1996

## **17.18 Principal Study Jazz, Year 1**

<b>1. Module Title</b>	Principal Study Jazz Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	JAZ1007
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Jazz
<b>8. Department</b>	Jazz

### **9. Aims of the Module**

This module aims to:

- Encourage students to begin the process of developing a personal voice and approach to music
- Equip students with the technique and creative artistry to sustain performances within a context limited in duration and musical demands
- Enable students to understand what constitutes a physiologically healthy approach to their instrument
- Equip students with a variety of skills to enable more secure learning and memorisation
- Encourage an awareness of the requirements of different styles of playing
- Enable a positive regard to develop within the one-to-one working relationships with instrumental tutors
- Encourage a shift of educational concepts towards a mature autonomy in the learning, study and research processes
- Begin to develop the various disciplines necessary for a future career in the profession
- Promote the integration between practical and theoretical engagements with music

### **10. Teaching & Assessment Methodology**

Learning takes place through individual lessons with a principal study professor, ongoing private practice, and through participation in combos. This is supported by various other activities run by the jazz department. Whilst all students share the same aims and outcomes, their route is varied to suit their individual needs.

Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	30
Practical classes/workshops	100
Supervised time in studio/workshop/productions/rehearsals	15

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (Jazz)	KPE	15	40
Practical skills assessment	End-of-Year Exam (Jazz) (20 min)	KPE	35	40
Practical skills assessment	End-of-Year Exam (Supporting Study)	KPE	35	40
Practical skills assessment	Integrated Combos	KPE	15	40

#### c) Independent Study hours

	Notional Hours
Personal practice/study	655
d) Total student learning hours for module	800

### 13. Reading & Resources

Plus, other books recommended by professors as appropriate throughout the course. Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students.

Title	Author	Publisher	Year
How To Practice Jazz	Jerry Coker	Aebersold	1990
Practical Jazz	Lionel Grigson	Stainer & Bell	1992
How to Improvise - A Guide to Practising Improvisation	Hal Crook	Advance	1991
Ready, Aim Improvise! Exploring the Basics of Improvisation	Hal Crook	Advance	1999
The Jazz Theory Book	Mark Levine	Sher Music	1989

### 13. Reading & Resources

Plus, other books recommended by professors as appropriate throughout the course. Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students.

Title	Author	Publisher	Year
Free Play - Improvisation in Life and Art	Stephen Nachmanovitch	Tarcher/Putnam	1990
Drawing On The Right Side Of The Brain.	Betty Edwards	Harper Collins	1979, 1993
Accelerated Learning	Alistair Smith	Network Press	1996
The New Real Book volumes 1, 2 and 3		Sher Music Co	
Lionel Grigson Chord Book		Jazzwise Publications	

## 17.19 Principal Study Jazz, Year 2

1. Module Title	Principal Study Jazz Year 2
2. FHEQ Level	5
3. Credit Value	80 credits
4. SITS module code	JAZ2017
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	2
7. Module Leader	Head of Jazz
8. Department	Jazz

### 9. Aims of the Module

This module aims to:

- Develop further the technique and creative mastery of the students.
- Deepen the student's awareness of the stylistic demands of a range of repertoires
- Inform performances with a widening range of contextual studies
- Develop increasing confidence in performance
- Deepen the understanding of ensemble skills
- Deepen the integration between practical and theoretical engagements with music.

### 10. Teaching & Assessment Methodology

Learning takes place through individual lessons with a principal study professor, ongoing private practice, and through participation in ensembles. This is supported by various other activities run by the jazz department. Whilst all students share the same aims and outcomes, their route is varied to suit their individual needs. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to-one lesson			30	
Practical classes/workshops			100	
Supervised time in studio/workshop/productions/rehearsals			15	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (Jazz)	KPE	15	40
Practical skills assessment	End-of-Year Exam (Jazz) (25 min)	KPE	35	40
Practical skills assessment	End-of-Year Exam (Supporting Study)	KPE	35	40
Practical skills assessment	Integrated Combos	KPE	15	40
c) Independent Study hours			Notional Hours	
Personal practice/study			655	
d) Total student learning hours for module			800	

<b>13. Reading &amp; Resources</b>			
<p>Plus, other books recommended by professors as appropriate throughout the course. Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students.</p>			
Title	Author	Publisher	Year
How To Practice Jazz	Jerry Coker	Aebersold	1990
Practical Jazz	Lionel Grigson	Stainer & Bell	1992
How to Improvise - A Guide to Practising Improvisation	Hal Crook	Advance	1991
Ready, Aim Improvise! Exploring the Basics of Improvisation	Hal Crook	Advance	1999
The Jazz Theory Book	Mark Levine	Sher Music	1989
Free Play - Improvisation in Life and Art	Stephen Nachmanovitch	Tarcher/Putnam	1990
Drawing On The Right Side Of The Brain.	Betty Edwards	Harper Collins	1979, 1993
Accelerated Learning	Alistair Smith	Network Press	1996
The New Real Book volumes 1, 2 and 3		Sher Music Co	
Lionel Grigson Chord Book		Jazzwise Publications	

## 17.20 Principal Study Jazz, Years 3 & 4

<b>1. Module Title</b>	Principal Study Jazz Years 3 and 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 credits (80 for Yr 3, 80 for Yr 4)
<b>4. SITS module code</b>	JAZ3027
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head of Jazz
<b>8. Department</b>	Jazz

### 9. Aims of the Module

This module aims to:

- Enable each student to identify their own individual voice and artistic vision
- Equip students with the necessary skills to give public performances of the very highest quality and covering a wide range of jazz styles
- Build on previous ensemble skills
- Promote an understanding of and respect for different approaches to music and performance from all fields
- Give students the opportunity to recognise and focus on proven areas of strength likely to be of particular professional relevance in their future careers
- Deepen the understanding of the various disciplines and attitudes necessary for a future career in the profession
- Further deepen the integration between practical and theoretical engagements with music
- Encourage the self-reflection necessary to respond to life in a changing profession.

### 10. Teaching & Assessment Methodology

Learning takes place through individual lessons with a principal study professor, ongoing private practice, and through participation in ensembles. This is supported by various other activities run by the jazz department. Whilst all students share the same aims and outcomes, their route is varied to suit their individual needs.

Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one lesson	80
Practical classes/workshops	220

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### Year 3

Practical skills assessment	Mid-Year Exam (20 min)	KPE	35	40
Practical skills assessment	End-of-Year Exam (30 min)	KPE	50	40
Practical skills assessment	Integrated Combos	KPE	15	40

#### Year 4

Practical skills assessment	Mid-Year Exam (30 min)	KPE	35	40
Practical skills assessment	Final Recital (40-45 min)	KPE	50	40
Practical skills assessment	Integrated Combos	KPE	15	40

#### c) Independent Study hours

	Notional Hours
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Personal practice/study	1300
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d) Total student learning hours for module	1600
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### 13. Reading & Resources

Plus, other books recommended by professors as appropriate throughout the course. Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students.

Title	Author	Publisher	Year
How To Practice Jazz	Jerry Coker	Aebersold	1990
Practical Jazz	Lionel Grigson	Stainer & Bell	1992
How to Improvise - A Guide to Practising Improvisation	Hal Crook	Advance	1991
Ready, Aim Improvise! Exploring the Basics of Improvisation	Hal Crook	Advance	1999
The Jazz Theory Book	Mark Levine	Sher Music	1989



### 13. Reading & Resources

Plus, other books recommended by professors as appropriate throughout the course. Students will be advised by their Principal Study professor about which music to acquire, but the following scores are recommended for use by all students.

Title	Author	Publisher	Year
Free Play - Improvisation in Life and Art	Stephen Nachmanovitch	Tarcher/Putnam	1990
Drawing On The Right Side Of The Brain.	Betty Edwards	Harper Collins	1993
Accelerated Learning	Alistair Smith	Network Press	1996
The New Real Book volumes 1, 2 and 3		Sher Music Co	
Lionel Grigson Chord Book		Jazzwise Publ.	

## 17.21 Principal Study Early Instruments, Year 1

<b>1. Module Title</b>	Principal Study Early Instruments, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	EIN1008
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Historical Performance
<b>8. Department</b>	Historical Performance

### 9. Aims of the Module

This module aims to:

- Start the process of developing each student's individual musical identity and voice.
- Encourage a shift of educational concepts towards a mature autonomy in the learning, study and research processes.
- Begin the process of developing the various disciplines necessary for a future career in the music profession.
- Equip students with the technique and creative artistry to sustain performances in contexts still comparatively limited in musical demands and duration.
- Foster an awareness of the importance of good body use and a balanced physical posture.
- Enable an attitude of positive regard within the working relationship between tutors and students in a context of one to one and group tuition.
- Develop an awareness of different musical and instrumental styles in early instrumental repertoire.
- Introduce students to a range of ensemble activities (including continuo) and repertoire.

### 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance classes both as a performer and an audience member, chamber music and appropriate ensemble, coaching with principal study staff and visiting ensembles and personal practice and

research. Detailed content of these sessions will include exploration of particular notational systems, strategies for understanding manuscript and printed sources of varied types, knowledge of modern editorial principles, the relationship of sources to specific national origins and performance settings, performer input (historically appropriate strategies for improvisation), organological studies. While all early instrument students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline. Where appropriate, students will benefit from side-by-side schemes offered by professional ensembles associated with the School (e.g. The Academy of Ancient Music, The Sixteen).

The module is assessed with a mid-year and end-of-year solo exam, and with chamber music performance. Formative assessments include performance class reports and feedback from performance platforms. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type		Contact Hours
One-to-one lesson	Principal Study lessons	30
Practical classes/workshops	Departmental Performance Classes	36
Supervised time in studio/workshop/productions/rehearsals	Directed Ensemble (string, wind, brass and keyboard instruments)	60
	Chamber music (string, wind, brass and keyboard instruments)	26

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-year exam (20 min)	KPE	35	40
Practical skills assessment	End-of-year exam (30)	KPE	50	40
Practical skills assessment	Chamber music (20)	KPE	15	40

#### c) Independent Study hours

	Notional Hours
Personal practice/study	573
Self-directed group rehearsal/study	75

**12. Module Pattern**

d) Total student learning hours for module

800

**13. Reading & Resources**

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to use Urtext score critically whenever possible. Repertoire to be introduced by Departmental Tutors as appropriate.

Title	Author	Publisher	Year
The Artist's Way	Cameron, Julia	Putnam	1995
The Cambridge Companion to Brass	Herbert, Trevor & Wallace, John (ed.)	Cambridge UP	1997
The Art of Practice – a Self-help Guide for Music Students	Snell, Howard	Pen Press Publications	2006
Knowing the Score	Bilson, Malcolm	DVD Cornell UP	2005
Classical Harmony through Figured Bass	Thorne, Adrian	Chappell	1984
The inner game of music	Barry Green	London, Pan,	1987
Authenticity and Early Music	Kenyon, N. ed.	Oxford UP	1988
The History of Violin Playing from its Origins to 1761	Boyden, D.	Oxford U P	1990
On Playing the Flute	Quantz, J. (1752).. Translated by Edward Reilly	Faber and Faber	1985
Observations on the Florid Song	Tosi, P. F. (1743).. Translated by Galliard	J. Wilcox	
Woodwind Instruments and their History	Baines, Anthony	Faber & Faber	1967

## 17.22 Principal Study Early Instruments, Year 2

<b>1. Module Title</b>	Principal Study Early Instruments, Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	80
<b>4. SITS module code</b>	EIN2018
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Historical Performance
<b>8. Department</b>	Historical Performance

### 9. Aims of the Module

This module aims to:

- Further develop each student's individual musical identity and voice.
- Assimilate and integrate knowledge and musicianship with the students' own individual instrumental abilities, in a more highly skilled manner than in Level 1.
- Deepen students' awareness of the stylistic demands of a range of repertoire pertinent to the principal study area.
- Develop increasing confidence in performance skills.
- Equip students with the technique and creative artistry to sustain performances in varied contexts.
- Encourage a broad range of learning strategies in relation to students' instrumental development.
- Further develop an awareness and understanding of repertoire for a variety of ensembles and practical confidence in ensemble skills (including enhanced awareness of continuo practice).

### 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance classes both as performer and audience member, chamber music and appropriate ensemble activities, coaching with principal study staff and visiting ensembles and personal practice and research. Detailed content of these sessions will include exploration of particular notational systems, strategies for understanding manuscript and printed sources of varied types, knowledge of modern and historical editorial principles, the

relationship of sources to specific national origins and performance settings, performer input (historically appropriate strategies for improvisation), organological studies. While all early instrumental students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline. Where appropriate, students will benefit from side-by-side schemes offered by professional ensembles associated with the school (e.g. The Academy of Ancient Music, The Sixteen).

The module is assessed with a mid-year and end-of-year solo exam, and with chamber music performance accompanied by portfolio of relevant activity. Formative assessments include performance class reports and feedback from performance platforms. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

<b>11. Learning outcomes:</b>
please refer to the Programme Specification:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to-one lesson	Principal Study lessons		45	
Practical classes/workshops	Departmental Performance Classes		18	
Supervised time in studio/workshop/production s/rehearsals	Directed Ensemble (string, wind brass and keyboard instruments)		72 minimum	
	Chamber music (string, wind brass and keyboard instruments)		15 - 33	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-year exam (25 min)	KPE	35	40
Practical skills assessment	End-of-year exam (35 min)	KPE	50	40
Practical skills assessment	Chamber music exam and submission (20 min)	KPE	15	40
c) Independent Study hours		Notional Hours		
Personal practice/study		570 (based on minimums)		
Self-directed group rehearsal/study		80		
d) Total student learning hours for module		800		

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the school's library. Students are encouraged to adopt a critical approach to scholarly and performing editions.

Title	Author	Publisher	Year
The Artist's Way	Cameron, Julia	Putnam	1995
The Inner Game of Music	Green, Barry	Pan	1987
Musical excellence: strategies and techniques to enhance performance	Williamson, Aaron	Oxford UP	2004
Essay on the True Art of Playing Keyboard Instruments	Bach, CPE	Eulenburg	1974
The End of Early Music	Haynes, B	Oxford UP	2007
Authenticities: Philosophical Reflections on Musical Performance	Kivy, P	Cornell UP	1995

## 17.23 Principal Study Early Instruments, Years 3 & 4

<b>1. Module Title</b>	Principal Study Early Instruments, Years 3 and 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	160 (80 for Part 2; 80 for Part 3)
<b>4. SITS module code</b>	EIN3028A & B
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head of Historical Performance
<b>8. Department</b>	Historical Performance

### 9. Aims of the Module

This module aims to:

- Help students identify and utilize their own individual musical identity and voice.
- Further assimilate and integrate knowledge and musicianship with the students' own individual instrumental abilities, in a more highly skilled manner than in Level 2.
- Deepen students' understanding of stylistic demands and some specialist techniques appropriate for a broad repertoire.
- Equip students with expertise as instrumental practitioners, which could be used in a broad range of contexts appropriate to professional entry level.
- Develop confidence, independence, self-reliance and self-reflection in preparation for advanced study and a life of changing professional expectations and demands.
- Provide experiences and opportunities appropriate to their needs so that students can begin to identify and understand their own artistic vision and explore some of the pathways and choices possible in a future musical career.
- Develop appropriate communication and interaction skills enabling students to work effectively with others in a collaborative capacity (e.g. in repertoire involving continuo).
- Investigate musical sources and editorial principles.

### 10. Teaching & Assessment Methodology

The teaching and learning strategy includes individual lessons and masterclasses with principal study staff, departmental classes, performance classes both as



performer and audience member, chamber music and appropriate ensemble activities, coaching with principal study staff and visiting ensembles and personal practice and research. Detailed content of these sessions will include exploration of particular notational systems, strategies for understanding manuscript and printed sources of varied types, knowledge of modern editorial principles, the relationship of sources to specific national origins and performance settings, performer input (historically appropriate strategies for improvisation and embellishment), organological studies. While all early instrument students share the aims and learning outcomes, their route is varied and adapted to each instrumental discipline. Where appropriate, students will benefit from side-by-side schemes offered by professional ensembles associated with the school (e.g. The Academy of Ancient Music, The Sixteen).

Summative assessment: In each of Years 3 and 4 the module is assessed by

- an approved mid-year solo examination
- an approved end-of-year solo examination
- chamber music performance
- submission of self-assessment for one of the directed ensemble projects.

Formative assessments (Years 3 and 4):

- performance class reports
- performance platforms feedback.

Exam requirements and repertoire for each year of study are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours

Type		Contact Hours
One-to-one lesson	Principal Study lessons	90
Practical classes/workshops	Departmental Performance Classes	48
Supervised time in studio / workshop / productions / rehearsals	Directed Ensemble (string, wind brass and keyboard instruments)	160 minimum
	Chamber music (string, wind brass and keyboard instruments)	30-66
b) Assessment		

<b>12. Module Pattern across two years</b>				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
<b>Year 3</b>				
Practical skills assessment	Mid-year exam (25-35- min)	KPE	25	40
Practical skills assessment	End of year exam (35-45-min)	KPE	50	40
Practical skills assessment	Chamber music (20 min)	KPE	25	40
<b>Year 4</b>				
Practical skills assessment	Mid-year exam (approved solo recital) (35-40 min)	KPE	20	40
Practical skills assessment	Chamber music (performance assessment moderated by portfolio of activity) (20 min)	KPE	20	40
Final recital	Final recital (45-60)	KPE	60	40
c) Independent Study hours			Notional Hours	
Personal practice/study			1132 (based on minimum)	
Self-directed group rehearsal/study			140	
d) Total student learning hours for module over two years			1600	

<b>13. Reading &amp; Resources</b>			
<p>Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the Guildhall School Library. Students are encouraged to adopt a critical approach to scholarly and performing editions and to start to acquire the skills to prepare their own editions.</p>			
Title	Author	Publisher	Year
The Music Profession in Britain Since the Eighteenth Century: A Social History	Ehrlich, Cyril	Clarendon Press	1986
On the Proper Performance of all Beethoven's Works for the Piano	Czerny, Carl	European Amer Music	1970
The Piano Masterclasses of Franz Liszt 1884-6	Gollerich, August	Indiana Press	1996
On the Proper Performance of all Beethoven's Works for the Piano	Czerny, Carl	European Amer Music	1970
Playing with History: The Historical Approach to Musical Performance (Musical Performance and Reception)	Butt, J	Cambridge University Press	2002

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Principal Study teachers and chamber music coaches also advise ensemble repertoire to ensembles. Scores and recordings for most standard repertoire works and many lesser-known works are located in the Guildhall School Library. Students are encouraged to adopt a critical approach to scholarly and performing editions and to start to acquire the skills to prepare their own editions.

Title	Author	Publisher	Year
A Treatise on the Fundamental Principles of Violin Playing	Mozart, L. (1756). Translated E. Knocker	Oxford University Press	1948
The Historical Performance of Music: An Introduction	Lawson, C. and Stowell, R.	Cambridge University Press	1999

## **17.24 Joint Principal Study, Year 1**

<b>1. Module Title</b>	Joint Principal Study, Year 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	120
<b>4. SITS module code</b>	JPS1031
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Head of Music Programmes and Heads and Deputy Heads of relevant PS Department
<b>8. Department</b>	Relevant PS Department

### **9. Aims of the Module**

This module aims to allow students who are exceptionally talented in two Principal Studies and are recognised as able to undertake the extra amount of learning the possibility of specialising in both Principal Studies. It aims in particular to:

- Start the process of developing each student's individual technical facility and control.
- Help the students identify their own individual musical identity and voice.
- Begin the process of developing abilities and attitudes for a future career.
- Encourage a shift of educational concepts towards a mature autonomy in the learning and study processes.
- Enable an attitude of positive regard within the working relationship between tutors and students in a context of one to one and group tuition.

### **10. Teaching & Assessment Methodology**

Most of the learning takes place in individual lessons with the two principal studies professors and through the ongoing necessary private practice / composition expected to form a significant part of each students' study time. This is supported by other activities run by the PS departments according to specific needs.

Students must consult the relevant individual Principal Studies modules for further guidance on content, aims, teaching and learning and assessment methods.

**11. Learning outcomes:**

Please refer to the Programme Specification:

A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.3, C4.7, C4.8, D4.1, D4.2, D4.3, D4.4

**12. Module Pattern (dependent on combination of PS)****a) Scheduled Teaching & Learning hours**

Type		Contact Hours
One-to-one lesson	Principal study lessons	60-75
Practical classes/workshops	Classes, platforms, workshops	100-130

**b) Assessment (dependent on combination of PS)**

Scenario		Detail	KIS CODE	% Weighting	% Pass mark
A (Both PS have mid years with numerical marks)	Mid Year	Two assessments weighted at 50%, one for each PS	KPE	30	40
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40
B (Only one PS has a numerical mid-year mark)	Mid Year	Mark consists only of the numerical mid-year assessment	KPE	30	40
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40
C (No mid-year PS assessments,	Mid Year	No mid-year assessments or non-numerical	KPE	0	

<b>12. Module Pattern (dependent on combination of PS)</b>					
or both non-numerical)	End of Year	Two assessments weighted at 50%, one for each PS	KPE	90	40
	Additional Component	One numerical mark	KPE	10	40
c) Independent Study hours				Notional Hours	
Personal practice/study				995-1040	
d) Total student learning hours for module				1200	

### **13. Reading & Resources**

Please refer to the individual Principal Study Module Specifications.

## **17.25 Joint Principal Study, Year 2**

<b>1. Module Title</b>	Joint Principal Study, Year 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	120
<b>4. SITS module code</b>	JPS2032
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Head of Music Programmes and Heads and Deputy Heads of relevant PS Department
<b>8. Department</b>	Relevant PS Department

### **9. Aims of the Module**

This module aims to allow students who are exceptionally talented in two Principal Studies and are recognised as able to undertake the extra amount of learning the possibility of specialising in both Principal Studies. It aims in particular to:

- Assist the development of increasing individual technical facility, control and confidence in performance and / or composition.
- Develop artistic expression in the students and encourage an increasingly personal voice and approach to music.
- Deepen students' awareness of and confidence with the stylistic demands and characteristics of a range of repertoire pertinent to the Principal Studies' areas.
- Further develop abilities and attitudes for a future career.
- Facilitate the ability to plan, undertake and evaluate sustained individual study, utilising a variety of approaches appropriate to the task, with tutor guidance but demonstrating increasing autonomy and skills for self-reflection, realistic planning, self-discipline and commitment.
- Consolidate undirected ensemble skills, such as breathing, body language, aural awareness, shared music understanding and motivation, blends of sounds, intonation, rhythmic coordination, rehearsal technique and communication with a variety of audiences.

### **10. Teaching & Assessment Methodology**

Most of the learning takes place in individual lessons with the two principal studies professors and through the ongoing necessary private practice / composition

expected to form a significant part of each students' study time. This is supported by other activities run by the PS departments according to specific needs.

Students must consult the relevant individual Principal Studies modules for further guidance on content, aims, teaching and learning and assessment methods.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.3, C5.7, C5.8, D5.1, D5.2, D5.3, D5.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours (dependent on combination of PS)

Type		Contact Hours
One-to-one lesson	Principal study lessons	60-75
Practical classes/workshops	Classes, platforms, workshops	100-130

#### b) Assessment (dependent on combination of PS)

Scenario		Detail	KIS CODE	% Weighting	% Pass mark
A (Both PS have mid years with numerical marks)	Mid Year	Two assessments weighted at 50%, one for each PS	KPE	30	40
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40
B (Only one PS has a numerical mid-year mark)	Mid Year	Mark consists only of the numerical mid-year assessment	KPE	30	40
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40



<b>12. Module Pattern</b>					
C (No mid-year PS assessments, or both non-numerical)	Mid Year	No mid-year assessments or non-numerical	KPE	0	
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	90	40
	Additional Component	One numerical mark	KPE	10	40
c) Independent Study hours				Notional Hours	
Personal practice/study				995-1040	
d) Total student learning hours for module				1200	

### **13. Reading & Resources**

Please refer to the individual Principal Study Module Specifications.

## 17.26 Joint Principal Study, Years 3 & 4

<b>1. Module Title</b>	Joint Principal Study, Years 3 & 4
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	Year 3 120 Year 4 120
<b>4. SITS module code</b>	JPS3033
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 and 4
<b>7. Module Leader</b>	Head of Music Programmes and Heads and Deputy Heads of relevant PS Department
<b>8. Department</b>	Relevant PS Departments

### 9. Aims of the Module

This module aims to allow students who are exceptionally talented in two Principal Studies and are recognised as able to undertake the extra amount of learning the possibility of specialising in both Principal Studies. It aims in particular to:

- Develop skills, confidence, independence, self-reliance and self-reflection in preparation for advanced study and professional life.
- Give students opportunity to demonstrate and evaluate to the full their own individual artistic and musical identity and voice.
- Provide students with the opportunity to explore in depth specific areas of the repertoire and specific musical models, including solo, concerto, ensemble duo and chamber music.
- Acquire advanced presentation and organisational skills necessary for a professional career in music.
- Give students the opportunity to recognise and focus on proven areas of strength likely to be of particular professional relevance in their future careers.
- Integrate skills, understanding and qualitative judgments into a professional context.

## 10. Teaching & Assessment Methodology

Most of the learning takes place in individual lessons with the two principal studies professors and through the ongoing necessary private practice / composition expected to form a significant part of each students' study time. This is supported by other activities run by the PS departments according to specific needs.

Students must consult the relevant individual Principal Studies modules for further guidance on content, aims, teaching and learning and assessment methods.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.3, C6.6, C6.7, C6.8, C6.9, D6.1, D6.2, D6.3, D6.4

### 12. Module Pattern across two years

#### a) Scheduled Teaching & Learning hours (dependent on combination of PS)

Type		Contact Hours
One-to-one lesson	Principal study lessons	60-120
Practical classes/workshops	Classes, platforms, workshops	134-440

#### b) Assessment (dependent on combination of PS)

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
<b>Year 3</b>				
According to PS	Mid-Year overall mark (aggregate of two components, one for each PS, at 50%)	KPE	30	40
	End-of-Year overall mark (aggregate of two components, (one for each PS, at 50%)	KPE	60	40
	One PS component chosen among the remaining of the original PS modules	KPE	10	40
<b>Year 4</b>				
According to PS	Mid-Year overall mark (aggregate of two components, one for each PS, at 50%)	KPE	30	40
	End-of-Year overall mark (aggregate of two components, (one for each PS, at 50%)	KPE	60	40

<b>12. Module Pattern across two years</b>				
	One PS component chosen among the remaining of the original PS modules	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			1840-2206	
d) Total student learning hours for module			2400	

### **13. Reading & Resources**

Please refer to the individual Principal Study Module Specifications.

## 18. Academic Studies Modules and Professional Studies Modules

### 18.1 Integrated Studies in Music 1

1. Module Title	Integrated Studies in Music 1
2. FHEQ Level	4
3. Credit Value	30
4. SITS module code	MST1143N
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	1
7. Module Leader	Deputy Head of Academic Studies, UG (Musicianship)  Deputy Head of Academic Studies, Academic and Artistic Integration (Creating and Performing Knowledge)
8. Department	Academic Studies

#### 9. Aims of the Module

The Integrated Studies in Music (ISM) module provides core courses that equip Year 1 students with a solid basis in skills that they will use daily as part of their Principal Study and throughout their future career.

Some of these skills find their expression explicitly within Principal Study, whilst others are internalised as part of musicianship and technique. Throughout the first three years of the BMus programme, ISM develops skills that allow students to critically interact with music and communicate their identity as musicians.

In Year 1, the module is organised in two areas, culminating in assessments that allow students to demonstrate the integration of their practices:

#### Musicianship

Musicianship comprises two elements (see Section 10 below) that develop students' listening and their skills in memorising, understanding and notating music, through direct engagement with performed and/or notated music.

## **Creating and Performing**

Creating and Performing Knowledge is concerned with thinking critically about music; it is about how our thought becomes internalised and becomes part of our musicianship.

Creating and Performing Knowledge equips students with skills that facilitate the recognition and development of their individual musical instinct and intellect. Introducing elements of history, analysis, aesthetics, and performance practice as interdependent tools, Creating and Performing Knowledge acknowledges the close relationship between these (and other) subjects and the student's Principal Study.

These relationships are expressed, not just through Principal Study, but also through a variety of media, encouraging students to gain confidence in communicating their musicianship to a diverse audience.

Across the first three years of the BMus course, Creating and Performing Knowledge guides the student to an increased individuality of study, culminating during Year 3 in a substantial piece of personal research that allows the student to explore aspects of their developing identities as artists.

## **10. Teaching & Assessment Methodology**

### **Teaching**

Musicianship is divided into an Ear-Training course and a Musical Materials course (including harmony and analysis).

Students are streamed according to ability for each course. Musical Materials and Ear-Training are both divided into 6-week blocks, and the student must show sufficient progress in order to continue to the next block. A student whose progression has been unsatisfactory is required to repeat the same block again.

Jazz Musicianship is a programme of stylistically-specific musicianship teaching for jazz students, comprising classes in Rhythm and Aural & Transcription.

Jazz students will be streamed into different levels on entry, and classes will alternate weekly between Rhythm and Aural & Transcription.

### **Ear-Training**

The course develops aural awareness, which is relevant to performers and composers through practical class work, aural analysis and individual computer-assisted coursework based on specialized online ear-training software (e.g. Auralia).

Students are divided into 9 streams which progressively develop:

- the ability to memorise, understand and notate music

- cognitive schemas for understanding and memorising music within a tonal context
- rhythmic and pitch understanding (including an atonal context at higher levels)
- the ability to notate rhythm and pitch in conventional and unconventional notation systems
- the ability to recognise intervals and rhythmic patterns
- the ability to sing/play back accurately what has been heard
- the ability to recognise mistakes.

Electronic Music students have the option to cover a specialised studio-based curriculum.

All students are required to complete a series of tests using specialized online ear-training software (the number to be determined by staff at the beginning of each academic year), as well as taking part in class-based activities and formative assessments within 6-week blocks. Knowledge accumulated through these tasks also helps to prepare for the end-of-year Creating and Performing Knowledge analytical commentary/transcription.

### **Jazz Rhythm**

A practical class developing rhythmic skills for performance, exploring the rhythmic vocabulary of jazz music from its origins through the integration of world and other rhythmic genres. Topics include time feel, accuracy, pulse, groove, motivic development and displacement, less common time signatures and metric modulations.

Students have the option of using specialized online ear-training software to support their individual practice.

### **Musical Materials**

The course is designed to deepen understanding of tonal harmony in Western music by studying a variety of repertoire from the common-practice period; this may be explored through analysis or pastiche composition as appropriate. Students are divided into 7 streams progressing from the basics of triads, cadences, and simple modulation, to encompassing more advanced compositional techniques and more chromatic language.

Electronic Music students cover a more specialised curriculum appropriate to their needs.

All students are required to complete on-going formative tasks. Informal assessment points take place at the end of each 6-week block, and sufficient progress is required in order to continue; otherwise the block is repeated. Knowledge accumulated through these tasks also helps to prepare for the end-of-year Creating and Performing Knowledge analytical commentary.

## **Jazz Aural & Transcription**

This class aims to equip students with the core aural skills necessary to absorb music, both in terms of personal study and in order to heighten real-time performance interaction and awareness. A foundation of key aural skills, from interval and chord recognition to aural assimilation of cadence and harmonic structures, feeds both the compositional and performance outputs of the student.

## **Creating and Performing Knowledge**

Teaching is delivered through three interrelated environments.

**Lectures.** During the Autumn Term and first third of the Spring Term, core concepts are introduced through a series of six whole-cohort lectures, delivered by the Creating and Performing Knowledge tutorial team and supported by material on Moodle.

**Tutorial Groups.** The topics of each lecture are developed the following week in Tutorial Groups of 8-10 students. These are grouped by Principal Study and offer the opportunity to explore the lecture's concepts through repertoire related to Principal Study. The latter part of the Spring Term consists of a Tutorial Group class project, integrating some of the themes explored in the lectures with creative work.

**Individual Tutorials.** Formative feedback on written work is enhanced through bi-termly individual tutorials with the student's Tutorial Group tutor.

## **Electronic Music**

Electronic Music students' curriculum is delivered through Tutorial Groups and Individual Tutorials.

## **Jazz**

Teaching is delivered to emphasise the relationship between performance and academic study. Tutorial Groups, each consisting of a complete ensemble, meet eight times a term as a group and are supported by individual tutorials twice each term.

To assist the integration of learning (and to aid logistics), Tutorial Groups are scheduled back to back with the Principal Study improvisation class. The combined length of both classes is nominally three hours. Half of this time is devoted to academic work and leads to the completion of the ISM module assessment, and half is devoted to improvisation and supports preparation towards Principal Study assessment. The balance and relationship between these two areas may vary from week to week.

## **Assessment**

By the end of the academic year, students will be required to have completed the following summative items from the Creating and Performing Knowledge class.



Deadlines may be spaced through the year. The folio includes two assignments that contribute 50% each to the final module mark.

- 1 essay (1800--2200 words)  
Essay titles are set by the Module Leader, and are drawn from the Lectures [CPK]
- 1 analytical commentary on a piece of music, including an element of transcription (1800—2200 words). The analytical commentary is set by the Module Leader

### **Composition**

- 1 essay (1800--2200 words)  
Essay titles are set by the Module Leader, and are drawn from the Lectures [CPK]
- 1 analytical commentary on a piece of music, including an element of transcription (1800--2200 words). The analytical commentary is set by the Tutorial Group tutor

### **Electronic Music**

- 1 essay (1800--2200 words)  
Essay titles are related to material studied in Tutorial Group
- A transcription and arrangement task

### **Jazz**

- 1 essay (1800--2200 words):

Essay titles are related to set works studied in Creating and Performing Knowledge

- Transcription tasks

In addition, classwork throughout the year will receive written tutor feedback. Insufficient engagement with classwork may lead to a viva voce and/or relevant written work.

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A4.4, A4.5, A4.6, B4.3, B4.4, C4.4, C4.5, C4.8, D4.2, D4.3, D4.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshop		36 (Musicianship) 24 (CPK)		
Individual Tutorial		4 (CPK)		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Continuous assessment	Ear Training/Jazz Rhythm		n/a	Pass/Fail
Continuous assessment	Musical Materials/Jazz transcription		n/a	Pass/Fail
Continuous assessment	CPK classwork		n/a	Pass/Fail
Portfolio	CPK Mixed assessment portfolio set according to PS 1		50%	40
Portfolio	CPK Mixed assessment portfolio set according to PS 2		50%	40
c) Independent Study hours				Notional Hours
Personal practice/study				236
d) Total student learning hours for module				300

<b>13. Reading &amp; Resources</b>			
Specific reading lists are given to the students at the beginning of each component.			
Title	Author	Publisher	Year
Silence	John Cage	Wesleyan University Press	1973
Analysis through Composition	Nicholas Cook	Oxford University Press	1996
Rethinking Music	Nicholas Cook and Mark Everist (eds.)	Oxford University Press	1999
Composers on Music	Josiah Fisk	Northeastern University Press	1997
Ear Training for Twentieth-Century Music	Michael L. Friedmann	Yale University Press	1990
The Imaginary Museum of Musical Works: An Essay on the Philosophy of Music	Lydia Goehr	Oxford University Press	2007
Music in the Galant Style	Robert O. Gjerdingen	Oxford University Press	2007
Baroque Music Today: Music as Speech	Nikolaus Harnoncourt	Amadeus Press	1982

### 13. Reading & Resources

Specific reading lists are given to the students at the beginning of each component.

Title	Author	Publisher	Year
Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians	Gary S. Karpinski	Oxford University Press	2000
Advanced Harmony: Theory and Practice	Robert W. Ottman	Englewood Cliffs	1992
Aural Awareness	George Pratt	Oxford University Press	1998
The Frontiers of Meaning	Charles Rosen	Hill and Wang	1994
The Rest is Noise: Listening to the Twentieth Century	Alex Ross	Farrar, Straus & Giroux	2007
Style and Idea	Arnold Schoenberg	Faber	1975
The Oxford History of Western Music	Richard Taruskin	Oxford University Press	2005

## 18.2 Integrated Studies in Music 2

<b>1. Module Title</b>	Integrated Studies in Music 2
<b>2. FHEQ Level</b>	5
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	MST2143N
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	2
<b>7. Module Leader</b>	Deputy Head of Academic Studies, UG (Musicianship)  Deputy Head of Academic Studies, Academic and Artistic Integration (Creating and Performing Knowledge)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

This module builds on the work done in ISM1, whilst allowing students to begin to develop their own particular interests and to work more independently. All students continue work in the Musicianship areas, but this is now delivered differently, with more self-directed tasks (overseen by tutors). Classical and Electronic and Produced Music students also choose two electives, in consultation with staff, in which they may choose to consolidate work done in Year 1 or explore new directions. Jazz students choose one elective whilst continuing their musicianship training in Harmony and Repertoire

Students may be required to take Ear-Training and/or Musical Materials, depending on their progress in Year 1 in order to reach the minimum practical standards sufficient to successfully complete all aspects of the programme. Students continuing these courses must, through in class tasks, individual practice and summative assessment, demonstrate an increased depth of application & value of understanding, greater independence of learning and further integration to their individual PS.

Creating and Performing Knowledge (continues the guided progression towards individual learning and critical thinking.

Building on the concepts delivered in Year 1, Creating and Performing Knowledge provides the musical and intellectual basis for individual research in Year 3 and encourages the exchange of musical ideas amongst peers. Delivered through

groups based on Principal Study, creative work in Creating and Performing Knowledge continues to emphasise the relationship between academic thought and Principal Study.

In addition, Classical and Electronic and Produced Music students will take Conducting classes which offer an opportunity to amalgamate and put into practice many of the skills they have studied in Musicianship and Creating and Performing Knowledge. Conducting allows them to develop confidence in expressing musical ideas to their peers and gain experience in directing an ensemble. Jazz students will take classes in Ensemble Arranging and Directing

## **10. Teaching & Assessment Methodology**

### **Creating and Performing Knowledge**

Teaching is delivered through Tutorial Groups, supported by Individual Tutorials, during the Autumn and Spring Terms. The groups re-form after end-of-year recitals to develop Research Proposals for Year 3.

Tutorial Groups. These are grouped by Principal Study offering each group the opportunity to develop their own interests in consultation with their tutor.

Individual Tutorials. Formative feedback on written work is enhanced through individual tutorials twice a term with the student's Tutorial Group tutor.

Research Proposals. After end-of-year recitals, a whole-cohort lecture from the Module Leader is supported by Tutorial Groups and an Individual Tutorial to develop Research Proposals for Creating and Performing Knowledge, Year 3. These are submitted at the beginning of Year 3

Electronic Music students work in Tutorial Groups with composers.

### **Jazz**

Teaching follows the same pattern as in ISM1. Tutorial Groups, each consisting of a complete ensemble, meet eight times a term as a group and are supported by individual tutorials twice each term.

To assist the integration of learning (and to aid logistics), Tutorial Groups are scheduled back to back with the Principal Study improvisation class. The combined length of both classes is nominally three hours. Half of this time is devoted to academic work and leads to the completion of the ISM module assessment, and half is devoted to improvisation and supports preparation towards Principal Study assessment. The balance and relationship between these two areas may vary from week to week.

Research Proposals. After end-of-year recitals, a whole-cohort lecture from the Module Leader is supported by Tutorial Groups and an Individual Tutorial to develop

Research Proposals for Creating and Performing Knowledge, Year 3. These are submitted at the beginning of Year 3.

### **Jazz: Harmony and Repertoire**

This component further develops student understanding of jazz harmony through the study of repertoire.

Areas of focus include:

- Extended forms and modulation
- Rapid cadential movement
- Modal & non-functional harmony
- Advanced chord / scale relationships
- Slash chords

### **Jazz: Ensemble Arranging and Directing**

The purpose of this component is to prepare the student for a working situation with a small ensemble and to provide them with the skills to both arrange for and rehearse that group.

The content includes:

- Rehearsal and directing skills for small ensemble
- Part preparation
- Contemporary notation considerations
- Creation of simple arrangements for small ensemble
- Communication skills

### **Electronic and Produced Music: Conducting**

Electronic and Produced Music Students attend the classical conducting classes in the first term. From the second term they may opt to either carry on with the classical classes and assessment, or undertake a series of 'studio conducting' exercises within their Principal Study department that culminates in a 'conducting to picture' assessment relevant to their 2nd semester Principal Study work.

### **Details of Elective classes:**

#### **Ear-Training**

Classical and Electronic and Produced Music students have the option of continuing with Ear-Training classes, at a higher level than the class they took in Year 1. Students who have not successfully completed stream 5 by the end of Year 1 are required to take this class in Year 2. Jazz students may choose Ear Training as an elective.

Students will progressively continue to develop and refine: the ability to memorise, understand and notate music; cognitive schemas for understanding and memorising music within a tonal context; rhythmic and pitch understanding (including with an atonal context at higher levels); the ability to notate rhythm and pitch in conventional and unconventional notation systems; the ability to recognise intervals and rhythmic patterns; the ability to sing/play back accurately what has been heard; the ability to recognise mistakes.

## **Musical Materials**

Classical and Electronic and Produced Music students have the option of continuing with Musical Materials classes, at a higher level than the class they took in Year 1. Students who have not successfully completed stream 3 by the end of Year 1 are required to take this class in Year 2. Jazz students may choose Musical Materials as an elective.

Students will further deepen their understanding of tonal harmony in Western music by studying a variety of repertoire from the common-practice period; this may be explored through analysis or pastiche composition as appropriate. Students are divided into 7 levels; the lower levels will focus on the basics of triads, cadences, and simple modulation, while higher levels will encompass progressively more advanced compositional techniques and more chromatic language.

## **Analysis**

The Analysis course aims at introducing students to careful listening of their typical repertoire (tonal and early twentieth-century), so as to give them experience of what shapes and gives impact to such music. It also aims at fostering an awareness of the wide diversity of analytical approaches and encouraging a questioning of previously accepted norms. (Not available to PS Composition students.)

The Analysis course requires the student to have achieved at least Level 5 in ISM 1 Musical Materials.

## **Collaborative Skills**

The Collaborative Skills course aims at enabling students to further develop and apply their musical skills within a variety of collaborative and participatory contexts. They will develop as performers, facilitators and creators through a series of challenging practical projects working across art forms responding to the Barbican Arts Programme and out in the community working with a variety of organizations. Students will plan, deliver and reflect on the projects both verbally and through written work.

## **Composition**

The Composition course aims to cater for individual tastes and preferences whilst following a structured scheme of work, which enables an individual compositional

style to emerge through the use of models and study of twentieth-century works. (Not available to PS Composition students.)

### **Electronic Music Workshop**

Students take part in workshops whose purpose is to introduce electronic musical instrument technology to those who are not yet familiar with it and to advance the creative understanding of those who are. Using either computer music programmes or external hardware, the course introduces various aspects of electronic music-making including sampling, effects units and synthesiser programming. (Not available to PS EM students.)

### **Jazz Workshop**

The course covers basic through to more advanced jazz harmony, and how to apply it when improvising, particularly focusing on stylistic awareness and rhythmic concepts. A rough overview of jazz history is also covered, focusing on free jazz and how that relates to contemporary classical music. Students are encouraged as much as possible to work away from written music for this course. (Not available to PS Jazz students.)

### **Keyboard Musicianship**

Students are divided into groups on the basis of their experience, keyboard proficiency and musical background. In addressing the needs of the students this course integrates pianistic and academic elements in equal measure. The aim of these classes is to develop skills that will support work in musicianship and principal study areas. For more advanced keyboard players, the course will cover areas such as figured bass, score-reading, transposition, jazz chord symbols, diatonic harmonisation, improvisation, and sight-reading. For beginners it offers a chance to develop a basic piano technique and to tackle simple keyboard musicianship tasks. (Not available to PS keyboard students.)

### **Music History**

There are two different courses on offer that are designed to cover the main aspects of Western music history from the late Renaissance to the twentieth century, with particular reference to relevant social and cultural environments and the place of musical performance in society. The options are History 1 (Baroque Craft to Romantic Art) or History 2 (Twentieth-Century Music: The Fragmentation of Tradition)

### **Second Study**

Second Study offers students the opportunity for one-to-one lessons in a specific area appropriate to their needs and abilities. The intention is to enable students to work intensively on skills that are not offered generally in classes and to develop individually where they have already shown application and accomplishment. Instrumental students prepare for a 10 minute exam in week 5 of term 3; singers prepare three contrasting items performed from memory. Second Study pianists



should include some duo repertoire relevant to their principal study area. Second Study composition students submit an 8-10 minute folio of their compositions.

### **Assessment**

By the end of the academic year, students are required to have completed the following summative items from the **Creating and Performing Knowledge** class.

- 1 essay (2250-2750 words)
- Essay titles are set in conjunction with the Tutorial Group tutor [CPK]
- 1 analytical commentary on a piece of music (2250-2750 words).. The analytical commentary is set by the Tutorial Group tutors.

### **Composition and Electronic Music**

- 1 essay (2250-2750 words)
- Essay titles are set in conjunction with the Tutorial Group tutor
- 1 analytical commentary on a piece of music (2250-2750 words). The analytical commentary is set by the Tutorial Group tutors

### **Jazz**

- 1 essay (2250-2750 words)
- Essay titles are set in conjunction with the Tutorial Group tutor
  - Transcription tasks

2 further assessments are submitted from the list below, corresponding to the elective classes taken: Deadlines may be spaced through the year.

- a) Progress in aural tasks during the year (50%), practical exam (10 mins) (50%)- Ear Training elective
- b) Folio of harmony, analysis and/or compositional tasks—Musical Materials elective
- c) Practical exam – Harmony and Repertoire
- d) Folio of written assignments—History elective
- e) Electronic Music folio—Electronic Music elective
- f) Folio of original compositions—Composition elective
- g) Practical jazz exam—Jazz Workshop elective
- h) Practical keyboard exam—Keyboard Musicianship elective
- i) Regular practical work (75%) + self-reflection (25%)—Collaborative skills elective
- j) Analysis portfolio—Analysis elective
- k) Performance exam—Second Study elective

Classical and Electronic and Produced Music students:

- One practical conducting assessment (Pass/Fail) - Conducting

Jazz students:

- Continuous assessment (Pass/Fail) – Arranging and Directing

In addition, classwork throughout the year will receive written tutor feedback. Insufficient engagement with classwork may lead to a viva voce and/or relevant written work.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A5.4, A5.5, A5.6, B5.3, B5.4, C5.4, C5.5, C5.6, C5.8, D5.2, D5.3, D5.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes/workshops	38 for Ear-Training / Musical Materials 32 for other electives 37.5 conducting
Lecture	1 [CPK]
Group tutorial	25.5 [CPK]
Individual tutorial	5 [CPK]

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	CPK Mixed assessment portfolio set according to PS 1		17%	40
Portfolio	CPK Mixed assessment portfolio set according to PS 2		17%	40
Set exercise	Elective 1 / Harmony and Repertoire		33%	40
Set exercise	Elective 2		33%	40
Practical skills assessment	Conducting exam (Classical and Electronic Produced Music students)		n/a	Pass/Fail
Continuous assessment	Ensemble Arranging and Directing (Jazz students)		n/a	Pass/Fail
Continuous assessment	CPK classwork		n/a	Pass/Fail

#### c) Independent Study hours

	Notional Hours
Personal practice/study	296
d) Total student learning hours for module	400



### 13. Reading & Resources

Specific reading lists are given to the students at the beginning of each component.

Title	Author	Publisher	Year
Boulez on Music Today	Pierre Boulez, trans. Susan Bradshaw and Richard Rodney Bennett	Gonthier	1964
Analysis through Composition	Nicholas Cook	Oxford University Press	1996
Rethinking Music	Cook, N & Everist, M (eds.)	Oxford University Press	1999
Ear Training for Twentieth- Century Music	Michael L. Friedmann	Yale University Press	1990
Finding the Key	Alexander Goehr	Faber	1998
The Imaginary Museum of Musical Works: An Essay on the Philosophy of Music	Lydia Goehr	Oxford University Press	2007
Music in the Galant Style	Robert O. Gjerdingen	Oxford University Press	2007
Baroque Music Today: Music as Speech	Nikolaus Harnoncourt	Amadeus Press	1982
Title	Author	Publisher	Year
Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians	Gary S. Karpinski	Oxford University Press	2000
Advanced Harmony: Theory and Practice	Robert W. Ottman	Englewood Cliffs	1992
The Listening Composer	George Perle	University of California Press	1990
Aural Awareness	George Pratt	Oxford University Press	1998
The Rest is Noise: Listening to the Twentieth Century	Alex Ross	Farrar, Straus & Giroux	2007
Poetics of My Music	Igor Stravinsky	Harvard University Press	1976
The Oxford History of Western Music	Richard Taruskin	Oxford University Press	2005

## 18.3 Creating and Performing Knowledge

<b>1. Module Title</b>	Creating and Performing Knowledge
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	30
<b>4. SITS module code</b>	CPK1001
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3
<b>7. Module Leader</b>	Deputy Head of Academic Studies, Academic and Artistic Integration
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

Creating and Performing Knowledge, following on from the Creating and Performing Knowledge elements of ISM1 and 2, culminates with a personal research project which offers the student an opportunity to explore and communicate aspects of their identity as a musician. This may, for example, reflect the integration of academic studies and Principal Study, allow the student to investigate areas that are supportive to their developing career in music, or provide the opportunity for a student to engage in study of a genre of particular of interest to them.

Year 3 of Creating and Performing Knowledge will introduce students to a variety of research techniques, including elements of practice-led research; the scope of the projects, however, are carefully circumscribed by the tutorial team. The module develops students' ability to independently collate and critically evaluate material, and to synthesise this material with their own arguments.

### 10. Teaching & Assessment Methodology

The module begins with the refinement of the Research Proposal, developed during the Creating and Performing Knowledge aspect of ISM 2, which will shape students' line of research. The Research Proposal is given extensive feedback, and students will be advised when they are ready to proceed with their chosen line of enquiry.

Teaching is more fluid than in Years 1 & 2 of Creating and Performing Knowledge. Tutors are assigned, where possible, in sympathy with the Research Proposals and Principal Study. Tutorial Groups provide support for the technical development of research, writing, and presentational skills, and for peer support of Research Presentations.

The majority of each project is, however, supervised through Individual Tutorials. The balance between Individual Tutorials and Tutorial Groups is at the discretion of the tutor in accordance with the needs of the individual students and their group.

### Summative assessment

Students complete two assessable tasks. A Research Presentation (13-15 minutes) is delivered to the student's Tutorial Group towards the end of the Autumn Term. The Dissertation or Illustrated Lecture is submitted or delivered at the beginning of the Summer Term.

Any failed item may be reattempted once. A piece of work that fails with the mark 30-39 may be compensated for by the other.

- Research Presentation (13-15 minutes)
- Dissertation (6300-7700 words) or Illustrated Lecture (45-50 minutes)

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A6.4, A6.5, A6.6, B6.3, B6.4, C6.4, C6.5, C6.9, D6.2, D6.3, D6.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours in each year of study				
Type	Contact hours in each year of study			
Practical classes/workshops	30			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	Research Presentation (13-15 mins)		20	40
Written submission or Presentation	Dissertation (6300-7700 words) or Illustrated Lecture (45-50 minutes)		80	40
c) Independent Study hours			Notional Hours	
Personal practice/study			270	
d) Total student learning hours for module in each year of study			300	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Music: A Very Short Introduction	Nicholas Cook	Oxford University Press	1998
Rethinking Music	Nicholas Cook and Mark Everist (eds.)	Oxford University Press	1999
Music in Words: A guide to Researching and Writing about Music	Trevor Herbert	ABRSM	2001
The Undergraduate Research Handbook	Gina Wisker	Palgrave Macmillan	2009
Further texts as recommended by tutors for students' topics			

## 18.4 Professional Studies 1

<b>1. Module Title</b>	Professional Studies 1
<b>2. FHEQ Level</b>	4
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	PRD1201
<b>5. Location of Delivery</b>	Guildhall School & supervised external contexts
<b>6. Applicable in the year of study</b>	1
<b>7. Module Leader</b>	Programme Leader
<b>8. Department</b>	Creative Learning

### 9. Aims of the Module

The module aims to:

- Help produce an informed, open, flexible musician with an awareness of the psychical and psychological demands of conservatoire education, of the professional aspects of music making, and who is able to engage in a variety of contexts and collaborative creative processes.
- Encourage curiosity, a desire to experiment, and a realisation of individual potential which can act as the foundation for the Year 2 Collaborative Skills elective, and for Professional Studies 2, as well as the Workshop skills electives in years 3 and 4.

### 10. Teaching & Assessment Methodology

This module encourages students to examine their practice holistically, introducing concepts relevant to a variety of professional contexts. The content is divided into three areas:

- Health and Wellbeing – basic anatomy and physiology, performance psychology, rehearsal techniques, physical warm ups, introductions to therapies such as Alexander Technique and Mindfulness
- Performance and Communication Skills – audience communication, body language, communication through music, improvisation, collaboration, re-interpretation of existing repertoire.
- Professional Skills – an understanding of professional musical scenarios, including freelancing and taxation.



The delivery is in lectures that are immediately followed by smaller break-out groups led by a mentor, to encourage further consideration of the range of contexts in which musicians work, and their wider role within society, both economic and cultural.

During the second term, a project takes place that involves all year 1 students form Music, Acting and Technical Theatre. This involves performing in small groups short pieces that have been devised collaboratively by the groups themselves.

The module is assessed with two components:

- A progress report from the tutors
- An interview and presentation of notes from lectures and the cross-school project

### 11. Learning outcomes:

Please refer to the Programme Specification:

A4.7, A4.8, C4.3, C4.6, C4.7, C4.8, D4.2, D4.3, D4.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Seminar	33
Group tutorial	3
Practical classes/workshops	32

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Progress report	KPE	50	40
Presentation	Interview & presentation	KCW	50	40

#### c) Independent Study hours

Personal practice/study	Notional Hours
	32

#### d) Total student learning hours for module

	100
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### 13. Reading & Resources

Title	Author	Publisher	Year
Music: A Very Short Introduction	Cook, N.	Oxford University Press	2000
Audio Culture: Readings in Modern Music	Cox, C. & Warner, D.	Continuum	2004
Indirect Procedures: A Musician's Guide to the Alexander Technique	De Alcantra, P.	Oxford University Press	1997

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Creative College: Building a Successful Learning Culture in the Arts	Jeffery, G. (ed.)	Trentham Books	2005
The Musician's Way	Klickstein, G.	Oxford University Press	2009
Engaged Passions: Searches for Quality in Community Contexts	Renshaw, P.	Eburon Academic Publishers	2010
The Musician's Body: A Maintenance Manual for Peak Performance	Rosset i Llobet, J. & Odam, G.	Ashgate	2007
Together: The Rituals, Pleasures and Politics of Cooperation	Sennet, R.	Penguin	2012
Generative Processes in Music: The Psychology of Performance, Improvisation and Composition	Sloboda, J.A.	Oxford University Press	2001
Further appropriate reading and listening resources will also be recommended by individual tutors depending on the nature of work undertaken.			

## 18.5 Professional Studies 2

1. Module Title	Professional Studies 2
2. FHEQ Level	6
3. Credit Value	20
4. SITS module code	PRD3204N
5. Location of Delivery	Guildhall School and external venues
6. Applicable in the year of study	4
7. Module Leader	Programme Leader (Creative Learning) in conjunction with staff from each of the Music Principal Study music departments
8. Department	Creative Learning

### 9. Aims of the Module

The module aims to:

- Explore the various employment opportunities open to a professional musician
- Develop skills that will increase future employment opportunities
- Explore what it means to be an instrumental/vocal teacher and what aspects of ourselves we call upon in facilitating learning
- Be able to use self-promotion and publicity effectively
- Develop an entrepreneurial attitude
- Understand the diversity of skills professional musicians require
- Recognize and understand the role of arts administrators
- Have an awareness of legal issues pertinent to music professionals

### 10. Teaching & Assessment Methodology

The teaching and learning pattern of the module includes classes, seminars, supervised placements, observation and interaction in a variety of contexts, mentoring, research tasks and experiential learning through practical tasks and projects.

Each student is assigned a PS departmental staff member who acts as their mentor.

The content is delivered through four areas:

## **Teaching Skills**

- Introductory seminars
- Seminars discussing instrument-specific pedagogy
- Exploration of existing teaching books and related materials
- Seminars looking at current research and trends in instrumental tuition
- Observation and analysis of teachers' pedagogy
- Planning and delivery of a series of lessons to an existing pupil or peer

## **Independent Performance Project**

- Introductory seminar discussing the skills needed to:
  - to successfully manage an arts event
  - create a viable pitch for a proposed artistic event
- Specialist seminars exploring topics such as:
  - Mentoring
  - Publicity
  - Planning and maintaining budgets
  - Creating programmes and programme notes
  - Finding and booking venues (including legal issues such as PRS etc.)
  - Recording, filming and editing performances
  - Presentation, networking and promotion
  - Industry links and working relationships
  - Oral, written and electronic communication skills

## **Cross-departmental seminars**

- A series of seminars on specific issues of cross-departmental relevance. Topics covered include:
  - business and self-management
  - professional skills for performing musicians
  - health and wellbeing

## **Professional Portfolio**

- Self-assessment of student's skills and goals
- Seminars exploring how musicians market themselves
- Creation of a 'professional portfolio'

The assessment will be via a portfolio submission (80%) and interview (20%).

## **Portfolio 80%**

The student's portfolio submission (4500-5500 words in total and mixed media as indicated below) will be divided into three components:

### Component 1: Teaching skills

Seminar notes, handouts, teaching resources; Personal reflections and analysis of observed lessons; Lesson plans/schemes of work for teaching sessions; Analysis of personal teaching sessions; Self-reflective conclusion drawing upon experiences and insights made during the component

### Component 2: Independent Performance Project

One of the following options:

1. An initial proposal for a performance project; Budget; Publicity; Programme for the event; Recording/video of the performance; Evidence of meetings or email/telephone correspondence between parties related to the event; Evaluation of the project.
2. An introduction and outline of a project pitch for a proposed artistic event; A video presentation (15-20 minutes); Logistical and financial details; Promotional materials; Evaluation of the pitch.

### Component 3: Professional Portfolio

Statement of professional intentions; CV/Biography; Photos; Press information; Recordings and video material

The relative weightings of these sub-components according to the PS Department will be specified in the BMus Programme Handbook.

### Interview (20%)

The final interview may be done in several ways. The exact formats may differ from department to department, but the interview should be similar to:

- a first job interview, in a relevant context for the instrumental area, or
- a presentation by the student based upon their professional goals followed by questions, or
- a demonstration by the student of their teaching followed by questions.

<b>11. Learning outcomes:</b>
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Please refer to the Programme Specification:
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A7, A8, B3, B4, C4, C5, C6, C7, C8, C9, D1, D2, D3, D4
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<b>12. Module Pattern</b>
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a) Scheduled Teaching & Learning hours
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Type		Contact Hours
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<b>12. Module Pattern</b>				
Practical classes/workshops	Offered by internal staff and visiting specialists			40-58
<b>b) Assessment</b>				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mixed media folio, written elements 4500-5500 words	KCW	80	40
Oral assessment	Interview/Final Presentation/Demonstration	KPE	20	40
<b>c) Independent Study hours</b>				<b>Notional Hours</b>
Personal practice/study				160-142
<b>d) Total student learning hours for module</b>				<b>200</b>

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Reflective Journal	Bassot, B	Palgrave Macmillan	2016
Rethinking Music	Cook, N & Everist, M	Oxford University Press	1999
Music, Informal Learning and the School: A New Classroom Pedagogy	Green , L	Ashgate	2008
Instrumental Teaching: A Practical Guide to Better Teaching and Learning	Hallam, S	Oxford Henemann	1998
Simultaneous Learning	Harris, P	Faber	2014
Music: The Business (7th edition)	Harrison, A	Virgin Books	2017
Making Music in Looking Glass Land: A Guide to Survival and Business Skills for the Classical Musician	Highstein, E	Concert Artists Guild	1997
Music Across the Senses: Listening, Learning and Making Meaning	Kerchner, JL	Oxford University Press	2014
All our Futures: Creativity, Culture & Education	National Advisory Committee	DFES, DCMS	1999
The Sounding Symbol: Music Education in Action	Odam, G	Stanley Thornes	1995
The Reflective Conservatoire: Studies in Music Education	Odam, G	Ashgate	2005
Assessing Students: How shall we know them?	Rowntree, D	Harper & Row	1997
Out of Our Minds: Learning to be Creative	Robinson, K	Capstone	2001
Syllabus of Examinations in Instrumental and Vocal Ensembles	-	ABRSM	-
Trinity Guildhall Syllabus of Examinations in Instrumental and Vocal Ensembles	-	Trinity Guildhall	-

## 19. Elective Modules

### 19.1 Advanced Ensemble A & B

<b>1. Module Title</b>	Advanced Ensemble A Advanced Ensemble B
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	CHM3083A / CHM3083B
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Head of Chamber Music
<b>8. Department</b>	Chamber Music

#### 9. Aims of the Module

These modules provide an opportunity for students to expand and develop their ensemble and chamber music skills. Students can select these modules if they have achieved an overall grade of at least 60 in the Principal Study module in the previous academic year.

These modules aim to:

- Develop technical and artistic abilities in chamber music.
- Develop the co-operative skills necessary for the chamber player.
- Develop technical and artistic cohesion within a particular ensemble group.
- Enhance knowledge of the repertoire through study of chamber music.
- Develop students' capacity for autonomy and efficiency in work practice, in preparation for the nature of later experience in the outside world.

Year 3 students may take module A only. Students who have taken module A in Year 3 may take module B in Year 4. Students taking module B are assessed on different repertoire than for module A.



## 10. Teaching & Assessment Methodology

The module is taught through coaching with members of staff and with visiting ensembles, and includes rehearsals with the chosen ensemble and individual practice.

**STRINGS/KEYBOARD:** The module is assessed in a final 20-minute performance involving a complete work of no less than 20 minutes' duration, of which the panel will select movements/excerpts. Students must present a printed programme to the assessors detailing movement timings, along with copies of scores. On request, for certain combinations of instruments, multiple pieces with a total duration of at least 20 minutes will be considered for the assessment.

**WBP:** The module is assessed in a final 20-minute performance. Repertoire can be either a whole work, or contrasting movements selected from different works, or smaller complete works, or a combination of any of those. None of the chosen repertoire can be played again by the same group in principal study chamber assessments in the same year, or in the following year. The group must present a short printed programme to the assessors listing the repertoire, and the movements to be played, but programme notes are not required. The group must also provide the assessors with a copy of each score (or a copy of all the parts if there is no published score).

**JAZZ:** The module is assessed in a final 20-minute performance prepared by the student in order to showcase the stylistic direction of their artistry. Lead sheets or other relevant scores (where appropriate) should be provided for the panel along with programme notes, not exceeding one side of A4.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, B6.1, B6.2, C6.1, C6.2, C6.3, C6.8, D6.3, D6.4

### 12. Module Pattern (A and B)

a) Scheduled Teaching & Learning hours				
Type				Contact Hours
Practical classes/workshops including masterclasses and coaching according to department				10
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	20 mins platform performance	KPE	100	40
c) Independent Study hours				Notional Hours
Self-directed group rehearsal/study				90
d) Total student learning hours for module				100

### **13. Reading & Resources**

Scores, parts and recordings of relevant repertoire.

## 19.2 Advanced Principal Study A, B & C

<b>1. Module Title</b>	Advanced Principal Study A Advanced Principal Study B Advanced Principal Study C
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	A and B: 10 each C: 20
<b>4. SITS module code</b>	APS3081A APS3081B APS3082
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A, B, or APS3082
<b>7. Module Leader</b>	Heads of Principal Study departments
<b>8. Department</b>	Principal Study departments
<b>9. Aims of the Module</b>	

These modules offer students with a particularly strong talent for solo or duo performance / composition / studio work an additional opportunity to focus on this area. Performance and Composition students can select APS A or B if they have achieved an overall grade of at least 65 in their Principal Study module in the previous academic year; they may select APS C if they have achieved an overall grade of at least 70 in their Principal Study module in the previous academic year.

Electronic Music students can select APS A in Year 3 if they have achieved an overall grade of at least 65 in their Principal Study module in the previous academic year.

Electronic Music students selecting APS A or B in Year 4 must have achieved a minimum grade of 65 for their Principal Study folios in at least 2 of the previous 4 semesters. Electronic Music students selecting APS C in Year 4 must have achieved a minimum grade of 70 in their Principal Study folios in at least 2 of the previous 4 semesters.

These modules aim to develop students' capacity for autonomy and efficiency in work practice, in preparation for the nature of later experience in the outside world.

Students in Year 3 of the programme can take APS A only. Students who have completed APS A in Year 3 may take either APS B (10 credits) or APS C (20 credits) in Year 4. Students who have not taken APS A in Year 3 may take APS A (10 credits) or APS C (20 credits) in Year 4.

## 10. Teaching & Assessment Methodology

The teaching and supervision for the preparation of the assessment happen within the normally allocated time for Principal Study; the notional study time is all expressed as individual practice.

APS A and B are assessed through a 15-minute performance. Instrumentalists present either two contrasting movements or pieces of repertoire, or one substantial piece of repertoire; singers present a number of songs / arias. Composers submit additional compositions (normally a 5-minute medium sized chamber work for 4-6 players; or a 5-minute choral piece; or a 5-minute piano piece). Electronic Music students submit additional pieces agreed with the PS professor.

Students who have already completed Module A in Year 3, and are taking module B in Year 4, must select different and progressive repertoire.

APS C is assessed through a 30-minute performance. Instrumentalists present a balanced programme including substantial pieces of repertoire; singers present a balanced programme of songs / arias. Composers submit additional compositions (normally a 10-minute chamber work for 4 players minimum; or a 10-minute choral work; or a 6-7 minute large ensemble piece for 10+ players). Electronic Music students submit additional pieces agreed with the PS professor.

Students must present a printed programme list to the examiners along with copies of the scores.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, B6.1, B6.2, C6.1, C6.2, C6.3, D6.3, D6.4

### 12. Module Pattern (A, B and C)

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one class	0

#### b) Assessment (A, B and C)

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
APS A & B				
Practical skills assessment	15 mins performance, or composition portfolio	KPE	100	40

<b>12. Module Pattern (A, B and C)</b>				
APS C				
Practical skills assessment	30 mins performance, or composition portfolio	KPE	100	40
c) Independent Study hours			Notional Hours	
Personal practice/study			100 APS A & B 200 APS C	
d) Total student learning hours for module			100 APS A & B 200 APS C	

### **13. Reading & Resources**

Scores, parts and recordings of relevant repertoire.

## 19.3 Techniques in Composition A & B

<b>1. Module Title</b>	Techniques in Composition A Techniques in Composition B
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	MST3160A MST3160B
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

These modules aim to:

- build on the skills learnt in Musical Materials classes in Years 1 and 2 ISM and to use them in more challenging contexts.
- develop abilities in pastiche composition and apply students' learning to contexts such as orchestration and analysis.
- provide a critical and supportive environment where students can produce and adapt their own scores, whether pastiches, arrangements, transcriptions, or reductions.
- encourage in students a good attention to the technical and artistic detail of music.
- develop an understanding of historical composers' practices which will aid students' own performances.
- develop skills that will complement and enhance learning in other elective subjects such as conducting and historical topics.
- develop skills which may be relevant to students' later professional practice as performers, teachers, conductors, arrangers, etc.

Students must have completed Level 7 of Musical Materials by the end of their second year to be eligible for this elective, unless they are choosing the Counterpoint pathway, which requires no prerequisite.

Year 3 students may take module A only. Students who have taken module A in Year 3 may take module B in Year 4 provided they select a different pathway.

The Stylistic Composition, Orchestration and Analysis pathways are not open to composition students. The Fugue pathway is only available to BMus3 composers if the departmental option Introduction to Fugue (PS module component) has not been chosen. No restrictions apply to BMus4 composers.

## **10. Teaching & Assessment Methodology**

Students may choose between five possible pathways:

- 1) Stylistic Composition: students will study styles and genres such as eighteenth-century string quartets and nineteenth-century piano works, through analysis and pastiche composition. Students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.
- 2) Counterpoint: students will study species counterpoint in two and three parts. The practical study of counterpoint is complemented by the study of its historical and stylistic contexts, with background reading and listening, score reading and analysis.
- 3) Introduction to Fugue: students will learn to write two and three-part fugues in a tonal idiom broadly ranging from the eighteenth to the nineteenth centuries. The pedagogical approach is based on relevant repertoire supported by treatises of Cherubini, Dubois and Gedalge, complemented by other eighteenth-century sources (Fux, Martini) and current literature (Walker). Students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.
- 4) Orchestration: this module includes the study of orchestration from the Baroque to the twentieth century, and will consider issues such as instrumental balance, blend and layout on a score, tonal colour and contrast, clefs and transposing instruments. Students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.
- 5) Analysis: the class includes studying a number of analytical approaches, contrapuntal reduction, the hierarchic interaction of harmony and tonality, and

theories of musical metre. The analytical methodologies are applied through guided listening to selected pieces from relevant periods of music history.

For all pathways, assessment is comprised of a portfolio of compositional and/or analytical exercises (100%).

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A6.3, A6.4, A6.5, A6.6, B6.2, B6.3, B6.4, C6.3, C6.4, C6.5, C6.9, D6.3

<b>12. Module Pattern (A and B)</b>				
a) Scheduled Teaching & Learning hours				
Type				Contact Hours
Practical classes / workshops				24
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Portfolio of compositional and/or analytical work	KCW	100%	40
c) Independent Study hours				Notional Hours
Individual study				76
d) Total student learning hours for module				100

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Study of Orchestration	Adler, S	Norton	2002
Instrumentation/Orchestration	Blatter, A	Longman	1981
Stylistic Harmony	Butterworth, A	Oxford University Press	1994
A Guide to Musical Analysis	Cook, N	Oxford University Press	1987
Analysis through Composition	Cook, N	Oxford University Press	1996
Harmony in Schubert	Damschroder, D	Cambridge University Press	2010
Harmonic Practice in Tonal Music	Gauldin, R	Norton	1997
Music in the Galant Style	Gjerdingen, R	Oxford UP	2007
Orchestral Technique	Jacob, G	OUP	1986
The Style of Palestrina and the Dissonance	Jeppesen, K	Dover	2005 (1970)
The Technique of Orchestration (4th Edition)	Kennan, K & Grantham, D	Prentice Hall	1983
A Generative Theory of Tonal Music	Lerdahl, F & Jackendoff, RS	MIT Press	1983



<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Study of Fugue	Mann, A (ed.)	Dover	1987
Explaining Music	Meyer, L	University of Chicago	1973
The Dynamics of Harmony: Principles and Practice	Pratt, G	Oxford University Press	1996
Sonata Forms	Rosen, C	Norton	1980
Structural Hearing	Salzer, F	Dover Publications	1962
Preliminary Exercises in Counterpoint	Schoenberg, A	Faber	1963
Structural Functions of Harmony	Schoenberg, A (ed. Stein, L)	Williams & Norgate	1954
A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice	Tymoczko, D	Oxford University Press	2011
Theories of Fugue from the Age of Josquin to the Age of Bach	Walker, PM	University of Rochester Press	2000

## 19.4 Big-Band Arranging A & B

<b>1. Module Title</b>	Big-Band Arranging A Big-Band Arranging B
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	MST3161A MST3161B
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Jazz

### 9. Aims of the Module

These modules aim to:

- establish a repertoire of jazz-arranging techniques for small band and/or big band;
- develop the students' abilities to create or manipulate melodic, rhythmic and harmonic materials, and elements of form whilst retaining a clear sense of musical and stylistic awareness.

Normally available to Jazz students only. Non-Jazz students maybe admitted if they demonstrate the right level of skills and knowledge.

Year 3 students may take module A only. Students who have taken module A in Year 3 may take module B in Year 4. Students taking module B are assessed on different repertoire than for module A.

### 10. Teaching & Assessment Methodology

These modules are taught in classes of 8 to 12 students and includes lectures and workshops, score reading and analysis, performance of musical examples and background reading and research. Students study techniques of jazz arranging related to, for example, voicings, melody writing, counterpoint, form and texture, and

rehearse and record their work and receive formative feedback on instrumental and vocal technical considerations and aspects of jazz harmony.

The module is assessed through the submission of an arrangement (80%) and a recording (20%).

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A6.3, A6.5, B6.2, C6.1, C6.3, D6.3

<b>12. Module Pattern (A and B)</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		24		
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Final arrangement (4-8 minutes)	KCW	80	40
Practical skills assessment	Recording	KCW	20	40
c) Independent Study hours			Notional Hours	
Library-based study			76	
d) Total student learning hours for module			100	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Arranging and Composing for the Small Ensemble	Baker, D	Alfred Pub Co	1988
A Guide to Jazz Arranging and Composing	Coker, J	Advance Music	2005
Birth of the Cool	Davies, M	Hal Leonard	2002
Jazz Arranging and Composing: A Linear Approach	Dobbins, B	Advance Music	1986
Jazz Arranging Techniques: From Quartet to Big Band	Lindsay, G	Staff Art Publishing	2005
Sounds and Scores	Mancini, H	Wise Publications	1962
The Gil Evans Collection	Muccioli, J (ed.)	Hal Leonard	1997
Arranging Jazz: Modern Jazz Voicings	Pease, T	Music Sales	2011
Changes Over Time: The Evolution of Jazz Arranging	Sturm, F	Advance Music	1995
Jazz Composition and Arranging in the Digital Age	Sussman, R & Abene, M	Oxford University Press	2012
Inside the Score	Wright, R	Kendor	1982

## 19.5 Body Matters

<b>1. Module Title</b>	Body Matters
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	MST2146 MST3146
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 or 4
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

The module consists of classes and individual study on the interaction between the psyche and the soma (body) in the context of musicians' performance and creation.

This module aims to:

- give students the opportunity to study, in depth, aspects of physiology and psychology relevant to practice and performance
- encourage musicians to adopt a healthy approach to both their bodies and their minds
- promote students' application of theory to their musical practice
- encourage students to identify, investigate and work towards resolving personal performance-related difficulties

Students may not repeat the module in a subsequent year of their programme.

### 10. Teaching & Assessment Methodology

The taught content of the course will include a range of body and mind issues relevant to learning, practising, creating, making and performing music. The links between mind and body will be explored. Students will have the opportunity to build upon ideas disseminated in class by choosing, in negotiation with their tutor, a particular focus for their own research, essay submission and presentation. Examples of study topics are:

- performance anxiety
- anatomical difficulties experienced by instrumentalists
- the prevalence of pain in musicians
- maintenance of good health and fitness
- how to perform to maximum potential
- facilitation and inhibition of musical creativity
- managing competition in the profession
- the 'inner critic'
- stage presence.

The assessment consists of two parts:

- an essay (1800-2200 words) (70%)
- a critical reflection; students may choose between either a 700-1000 word written submission, or a 7-10 minute presentation (30%)

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.5, A6.6, A6.8, B6.3, B6.4, C6.4, C6.5, D6.3

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes/workshops	24

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Essay (1800-2200 words)	KWE	70	40
Written assignment Or Presentation	Written reflection (700-1000 words) Or Presentation (7-10 mins)	KWE KPE	30	40

#### c) Independent Study hours

	Notional Hours
Personal practice/study	76
d) Total student learning hours for module	100

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Psychology of Music	Deutsch, D	San Diego Academic Press	1999
Essentials of Anatomy and Physiology	Martini, FH, Bartholomew, EF	Prentice Hall	2000
The Athletic Musician: A Guide to Playing without Pain	Paull, B and Harrison, C	Scarecrow Press	1997
The Musician's Body	Rosset i Llobet, J and Odam, G	Ashgate and Guildhall School of Music & Drama	2007
The Science of the Singing Voice	Sundberg, J	Northern Illinois University Press	
The Musician's Hand	Winspur, I and Wynn Parry, CB	M Dunitz	1998

## 19.6 Brass and Wind Arranging

1. Module Title	Brass and Wind Arranging
2. FHEQ Level	6
3. Credit Value	10
4. SITS module code	MST2142 / MST3142
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

### 9. Aims of the Module

This module includes the study of technical and artistic aspects of arrangement for wind and brass, including reading and analysis of relevant scores, comparison of scoring techniques and performance of musical examples and student work.

This module aims to:

- develop a professional standard of arranging for brass, wind and percussion.
- enable students to evaluate and balance artistic scope with practicality.
- encourage students to produce work that reflects their personal enthusiasms and/or professional aspirations.
- develop the students' historical, aesthetic and artistic outlook, and the ability to create their own musical challenges.

Students may not repeat the module in a subsequent year of their programme.

### 10. Teaching & Assessment Methodology

This module is taught in classes of 8 to 12 students.

The module is assessed with the submission of 3 arrangement assignments (weighted 30%-30%-40%), each to be completed within a given deadline, from a given set of guidelines and criteria. The assignments will increase in complexity as the elective progresses.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.2, A6.3, A6.5, B6.2, C6.1, C6.3, D6.3



<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		24		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Portfolio of three arrangement assignments	KCW	100	40
c) Independent Study hours				Notional Hours
Library-based study				76
d) Total student learning hours for module				100

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Orchestral Technique	Gordon Jacob	OUP	1982
Orchestration	Walter Piston	Gollancz	1955
Treatise on Orchestration	Nicolai Rimsky-Korsakov	Dover	1987
Scoring for Brass Band	Denis Wright	Baker	1967
Serenades for Wind	WA Mozart	Breitkopf	--
Serenades for Wind	Richard Strauss	Universal Edition	--
Four Scottish Dances for Wind Band	Malcolm Arnold		--
Pictures at an Exhibition, arranged for large brass ensemble	Mussorgsky, arr. Howarth		--

## 19.7 Composition for Media

<b>1. Module Title</b>	Composition for Media
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	MST2106 / MST3106
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 or 4
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

The module is taught in classes of 6 to 12 students and its content includes the study of compositional techniques through the use of media examples and the completion of practical tasks. Students must have completed Level B or C of the Year 2 Integrated Studies in Music Electronic Music option.

This module aims to:

- introduce, and develop understanding of, compositional techniques appropriate for producing music for media.
- generate an awareness of the factors influencing the establishment of techniques, such as composing to a brief or to picture.
- equip students with an overall knowledge of landmark films and television programmes, from a musical perspective.
- equip students with up-to-date technical skills appropriate for a contemporary media composer.

Students may not repeat the module in a subsequent year of their programme.

### 10. Teaching & Assessment Methodology

The group and tutorial-based sessions focus on application of music technology to various compositional tasks that reflect current professional practices.

The assessment is based on a portfolio of specific tasks completed throughout the year (100%).

**11. Learning outcomes:**

Please refer to the Programme Specification:

A6.2, A6.3, A6.5, A6.7, B6.2, C6.1, C6.3, C6.8, D6.3, D6.4

**12. Module Pattern****a) Scheduled Teaching & Learning hours**

Type	Contact Hours
Seminar	25
One- to –one tutorial	1
Practical classes/workshops	1

**b) Assessment**

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Set exercises	KPE	100	40

**c) Independent Study hours**

Personal practice/study	Notional Hours
	73

**d) Total student learning hours for module**

100

**13. Reading & Resources**

Title	Author/ Director	Composer	Year
<b>Books:</b>			
The Reel World: Scoring for Pictures	Jeff Rona	Miller Freeman	2006
Complete Guide to Film Scoring	Richard Davis	Berklee Press	2000
<b>Internet:</b>			
www.imdb.co.uk - Internet Movie Database			
<b>Films:</b>			
The Jazz Singer	Alan Crosland	Louis Silvers	1927
Gone with the Wind	Victor Fleming	Max Steiner	1939
Citizen Kane	Orson Welles	Bernard Herman	1941
Tom & Jerry: Bowling Alley Cat	Hanna/Barbera	Scott Bradley	1945
The Man with the Golden Arm	Otto Preminger	Elmer Bernstein	1955
Mission Impossible	Various	Lalo Schifrin	1966-1973
Planet of the Apes	Franklin J. Schaffner	Jerry Goldsmith	1968
2001: A Space Odyssey	Stanley Kubrick	J.Strauss/R.Strauss/ Ligeti	1968
Jaws	Steven Spielberg	John Williams	1975
Bladerunner	Ridley Scott	Vangelis	1982
American Beauty	Sam Mendes	Thomas Newman	1999
6 Feet Under	Alan Ball	Thomas Newman	2001

## 19.8 Conducting A & B

<b>1. Module Title</b>	Conducting A Conducting B
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	MST2108 MST3108
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

These modules develop the work covered in the Conducting element of Integrated Studies in Music 2; they extend technical and expressive demands in relation to ensemble types, expression and complexity of rhythms. They include considerations of contemporary conducting techniques and their effectiveness; social and psychological considerations of conducting and direction; stick technique, both conscious and unconscious; communication skills; score realisation, preparation and learning; knowledge of instruments / voices; historical contextual considerations (style etc).

These modules aim to develop and refine the students' skills in leadership, musical direction and conducting, and to develop confidence and consistency in their application.

Year 3 and Year 4 students who take module A are selected by audition. Year 4 students who have taken module A in Year 3 may take module B provided they have achieved a mark of 65% or higher for module A.

Students taking module B are required to study different and progressive repertoire from module A.

## 10. Teaching & Assessment Methodology

During classes, students receive individual tuition with the support of a class pianist for the practical application of conducting and rehearsing techniques.

The assessment consists of a practical exam (15 mins) (60%) and a progress report (40%).

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.3, A6.5, A6.6, B6.2, B6.4, C6.1, C6.2, C6.8, D6.1, D6.3, D6.4

### 12. Module Pattern (A and B)

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes/workshops	24
Technique and Musicianship classes	7
One to one tutorial	0.5

#### b) Assessment (A and B)

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Practical Exam	KPE	60	40
Practical skills assessment	Progress report	KPE	40	40

#### c) Independent Study hours

Personal practice/study	Notional Hours
	68.5

#### d) Total student learning hours for module

	100
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### 13. Reading & Resources

Title	Author	Publisher	Year
Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire	Colson, JF	Scarecrow Press	2012
Anatomy of the Orchestra	Del Mar, N	Faber and Faber	1983
Orchestral Technique	Jacob, G	OUP	1981
Orchestration	Piston, W	Gollancz	1973
Music as Alchemy: Journeys with Great Conductors and their Orchestras	Service, T	Faber & Faber	2012
Art of Conducting: Great conductors of the past		Teldec Video	2002
Art of Conducting: Legendary conductors of a golden era		Teldec Video	2002

## 19.9 Electro-Acoustic Music A & B

<b>1. Module Title</b>	Electro-Acoustic Music A Electro-Acoustic Music B
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	MST2113 / MST3113
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies
<b>9. Aims of the Module</b>	

These modules aim to:

- build on an existing foundational level of understanding and skill in electronic music.
- pursue practical expertise in various instruments of music technology as appropriate to an individual student's area of speciality.
- build on students' use of studio and live electronic technologies such as Logic and Max/MSP for a current project recording/production studio and develop their ability to produce new work where relevant.
- equip students with further technological skills that will enable them to respond creatively to state-of-the-art developments in electronic music technology.
- develop in students an understanding of the artistic possibilities opened up by technology.

These modules have the following progressive learning and artistic patterns:

- Module A is the Electro-Acoustic Music class that develops students' general competencies in the studio.
- Module B is the Electro-Acoustic Music and Sonic Art class that focuses on applying skills learnt in module A to an artistic project.

For module A students must have completed Level B or C of the Year 2 Integrated Studies in Music Electronic Music module.

Module B is normally open only to Year 4 students who have already taken module A in Year 3. However, other students may be considered after submission of a portfolio of work at the beginning of the academic year and discussion with the elective tutor.

These modules are not open to PS Electronic Music students

## 10. Teaching & Assessment Methodology

The teaching is organised in group sessions (6 to 8 students normally), workshops and tutorials, and includes presentation and practical demonstration of production techniques, listening and discussion and practical work.

The content will include areas such as:

- Recording techniques, including microphone technology, microphone placement, principles of audio recording, field recording.
- Working with audio, including editings, eq, dynamic processing, frequency processing, pitch processing, time domain processing, mixing.
- Live electronics and electronic performance instruments.

In addition, students taking module A will cover the physics of sound, acoustics, synthesis, sampling, computer-based recording.

Students taking module B will additionally cover the history and aesthetics of electro-acoustic music and sonic arts, such as musique concrète, soundscape and sound art.

The assessment consists of submission of a final project; for both modules this is normally a composition or live performance of between 4 and 6 minutes' duration or an agreed equivalent (e.g. a sound installation or recording project) (100%).

An evaluation report of techniques and ideas that the student has employed in their project (600-800 words) is also required (pass/fail).

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A6.2, A6.3, A6.5, A6.7, B6.2, C6.1, C6.3, C6.8, D6.3, D6.4

<b>12. Module Pattern (A and B)</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Seminar	18			
One-to-one tutorial	1			
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Project output	Production Project	KCW	100	40
Report	Project evaluation	KCW	n/a	pass/fail
c) Independent Study hours				Notional Hours
Personal practice/study				81
d) Total student learning hours for module				100

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Sound Recording Practice	Borwick, J	Oxford University Press	2000
Audio Culture: Readings in Modern Music	Cox, C & Warner, D	Continuum	2004
The Microphone Book	Eargle, J	Focal Press	2004
Electronic and Experimental Music: Technology, Music and Culture	Holmes, T	Routledge	2002
Modern Recording Techniques, 6 <sup>th</sup> edition	Huber, D M	Focal Press	2005
Mixing Audio: Concepts, Practices and Tools	Izhaki, R	Focal Press	2008
Capturing Sound: How Technology Has Changed Music	Katz, Mark	University of California Press	2010
In the Blink of an Ear	Kim-Cohen, S	Continuum	2009
Electronic and Computer Music	Manning, P	Oxford University Press	1995
Soundscape: Our Sonic Environment and the Tuning of the World	Murray Schafer, R	Destiny Books	1994
Acoustic and MIDI Orchestration for the Contemporary Composer	Pejrol, A & DeRosa R	Focal Press	2007
Advanced Midi Users Guide	Penfold, R	PC Publishing	1996
In Search of a Concrete Music	Schaeffer, P trans. Dack, J & North C	University of California Press	2013



### 13. Reading & Resources

Title	Author	Publisher	Year
CD: OHM: The Early Gurus of Electronic Music	Various	Elipsis Arts	2000

## 19.10 Historical Performance A, B, C & V

<b>1. Module Title</b>	Historical Performance: Performance A Historical Performance: Performance B Historical Performance: Performance C Historical Performance: Performance V
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	A, B, V: 10 each C: 20
<b>4. SITS module code</b>	MST3162A MST3162B MST3162C MST3162V
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A, B, C, V
<b>7. Module Leader</b>	Head of Historical Performance
<b>8. Department</b>	Historical Performance
<b>9. Aims of the Module</b>	

The Historical Performance: Performance (HPP) electives introduce students to the practices of historical instruments; they also allow students who have begun to explore historical instruments to develop their skills as performers in this field.

Lessons emphasise the innate qualities of historical instruments, how they interact with our musicianship, and what they can bring to our performance on both historical and modern instruments.

Ensemble work introduces the importance to an understanding of text to all performers, and the different relationships between the instruments of historical ensembles.

Students in Year 3 of the programme can take module A only. Students who have taken module A in Year 3 may take either module B (10 credits) or module C (20 credits) in Year 4. Students who have not taken module A in Year 3 may take module A (10 credits) or module C (20 credits) in Year 4.

Vocal students can only take module V (Year 4). Vocal students who wish to explore historical performance are able to gain credit through participation and performance in HP department projects. These are typically Consort, Baroque Opera Scenes, and the Cantata Project. Their availability may be subject to timetable constraints.

## **10. Teaching & Assessment Methodology**

Entry to the elective is by audition on either historical or modern instruments; if auditioning on modern instruments, the expectation is that the student will commence study on the historical instrument. A student who has studied historical instruments in a previous year may use the result of their HPP A or Second Study (as appropriate for their year) exam in lieu of an audition.

The School has a number of historical instruments available for loan; however, a School instrument cannot be guaranteed.

Vocal students should initially discuss their participation in the elective with the Heads of Vocal and of Historical Performance; participation in this module is at the discretion of both Heads of Department.

### **Teaching and Learning**

Teaching for all Modules is complemented by the Historical Performance Reader, a selection of sources and reflections on the aesthetics and techniques of historical performance, selected by senior members of the department.

#### **10 credits (HPP A)**

Students receive 13 hours of individual and/or group lessons as appropriate to the instrument. Students participate in selected Historical Performance department ensembles and projects for which they are assessed. Students are also welcome to audit relevant Historical Performance classes.

#### **10 credits (HPP B)**

Students' development from the previous year is maintained through the same structures as HPP A.

## 20 credits (HPP C)

Students receive 13 hours of individual and/or group lessons as appropriate to the instrument. Students participate in selected Historical Performance department ensembles and projects for which they are assessed. Students are also welcome to audit relevant Historical Performance classes.

## 10 credits – Vocal (HPP V, Year 4 only)

Students participate in selected Historical Performance department ensembles and projects for which they are assessed. Students are also welcome to audit relevant Historical Performance classes.

## Assessment

### 10 credits (HPP A and B)

Students are assessed on their participation and performance in a Historical Performance Department project or projects as appropriate to their instrument.

### 20 credits (HPP C)

In addition to project participation, students should also present a recital containing a maximum of 15 minutes of music. This may include ensemble work that suitably showcases the idioms of the instrument. Instruments whose solo repertoire is by nature limited are actively encourage to present ensemble works.

### 10 credits – Vocal (HPP V, Year 4 only)

Students are assessed on their participation and performance in a Historical Performance Department project.

#### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.1, A6.2, A6.3, A6.5, A6.6, B6.1, B6.2, B6.4, C6.1, C6.2, C6.3, D6.3

#### 12. Module Pattern (A, B & C)

##### a) Scheduled Teaching & Learning hours

Type	Contact hours
Individual/ group lessons	13
Practical classes/ workshops	15

##### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A & B (10 credits)				
Project output	Participation in a HP department performance	KPE	100	40

##### Module C (20 credits)

<b>12. Module Pattern (A, B &amp; C)</b>				
Practical skills assessment	Recital 15 minutes	KPE	50	40
Project output	Participation in a HP department performance project	KCW	50	40
Module V (10 credits vocal only)				
Project output	Participation in a HP department performance project	KCW	100	40
c) Independent Study hours		Notional Hours		
Personal practice/study		87 (10 credits) 172 (20 credits)		
d) Total student learning hours for module		100 (10 credits)		
		200 (20 credits)		

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Baroque Music Today: Music as Speech	Nikolaus Harnoncourt	Amadeus Press	1982
Primary and secondary sources as appropriate to the instrument			

## 19.11 Interpretation through Improvisation A & B

<b>1. Module Title</b>	Interpretation through Improvisation A Interpretation through Improvisation B
<b>2. FHEQ Level</b>	6 each
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	MST2117 MST3117
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Head of Centre for Classical Improvisation and Creative Performance
<b>8. Department</b>	Centre for Classical Improvisation and Creative Performance

### 9. Aims of the Module

The work is practical and normally covers improvised dialogues and counterpoints against an unprepared harmonic background, to improvised simple dance forms in baroque and classical styles without embellished repeats, including ABA form, rondo, simple sonata form, baroque and classical cadenzas, structured tonally-free improvisation, polymodal harmony and counterpoint. The work also includes developing structural/harmonic reductions in real time of passages from the students' repertoire, and experimenting with elaborating on these reductions in different ways.

These modules aim to:

- encourage a fusion in real time of structural, harmonic and stylistic awareness, with spontaneity and with an individual search for interpretation, by experimenting with different gestures within a given structure.
- encourage the ability to lead as well as follow in an ensemble performance situation of both extemporised and composed music.
- encourage the inner ear to 'hear forward' beyond the actual notes played at any given moment.
- strengthen awareness of harmonic progressions and musical structures as real-time dynamic events in motion, rather than just as theoretical issues.

- enhance enjoyment of and confidence in music-making and empathy between fellow performers, and to assist in the process of confident learning by heart.

Year 3 students may take ITI A only. Students who have taken ITI A in Year 3 may take ITI B in Year 4. Year 4 students who have not taken ITI A in Year 3 take ITI A. Students taking ITI B study and are assessed through different and progressive levels of improvisation.

## 10. Teaching & Assessment Methodology

The work proceeds through fortnightly classes in small groups (4 to 5 students per group in order to ensure active participation of every student as well as a supporting working ambience). Content is approached as class workshops in which students interact in performance with the tutor and with other students. The teaching/learning process normally includes also analysis of video and audio recordings of lessons. Students are encouraged to have access to some relevant theoretical knowledge but no writing is involved.

The module is assessed with an exam in lesson format (70%) and a progress report (30%).

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.3, A6.6, B6.2, C6.1, C6.8, D6.3, D6.4

### 12. Module Pattern (A and B)

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes/workshops	24

#### b) Assessment (A and B)

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Exam: lesson format	KPE	70	40
Practical skills assessment	Progress report	KPE	30	40

#### c) Independent Study hours

Personal practice/study	Notional Hours
	76

d) Total student learning hours for module	100
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<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Chopin: Pianist and Teacher	Eigeldinger, J-J	Cambridge University Press	1986
Essay on the True Art of Playing Keyboard Instruments	Bach, C.P.E.	W.W. Norton and Co.,	1778/ 1948
'Back to the future: Towards the revival of extemporisation in classical music performance'. In G. Odam & N. Bannan (eds.), The Reflective Conservatoire: Studies in Music Education	Dolan, D	Ashgate	2005
Music and Emotion	Juslin, P N Sloboda, J A	Oxford University Press	2001
Emotion and Meaning in Music	Meyer, L B	University of Chicago Press	1956
'The improvisatory approach to classical music performance: an empirical investigation into its characteristics and impact'	Dolan, D., Sloboda, J., Jeldroft Jensen, H., Crüts, B., Feygelson, E.	Music Performance Research	2013
A Generative Theory of Tonal Music	Lerdhal, F. and Jackendoff, R.S.	MIT Press	1983
'Schenker and Improvisation'	Rink, J.	Journal of Music Theory, 37(1), 1-54	1993
Structural Hearing Vols.1 and 2	Salzer, F	Faber & Faber	1952
'Comparative analysis of multiple musical performances'	Sapp, C. S.	Proceedings of the International Conference on Music Information Retrieval, 497-500.	2007
Structural Functions of Harmony	Schoenberg, A	Clarendon Press	1958/ 1983
The Musical Mind: The Cognitive Psychology of Music	Sloboda, J.A	Norton	1985
'Thoughts on improvisation: a comparative approach'	Nettl, B.	The Musical Quarterly, 124	1974



## 19.12 Introduction to Music Therapy

<b>1. Module Title</b>	Introduction to Music Therapy
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	MST2132 MST3132
<b>5. Location of Delivery</b>	Guildhall School and community settings
<b>6. Applicable in the year of study</b>	3 or 4
<b>7. Module Leader</b>	Head of Music Therapy
<b>8. Department</b>	Music Therapy

### 9. Aims of the Module

This module aims to:

- introduce music therapy, examining what it is and how it can be defined.
- give students a broad overview of the application of music therapy in relation to different client groups and areas of work.
- examine how theory is applied to the practical application of music therapy.
- promote an awareness of different levels of activity in the work of music therapists – musical, interactive, psycho-dynamic and the 'psychological overlay'.

Students may not repeat the module in a subsequent year of their programme.

### 10. Teaching & Assessment Methodology

The course aims to introduce students to music therapy through seminars on: the history of music therapy and the current profession; range of clinical fields; the significance of music; improvisation sessions; group work in music therapy, child developments; visits to a local music therapy project where possible.

The module is assessed with two components:

- a presentation (15-20mins),
- a written submission (1800-2200 words)

**11. Learning outcomes:**

Please refer to the Programme Specification:

A6.5, A6.6, A6.8, B6.3, B6.4, C6.4, C6.5, D6.3

**12. Module Pattern****a) Scheduled Teaching & Learning hours**

Type	Contact Hours
Practical classes/workshops	23
External visits	5

**b) Assessment**

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	15-20 mins presentation	KPE	40	40
Written assignment	1800-2200 words	KCW	60	40

**c) Independent Study hours**

Library-based study	Notional Hours
	72

**d) Total student learning hours for module**

100

**13. Reading & Resources**

Title	Author	Publisher	Year
Music Therapy (4th rev. ed.)	Alvin, J	Stainer and Bell	1991
Music for the Autistic Child	Alvin, J & Warwick, A	Oxford University Press	1991
Music for Life: Aspects of Creative Music Therapy and Adult Clients	Ansdell, G	Jessica Kingsley	1995
Case Studies in Music Therapy	Bruscia, K	Barcelona Publishers	1991
Music Therapy: An art Beyond Words	Bunt, L	Routledge	1994
The Handbook of Music Therapy	Bunt, L & Hoskyns, S (eds.)	Routledge	2002
Music Therapy	Darnley-Smith, R & Patey, H.M	Sage Publications	2003
Psychodynamic Music Therapy: Case Studies	Hadley, S (ed.)	Barcelona Publishers	2002
Music Therapy in Health and Education	Heal, M & Wigram, T	Jessica Kingsley	1993
Therapy in Music for Handicapped Children	Nordoff, P & Robbins, C	Gollancz	1971
Music Therapy in Special Education	Nordoff, P & Robbins, C	Macdonald and Evans	1975
Creative Music Therapy (2nd edition)	Nordoff, P & Robbins, C	Barcelona Publishers	2007
Music Therapy in Context	Pavlicevic, M	Jessica Kingsley	1997

### 13. Reading & Resources

Title	Author	Publisher	Year
Music Therapy: Intimate Notes	Pavlicevic, M	Jessica Kingsley	1999
Music Therapy in Action	Priestly, M.	Magnamusic-Baton	1986
Making Music with the Young Child with Special Needs: A Guide for Parents	Streeter, E	Jessica Kingsley	2001

## 19.13 Jazz Performance A & B

<b>1. Module Title</b>	Jazz Performance A Jazz Performance B
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	MST2119 MST3119
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

The Jazz Performance (JP) electives are available to all BMus students and are normally divided into two streamed classes: one for Jazz students and one for non-Jazz students. Non Jazz-students must have completed the Jazz Workshop component of Integrated Studies in Music 2.

These modules are designed to provide intensive improvisation training and to enable students to take further their knowledge and experience within jazz and related music's.

The modules aim to:

- develop the students' abilities to prepare and execute tonal jazz performances.
- develop stylistic awareness through the study of rhythmic, melodic and harmonic materials.
- establish a basic repertoire of tunes.
- address issues of interaction and spontaneity in performance.

Year 3 students can take JP A. Students who have taken JP A in Year 3 may take JP B in Year 4. Year 4 students who have not taken JP A in Year 3 take JP A only. For JP B, student learn and are assessed on different and progressive repertoire from JP A.

## 10. Teaching & Assessment Methodology

Teaching and learning methods include classes and workshops, exercises and performances, formative assessment and feedback, demonstration and audio examples, reflection and discussion.

The assessment consists of a performance of course repertoire (80%) and practical tests (transcription and study solo) (20%).

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.3, A6.5, B6.2, C6.1, C6.3, C6.8, D6.3

### 12. Module Pattern (A and B)

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes/workshops	24

#### b) Assessment (A and B)

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Performance of course repertoire	KPE	80	40
Practical skills assessment	Transcription & study solo	KPE	20	40

#### c) Independent Study hours

Personal practice/study	Notional Hours
	76

#### d) Total student learning hours for module

	100
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### 13. Reading & Resources

Title	Author	Publisher	Year
A Creative Approach to Practicing Jazz	Baker, D.	Jamey Aebersold Jazz, Inc.	1994
How To Practice Jazz	Coker, J	Jamey Aebersold Jazz, Inc.	1990
How to Improvise: A Guide to Practising Improvisation	Crook, H	Advance Music	1991
Ready, Aim Improvise! Exploring the Basics of Improvisation	Crook, H	Rottenburg: Advance	1999
Forward Motion	Galper, H.	Available online: <a href="http://www.forwardmotionpdf.com">http://www.forwardmotionpdf.com</a>	2003
Practical Jazz	Grigson, L.	Stainer & Bell	1992
The Jazz Theory Book	Levine, M	Sher Music	1989

**13. Reading & Resources**

Title	Author	Publisher	Year
How to Get More Ideas while Improvising Jazz	Mercury, M	Blue Chromium Media	2012
Building a Jazz Vocabulary	Steinel, M.	Hal Leonard	1995

## 19.14 Music, Philosophy & the Arts

<b>1. Module Title</b>	Music, Philosophy & the Arts
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	MST2149 MST3149
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3 or 4
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

This module aims to:

- give students an understanding of music in the context of the arts and culture in general.
- ground students in techniques of philosophical analysis and critical reading, thinking and writing.
- develop students' understanding of their musical/performance studies by using this to inform class discussion and to relate it to course materials.
- develop students' abilities in written presentation and abstract thinking.

The elective is not open to Principal Study Composition students due to its overlap with their compulsory Aesthetics classes.

Students may not repeat the module in a subsequent year of their programme.

### 10. Teaching & Assessment Methodology

Twelve group lectures/seminars and two one-to-one tutorials per student. Student activities revolve around lectures and class discussion, background reading and some further research for two assessed projects: one spoken presentation to be delivered in class (15 mins + 5 mins questions); one essay (1800-2200 words) written in response to a set question.

**11. Learning outcomes:**

Please refer to the Programme Specification:

A6.4, A6.5, A6.6, B6.3, B6.4, C6.4, C6.5, C6.7, C6.8, C6.9, D6.2, D6.3, D6.4

**12. Module Pattern****a) Scheduled Teaching & Learning hours**

Type	Contact Hours
Seminar	12
One-to-one tutorial	2

**b) Assessment**

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	Presentation (15 mins + 5 mins questions)	KPE	40	40
Written assignment	Essay (1800-2200 words)	KCW	60	40

**c) Independent Study hours** **Notional Hours**Library-based study 86d) Total student learning hours for module 100**13. Reading & Resources**

Title	Author	Publisher	Year
'Who Cares if You Listen?' [1958]	Milton Babbitt		
'The Work of Art in the Age of Mechanical Reproduction' [1936]	Walter Benjamin		
Aesthetics: A Comprehensive Anthology	Steven M. Cahn & Aaron Meskin	Blackwell	2008
Aesthetics of Music: Musicological Perspectives	Stephen Downes (ed),	Routledge	2014
The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music	Lydia Goehr	Oxford University Press	2007
Postmodernism in Music	Kenneth Gloag	Cambridge University Press	2012
Music in German Philosophy	Stefan Lorenz Sorgner & Oliver Fürbert (eds.)	University of Chicago Press	2010
Adorno's Aesthetics of Music	Max Paddison	Cambridge University Press	1993



## 19.15 Opera and Theatre 1 & 2 (Singers)

<b>1. Module Title</b>	Opera and Theatre 1 (Singers) Opera and Theatre 2 (Singers)
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	1: 10 2: 20
<b>4. SITS module code</b>	VOC3034 VOC3035
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	4
<b>7. Module Leader</b>	Head of Vocal Studies
<b>8. Department</b>	Vocal

### 9. Aims of the Module

These electives familiarise singers with the performance of repertoire designed for the opera stage. These modules aim to:

- Develop in the singer a considerable capacity for performance in individual and ensemble dramatic performance contexts.
- Equip singers with appropriate expertise which could be used in a broad range of imminent professional contexts.
- Provide dramatic experience and opportunity which correspond to the development of singers' artistic and professional needs.
- Develop appropriate communication and interaction skills in relation to audiences and performance partners.

### 10. Teaching & Assessment Methodology

Teaching and learning is through class activities, ensemble rehearsals and performances both in directed and undirected groups, and personal practice and research. The module is offered at 10 credits (module 1, one project) or 20 credits (module 2, two projects).

The predominant focus for assessment is on performance in realistic, professionally equivalent contexts. It consists of two components:

- Assessment O&T 1 (10 credits): A minimum of one project in Opera Scenes plus participation in Stagecraft and Movement classes
- Assessment O&T 2 (20 credits): A minimum of one project in Opera Scenes and normally one project in Opera Chorus (or equivalent) plus participation in Stagecraft and Movement classes. The exact repertoire covered will vary from year to year depending on the School's productions and the vocal forces required. If it is not possible for a student to participate in the Opera Chorus, s/he will complete another equivalent project instead.

### 11. Learning outcomes:

Please refer to the Programme Specification:

A1, A2, A3, B1, B2, C1, C2, C3, C8, D3, D4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes/workshops	per project

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### 10 credits, module 1

Practical skills assessment	Opera Scenes plus participation in Stagecraft and Movement classes	KPE	100	40
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#### 20 Credits, module 2

Practical skills assessment	Opera Scenes plus participation in Stagecraft and Movement classes	KPE	50	40
Practical skills assessment	Opera Chorus plus participation in Stagecraft and Movement classes	KPE	50	40

#### c) Independent Study hours

Personal practice/study	Notional Hours
	50-75 per project

#### d) Total student learning hours for module

10 credits	100
20 credits	200

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
<b>Opera</b>			
A Short History of Opera	Grout, Donald Jay	Columbia UP	1965
The Complete Book of Light Opera	Lubbock, Mark	Putnam	1962
A Concise History of Opera	Orrey, Leslie	Thames & Hudson	1972
The Oxford Illustrated History of Opera	Parker, Roger, ed.	OUP	1994
Operetta: A Theatrical Study	Traubner, Richard	Gollancz	1984
<b>Acting &amp; drama</b>			
The Empty Space	Brook, Peter	Penguin	1990
The Invisible Actor	Oida, Yoshi & Marshall, Lorna	Methuen	2002
<b>Performance</b>			
True & False: Heresy and Common Sense for the Actor	Mamet, David	Faber & Faber	1998
Presence: How to Use Positive Energy for Success in Every Situation	Rodenburg, Patsy	Penguin	2007
Psychology for Performing Artists: Butterflies & Bouquets	Wilson, Glenn D	Jessica Kingsley	2001
<b>Voice</b>			
Care of the Professional Voice	Davies, Garfield & Jahn, Anthony F.	A.C. Black	2004
The Right to Speak	Rodenburg, Patsy	Methuen Ltd	1992
The Singing Voice: An Owner's Manual	Wilson, Pat	Currency Press	1997
<b>Movement &amp; the body</b>			
The Muscle Book	Blakey, Paul	Bibliotek Books	1992
The Moving Body	Lecoq, Jacques	Methuen	2000

## **19.16 PianoWorks 1 & 2 (Pianists)**

<b>1. Module Title</b>	PianoWorks 1 (Pianists) PianoWorks 2 (Pianists)
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	1:10 2:20
<b>4. SITS module code</b>	MST3158 MST3159
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	4
<b>7. Module Leader</b>	Deputy Head of Keyboard
<b>8. Department</b>	Keyboard Studies Department

### **9. Aims of the Module**

These modules aim to:

- develop an awareness of extended techniques, their notation, and how they are used in this area of repertoire
- encourage pianists to explore various methods of preparing contemporary scores
- give experience of working in duos and small ensembles
- help pianists develop constructive ways of collaborating with composers on new scores
- prepare concerts for public performance

### **10. Teaching & Assessment Methodology**

#### **Teaching**

Pianists taking these modules can choose between a number of extant projects. These include the New Music Ensemble, VoiceWorks, Composer Workshops, BBC Total Immersion events and the various opportunities for developing & performing new works written by the postgraduate composers. The projects on offer will vary from year to year, but there will always be at least three to choose from. Each will have its own schedule of classes, coaching and rehearsal, and each will culminate in a performance, usually open to the public.

Students taking PianoWorks 1 will select one project; students taking PianoWorks 2 will select two projects.

## Assessment

Each module will be assessed both through engagement with the project (40%), and through the final performance (60%).

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A6.1, A6.2, A6.3, B6.1, B6.2, C6.1, C6.2, C6.3, C6.8, D6.3, D6.4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Practical classes/workshops			12 (10 credits)	
			24 (20 credits)	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 Credits, module 1				
Practical skills assessment	Project 1 engagement	KPE	40	40
Practical skills assessment	Project 1 performance	KPE	60	40
20 credits, module 2				
Practical skills assessment	Project 1 engagement	KPE	20	40
Practical skills assessment	Project 1 performance	KPE	30	40
Practical skills assessment	Project 2 engagement	KPE	20	40
Practical skills assessment	Project 2 performance	KPE	30	40
c) Independent Study hours			Notional Hours	
10 credits				
Personal practice/study			63	
Self-directed group rehearsal/study			20	
Library-based study			5	
20 credits				
Personal practice / study			126	
Self-directed group rehearsal/study			40	
Library-based study			10	
d) Total student learning hours for module				
10 credits			100	

**12. Module Pattern**

20 credits

200

**13. Reading & Resources**

Title	Author	Publisher	Year
Integrated Practice	Pedro de Alcantara	OUP	2011
Composer to Composer: Conversations about Contemporary Music	Andrew Ford	Quartet	1993
Exploring Twentieth Century Vocal Music	Sharon Mabry	OUP	2002
The Cambridge Companion to John Cage	David Nicholls (ed.)	CUP	2002
Writings on Music 1965 – 2000	Steve Reich	OUP	2002
The Rest is Noise	Alex Ross	HarperCollins	2008

## 19.17 Research Project 1 & 2

<b>1. Module Title</b>	Research Project 1 Research Project 2
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	1: 10 2: 20
<b>4. SITS module code</b>	MST3168 MST3169
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	4
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies
<b>9. Aims of the Module</b>	

These modules aim to:

- develop further students' appreciation of and engagement with their chosen fields within musicology and artistic research.
- foster curious, creative and innovative musicians through research and reflection on their own practice and musical context.
- become aware of key practitioners, texts and debates in their chosen fields within musicology and artistic research.
- promote students' independent study and increase their confidence in this work by developing their research skills.
- promote students' critical faculties in reading, thinking, discussion and writing on topics related to musicology and creative practice.
- develop a critical understanding of the relevance of musicological study to the practice of performance artists.
- effectively communicate their ideas through presentation, writing and (where relevant) performance.

The modules' prerequisite is a mark of 60 or above in the Year 3 Creating and Performing Knowledge module.

## 10. Teaching & Assessment Methodology

Students have a free choice of topic within the field of music research, with advice from their tutor. Teaching is through a flexible combination of one-to-one tutorials and group seminars, with individual programmes of study tailored to suit the project and research training needs of the student. The majority of time is devoted to individual study, though tutors will advise students on relevant research events taking place within the School and externally, and how students can develop their own research and professional networks.

Students may choose between three possible pathways, in consultation with their tutor:

**Research through Artistic Practice:** students will devise a research enquiry based on their own artistic practice and key debates in related fields. Teaching will focus on research methodologies for artistic research and students will have the option of demonstrating their research enquiry through their practice.

**Discovering Neglected Repertoire:** students will explore a range of repertoire which for various reasons is generally little played and heard, and investigate the reasons for this. Where numbers allow, occasional seminars will provide the focus of these discussions. Students will have the option of demonstrating their research enquiry in a lecture recital / illustrated lecture

**Personal Research Project:** students have a free choice of research topic within the field of musicology, with advice from their tutor. The work is mostly carried out individually, with regular one-to-one tutorials, and assessment is usually through a written research paper and/or a lecture recital / illustrated lecture.

For the 10-credit option (module 1), the assessment consists of

- a presentation of the work in progress during the Spring term (10 mins) (30%),
- a written research paper (4,000-5,000 words) (60%)
- a progress report (10%)

For the 20-credit option (module 2), the assessment consists of

EITHER

- a presentation of the work in progress during the Spring term (15 mins) (30%),
- a written research paper (8,000-10,000 words) (60%)
- a progress report (10%)

OR

- a presentation of the work in progress during the Spring term (15 mins) (30%),
- a written research paper (4,000-5,000 words) (30%)



- a lecture recital / illustrated lecture which evidences the research enquiry (20 mins) (30%)
- a progress report (10%)

### 11. Learning outcomes:

Please refer to the Programme Specification:

A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, B6.3, B6.4, C6.1, C6.2, C6.4

### 12. Module Pattern

#### a) Scheduled Teaching & Learning hours

Type	Contact Hours
Seminar	4*
One-to-one tutorial	12*

#### b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
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#### 10 Credits, module 1

Written assignment	Research paper 4,000-5,000 words	KCW	60%	40
Presentation	10 mins presentation	KPE	30%	40
Continuous assessment	Progress report	KPE	10%	40

#### 20 credits, module 2 Option 1

Written assignment	Research paper 8,000-10,000 words, or 4,000-5,000 words if lecture recital option taken	KCW	60%	40
Presentation	15 mins presentation	KPE	30%	40
	Progress report	KPE	10%	40

#### 20 credits, module 2 Option 2

Written assignment	Research paper 8,000-10,000 words, or 4,000-5,000 words if lecture recital option taken	KCW	30%	40
Lecture recital	20 mins, if the shorter research paper option is taken		30%	
Presentation	15 mins presentation	KPE	30%	40
Continuous assessment	Progress report	KPE	10%	40

#### c) Independent Study hours

Independent Study hours	Notional Hours
10 credits	
Library-based study	84
20 credits	

<b>12. Module Pattern</b>		
Library-based study		184
d) Total student learning hours for module credits	10	100
20 credits		200

\* there will be a minimum of 16 contact hours but the balance may alter to reflect the number of students taking the module, and the pathways chosen.

<b>13. Reading &amp; Resources</b>			
Further reading will be centred on the student's individual research topic.			
Title	Author	Publisher	Year
Musicology: The Key Concepts	David Beard & Kenneth Gloag	Routledge	2005
The Craft of Research	Wayne C. Booth, Gregory G. Colomb & Joseph M. Williams	University of Chicago Press	2003
The Cultural Study of Music: A Critical Introduction	Martin Clayton, Trevor Herbert & Richard Middleton (eds.)	Routledge,	2003
Music: A Very Short Introduction	Nicholas Cook	Oxford University Press	1998
Rethinking Music	Nicholas Cook & Mark Everist (eds.)	Oxford University Press	1999
Artistic Practice as Research in Music: Theory, Criticism, Practice	Mine Dogantan-Dack (ed.)	Ashgate	2015
Music in Words: A guide to Researching and Writing about Music	Trevor Herbert	Associated Board of the Royal Schools of Music	2001
Constructing Musicology	Alastair Williams	Ashgate	2001

## 19.18 Second Study A & B

<b>1. Module Title</b>	Second Study A Second Study B
<b>2. FHEQ Level</b>	6
<b>3. Credit Value</b>	10 each
<b>4. SITS module code</b>	(see specific department)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	3: A 4: A or B
<b>7. Module Leader</b>	Heads and Deputy Heads of Principal Study departments
<b>8. Department</b>	Principal Study departments

### 9. Aims of the Module

Second Study offers students the chance to have one-to-one lessons in a specific area where they have demonstrated exceptional ability and accomplishment.

Students can elect this module in consultation with their Head of Department and Principal Study teacher; an audition is required if Second Study was not taken in the previous academic year. Students need to have extensive previous experience and expertise on their chosen instrument and a level of playing comparable, in the choice of repertoire, to Principal Study module requirements of Year 3-4.

In general, students from the Wind, Brass and Percussion department will not be allowed to take doubling instruments as a Second Study. Woodwind students can take a 'Woodwind Repair' option that includes workshop lessons at a specialist centre where appropriate. No previous experience is required. For the Woodwind Repair option places may be limited; in this case, in place of the audition students will be selected on the basis of a written application, expressing their interest, intent and reasons for applying.

This module aims to:

- enable students to work intensively and to follow an individual study path which is devised in collaboration with their tutor.

Year 3 students take module A. Students who have taken module A in Year 3 take module B in Year 4. Year 4 students who have not taken module A in Year 3 take module A only.

Students taking module B are assessed on different and progressive repertoire than they studied for module A. However, the Woodwind Repair option may only be taken once.

## 10. Teaching & Assessment Methodology

Students prepare either (i) a 15-minute programme, which takes place normally in week 5 of the summer term. Second Study pianists may include duo repertoire relevant to their principal study if they wish, or (ii) for composition students, an 8-10 minute folio of compositions.

Woodwind Repair students will undertake a 60-90 minute assessment that consists of the diagnosis and repair of an instrument.

<b>11. Learning outcomes:</b>
Please refer to the Programme Specification:
A6.3, B6.2, D6.3, D6.4

<b>12. Module Pattern (A and B)</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One-to-one class/tutorial	13			
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Performance				
Practical skills assessment	15 mins performance	KPE	100	40
Composition				
Portfolio	8-10 minute composition folio	KCW	100	40
Woodwind repair				
Practical skills assessment	60-90 mins Woodwind Repair task	KPE	100	40
c) Independent Study hours			Notional Hours	
Personal practice/study			87	
d) Total student learning hours for module			100	

## 13. Reading & Resources

Varies according to the disciplines; relevant lists are given by tutors at the beginning of the module.

## 19.19 Workshop Skills A, B & C

<b>1. Module Title</b>	Workshop Skills A Workshop Skills B Workshop Skills C
<b>2. FHEQ Level</b>	Level 6
<b>3. Credit Value</b>	Workshop Skills A 10 credits Workshop Skills B: 10 credits Workshop Skills C: 20 credits
<b>4. SITS module code</b>	PRD2203 PRD2203B PRD3203
<b>5. Location of Delivery</b>	Guildhall School and external venues
<b>6. Applicable in the year of study</b>	3: A 4: A, B, or C
<b>7. Module Leader</b>	Pathway Leaders, Nell Catchpole and Sigrun Griffiths
<b>8. Department</b>	Academic Studies/Music
<b>9. Aims of the Module</b>	

This module aims to:

- Equip students with a knowledge of creative, music leadership and collaborative skills, applicable to a multitude of artistic and socially diverse environments.give students the experience of participating in a substantial project with the combined role of composer, performer, teacher and leader.
- enable students to present themselves as professional practitioners whilst exploring in greater depth what is expected of musicians in today's society.
- give students experience of planning and leading a substantial project with the combined role of composer, performer, teacher and leader.

Students who have taken module A as part of integrated studies in Year 2 may take either module B (10 credits) or module C (20 credits) in Year 3 or 4. Students who have not taken module A in Year 3 may only take module A (10 credits) in Year 4. Students taking two of these modules in both years 3 and 4 are involved and assessed in a different set of contexts and placements.

## **10. Teaching & Assessment Methodology**

### **Module A**

This module prepares students for operating in a multitude of creative environments, teaching collaborative processes, facilitation and leadership in a variety of contexts. In the first semester, a number of areas of workshop practice are explored including peer-to-peer collaborations and exploring collaborative compositional methods, alongside investigating fundamental elements of workshop skills and leadership in a variety of contexts. In the second semester, students explore one area of workshop practice in greater depth, leading towards the delivery of their own workshop session.

Module A is assessed with two components:

- 1) A continuous assessment report by the tutor, with special reference to the student's motivation, interpersonal awareness, initiative, spontaneity, inventive thinking, contextual awareness, and confidence in articulating viewpoints (70%)
- 2) An interview (15-20 minutes): discursive student / staff evaluation of internal and external performances throughout the module with special reference to individual responsibility and awareness within the group, communication skills, problem-solving, structuring and arranging of creative ideas, performance skills, risk-taking, evidence of imaginative thinking and grasp of key concepts. (30%)

### **Module B**

Module B follows the same pattern as Module A. Students taking module B are involved and assessed in a different set of contexts and placements.

### **Module C**

Module C may only be taken after taking module A. Students work on projects in a minimum of two contrasting contexts. Experiential learning on projects is supported by a programme of talks and seminars delivered by internal and external practitioners and artists presenting their work and their wider social, political and artistic context. Students are also required to partake in practical training sessions, shared with GAM elective students, developing creative, collaborative and leadership skills. Student placements take place in more demanding social and artistic environments, requiring greater depths of understanding, knowledge and skills as

collaborators, performers, leaders and tutors. Students receive regular mentoring to help contextualize their learning.

- ‘Unfinished’, artist residence at Tate Exchange
- ‘The Messengers’, a band with the homeless community
- ‘Creative Orchestra’, experimental jazz collective with young people
- (Im)Possibilities, creative experimental jazz collective with young people
- MAD lab, exploring creative methodologies across music and drama
- Hospital project with elderly dementia sufferers

Module C is assessed with three components:

- 1) A continuous assessment report by the tutor, with special reference to the student’s motivation, interpersonal awareness, initiative, spontaneity, inventive thinking, contextual awareness, and confidence in articulating viewpoints (50%)
- 2) An interview (15-20 minutes): discursive student /staff evaluation of internal and external performances throughout the module with special reference to individual responsibility and awareness within the group, planning, communication skills, problem-solving, structuring and arranging of creative ideas, performance skills, risk-taking, evidence of imaginative thinking and grasp of key concepts. (25%)
- 3) A project folio (1350-1650 words): a report by the student documenting their experiences during the course. Particular reference should be made to pedagogical issues, the creative rationale and the context of the project. The folio should conclude with an evaluation of the workshop(s) with recommendations for the future. (25%)

**11. Learning outcomes:**

Please refer to the Programme Specification:

A6.3, A6.6, C6.1, C6.3, C6.8, D6.1, D6.3, D6.4

**12. Module Pattern (A, B and C)**

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Module A and B	
Seminar	6
Practical classes/workshops	20
Placements	14
Module C	
Seminars	5
Practical classes/workshops	30
Placements	30

<b>12. Module Pattern (A, B and C)</b>				
b) Assessment (A,B and C)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A and B				
Continuous assessment	Tutor's progress report	KPE	70	40
	Interview 15-20 ins	KPE	30	40
Module C				
Continuous assessment	Tutor's progress report	KPE	50	40
Portfolio	Project Folio, 1350 - 1650 words	KCW	25	40
Oral assessment	Interview 15-20 mins	KPE	25	40
c) Independent Study hours				Notional Hours
Personal practice/study				14 (A and B) 30 (C)
Self-directed group rehearsal/study				38 (A and B) 85 (C)
Library-based study				8 (A and B) 20 (C)
d) Total student learning hours for module				100 (A and B) 200 (C)

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Joining In: An Investigation into Participatory Music	Everitt, A	Gulbenkian Foundation	1997
The Sounding Symbol: Music Education in Action	Odam, G	Stanley Thornes	1995
Out of Our Minds: Learning to be Creative	Robinson, K	Capstone	2001
Creating a Land with Music: The Work, Education and Training of Musicians in the 21 <sup>st</sup> Century	Rogers, R	Youth Music/HEFCE	2002
Music, Society and Education	Small, C & Walser, R	Wesleyan University Press	1996
Teaching Music Musically	Swanwick, K	Routledge Falmer	1999
Exotica: Fabricated Soundscapes in a Real World	Toop, D	Serpents Tail	1999



## 20. Principal Study 1 to 1 Contact Time

By department/instrument (where appropriate).

<b>Jazz</b>	<b>Hours</b>
BMUS1	30
BMUS2	30
BMUS3	40
BMUS4	40

<b>Strings</b>	<b>Hours</b>
BMUS1	45
BMUS2	45
BMUS3	45
BMUS4	45

<b>Vocal</b>	<b>Hours</b>
BMUS1	40
BMUS2	40
BMUS3	45
BMUS4	55

<b>Keyboard</b>	<b>Hours</b>
BMUS1	45
BMUS2	45
BMUS3	60
BMUS4	60

<b>Composition</b>	<b>Hours</b>
BMUS1	30
BMUS2	30
BMUS3	30
BMUS4	30

<b>Electro-Acoustic Music</b>	<b>Hours</b>
BMUS1	30
BMUS2	30
BMUS3	30

<b>Electro-Acoustic Music</b>	<b>Hours</b>
BMUS4	45

<b>Historical Performance</b>	<b>Hours</b>
BMUS1	30
BMUS2	45
BMUS3	45
BMUS4	45

<b>WBP (Fl, Brass, Rec)</b>	<b>Hours</b>
BMus1	30
BMus2	36
BMus3	45
BMus4	45

<b>WBP (Ob, Bsn)</b>	<b>Hours</b>
BMus1	30
BMus2	39
BMus3	45
BMus4	45

<b>WBP (Clf)</b>	<b>Hours</b>
BMus1	30
BMus2	39
BMus3	51
BMus4	49

<b>WBP (Sax)</b>	<b>Hours</b>
BMus1	42
BMus2	42
BMus3	45
BMus4	45

<b>WBP (Perc)</b>	<b>Hours</b>
BMus1	39
BMus2	39
BMus3	45
BMus4	45

## 21. BMus Assessment Criteria

21.1 Performance						
	Technique and knowledge		Performance and /or creative output	Communication and artistic values		Professional Protocols
	Instrumental/vocal control	Musical awareness and understanding	Variety of sound and imagination	Communication	Ensemble communication	Professional standards
85-100	An exceptionally compelling level of control of instrument/voice, sophisticated and secure.	An exceptionally compelling level of musical insight and stylistic detail	An exceptionally compelling level of quality of sound. A captivating sound palette that projects both subtle and individual musical intentions	An exceptionally compelling level of engaging an audience consistently and with a distinctive artistic voice	An exceptionally compelling level of communication, producing an integrated and engaging performance	An exceptionally compelling level of professional standards of presentation and manners
70-85 [dist.]	An excellent level of control of instrument/voice, clear and convincing.	An excellent level of musical insight and stylistic detail	An excellent level of quality of sound. A captivating sound palette that projects subtle musical intentions	An excellent level of engaging an audience consistently and f a with a distinctive artistic voice	An excellent level of communication, producing an integrated and engaging performance	An excellent level of professional standards of presentation and manners
60-69 [merit]	A good level of control of the instrument/voice,	A good level of musical and stylistic understanding	A good level of quality of sound projecting a wide	A good level of engaging an audience with continuity and	A good level of communication and of response to others	A good level of professional standards of

<b>21.1 Performance</b>						
	generally convincing.		range of musical intentions	with an individual artistic voice		presentation and manners
50-59 [pass]	A satisfactory level of control of the instrument/voice, generally proficient.	A satisfactory level of musical and stylistic understanding	A satisfactory level of quality of sound with evidence of a capacity for variety	A satisfactory level of engaging an audience mostly with continuity and with an individual artistic voice	A satisfactory level of communication and of response to others	A satisfactory level of professional standards of presentation and manners
40-49 [low pass]	Most aspects at a satisfactory level of control of the instrument/voice with occasional limitations.	Most aspects at a satisfactory level of musical and stylistic understanding	Most aspects at a satisfactory level of quality of sound, with some variety to convey musical intention	Most aspects at a satisfactory level of engaging an audience but not consistent	Most aspects at a satisfactory level of interaction with ensemble members	Most aspects at a satisfactory level of professional standards of presentation and manners
30-39 [fail]	A generally unreliable level of control of the instrument/voice that limits the capacity for the projection of musical intentions	A generally unreliable level of stylistic detail and of musical understanding	A generally unreliable level of quality of sound, with limited variety to project musical intention	A generally unreliable level of engaging an audience	A generally unreliable level of interaction with ensemble members	A generally unreliable level of professional standards of presentation and manners
0-29	An unsatisfactory level of control of the instrument/voice that seriously	An unsatisfactory level of stylistic awareness, limited and inconsistent	An unsatisfactory level of quality of sound, with severely limited variety and	An unsatisfactory level of capacity to engage an audience	An unsatisfactory level of interaction with ensemble members	An unsatisfactory level of professional standards, systematic

<b>21.1 Performance</b>						
	impinges on capacity to project musical intentions	musical understanding	projection of musical intentions			failures in professionalism

<b>21.2 Composition, portfolio submission</b>			
	Technique & knowledge	Creative Imagination	Professional protocols
85-100	Exceptionally compelling and sophisticated control of structure, materials and forces.	Exceptionally compelling and imaginative work projecting a sophisticated aesthetic sensibility and communicating both subtle and individual musical intentions with clarity.	An exceptionally compelling awareness and upholding of professional standards of presentation and notation, communicating the composer's intentions with clarity and elegance.
70-84 (dist.)	Excellent and highly impressive control of structure, materials and forces.	Excellent and highly imaginative work projecting a consistent and coherent aesthetic sensibility and communicating subtle musical intentions with clarity.	An excellent awareness and upholding of professional standards of presentation and notation, communicating the composer's intentions with sophistication and fluency.
60-69 (merit)	Good and generally convincing control of structure, materials and forces.	Good and consistently imaginative work projecting generally coherent aesthetic aims and generally communicating musical intentions with clarity.	A good awareness and upholding of professional standards of presentation and notation, communicating the composer's intentions with detail and accuracy.
50-59 (pass)	Satisfactory work with some control of structure, materials and forces.	Satisfactory work shows some imagination and some ability to project aesthetic aims, and communicates musical intentions with some degree of clarity.	A satisfactory awareness of professional standards of presentation and notation, but with some inaccuracies and errors.

<b>21.2 Composition, portfolio submission</b>			
40-49 (low pass)	Recognisable but limited control of structure, materials and forces.	Work shows limited but acceptable degrees of imaginative engagement and basic aesthetic awareness; some musical intentions are projected with a limited degree of clarity.	A generally unreliable level of awareness of professional standards of presentation and notation, with consistent inaccuracies and errors.
30-39 (fail)	A generally unreliable level of control of structure, materials and forces.	A generally unreliable level of imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly.	A generally unreliable level of awareness of professional standards of presentation and notation, with inadequate standards of notation.
0-29 (fail)	An unsatisfactory level of control of structure, materials and forces.	An unsatisfactory level of imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly.	An unsatisfactory level of awareness of professional standards of presentation and notation, with inadequate standards of notation.

<b>21.3 Academic</b>						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Research	Understanding	Content	Critical discussion	Language	Presentation (required or chosen mode)
<b>85-100</b>	An exceptionally compelling level of resourcefulness, relevance and depth, showing excellent knowledge of the wider contemporary academic field	An exceptionally compelling level of acquisition and internalisation of knowledge, showing excellent depth of understanding	An exceptionally compelling level of synthesis of complex information, concepts and ideas, showing strong imagination and individuality	An exceptionally compelling level of rigour, insight and persuasiveness in the consideration of an excellent range of ideas, concepts and information	An exceptionally compelling level of communication, stylish, fluent and personal	An exceptionally compelling level of presentation standards, ready for specialist audience dissemination
<b>70-84 [dist.]</b>	An excellent level of resourcefulness, relevance and depth, showing good knowledge of the wider contemporary academic field	An excellent level of acquisition and internalisation of knowledge, showing very good depth of understanding	An excellent level of synthesis of complex information and ideas, showing imagination and individuality	An excellent level of rigour, persuasiveness and emerging insight in the consideration of ideas, concepts and information	An excellent level of communication, stylish and fluent	An excellent level of presentation standards, ready for public dissemination
<b>60-69 [merit]</b>	A good level of resourcefulness, relevance and range	A good level of acquisition and processing	A good level of synthesis of information and ideas, and some	A good level of clarity and persuasiveness in the processing of ideas and	A good level of communication, fluent and clear, broadly correct use of language	A good level of presentation standards

<b>21.3 Academic</b>						
			interesting individual points	information, some level of critical appraisal of sources		
<b>50-59 [pass]</b>	A satisfactory level of range and relevance	A satisfactory level of acquisition and processing	A satisfactory level of information, mostly derivative but with an attempt at individual points	A satisfactory level of clarity and conviction in the processing information, limited level of critical appraisal of sources	A satisfactory level of communication, fluent and mostly clear, mostly correct use of language	A satisfactory level of presentation standards
<b>40-49 [low pass]</b>	Most aspects at a satisfactory level of range and relevance	Most aspects at a satisfactory level of acquisition, generally correct	Most aspects at a satisfactory level of information, but heavily derivative	Most aspects at a satisfactory level of clarity and conviction in the processing information, little level of critical appraisal of sources	Most aspects at a satisfactory level of communication, acceptable use of language	Most aspects at a satisfactory level of presentation standards
<b>30-39 [fail]</b>	A generally unreliable level of engagement with source material	A generally unreliable level of acquisition, with misunderstandings	A generally unreliable level of engagement	A generally unreliable level of clarity or conviction in the consideration of information, no critical appraisal of sources	A generally unreliable level of communication, confused and poor use of language	A generally unreliable level of presentation standards



<b>21.3 Academic</b>						
<b>0-29</b>	An unsatisfactory level of engagement with source material	An unsatisfactory level of acquisition, with serious flaws	An unsatisfactory level of engagement	An unsatisfactory level of clarity or conviction considering information, no critical appraisal of sources	An unsatisfactory level of communication, very confused and poor use of language	An unsatisfactory level of presentation standards

<b>21.4 Artistic</b>						
	Technique and knowledge		Content and /or creative output		Communication and academic values	Professional Protocols
	Skills	Models	Output	Originality	Communication	Presentation (required or chosen mode)
<b>85-100</b>	An exceptionally compelling level of acquisition of creative skills and of resourcefulness of creative means	An exceptionally compelling level of acquisition and internalisation of relevant artistic models and contexts	An exceptionally compelling level of integration of specific artistic context and individual imagination	An exceptionally compelling level of originality and risk-taking, accomplished with rigour and insight	An exceptionally compelling level of persuasion in the projection of artistic content and values	An exceptionally compelling level of presentation standards in line with artistic professional contexts

<b>21.4 Artistic</b>						
<b>70-84 [dist.]</b>	An excellent level of acquisition of creative skills and of resourcefulness of creative means	An excellent level of acquisition and internalisation of relevant artistic models and contexts	An excellent level of integration of specific artistic context and individual imagination	An excellent level of originality and risk-taking, accomplished with rigour and insight	An excellent level of persuasion in the projection of artistic content and values	An excellent level of presentation standards in line with artistic professional contexts
<b>60-69 [merit]</b>	A good level of creative skills and means	A good level of acquisition and processing of general artistic models	A good level of interplay of general artistic issues and individual ideas	A good level of personal ideas pursued with clarity and interest	A good level of communicative tools for expressing artistic ideas	A good level of presentation standards, effective for general public display
<b>50-59 [pass]</b>	A satisfactory level of creative skills and means	A satisfactory level of acquisition and processing of general artistic models	A satisfactory level of interplay of general artistic issues and some individual ideas	A satisfactory level of personal ideas pursued with clarity and interest	A satisfactory level of communicative tools for expressing artistic	A satisfactory level of presentation standards, broadly effective for general public display
<b>40-49 [low pass]</b>	Most aspects at a satisfactory level of creative skills and means	Most aspects at a satisfactory level of acquisition and processing of general artistic models	Most aspects at a satisfactory level of interplay of general artistic issues and some individual ideas	Most aspects at a satisfactory level of personal ideas pursued with clarity and interest	Most aspects at a satisfactory level of communicative tools for expressing artistic ideas	Most aspects at a satisfactory level of presentation standards, broadly effective for

<b>21.4 Artistic</b>						
						general public display
<b>30-39 [fail]</b>	A generally unreliable level of creative skills, and inconsistent use of relevant tools	A generally unreliable level of acquisition of artistic models, with little elements of value	A generally unreliable level of engagement with artistic issues, with limited elements of interest	A generally unreliable level of personal ideas, showing limited attention to details	A generally unreliable level of communication; a mostly confused projection of ideas	A generally unreliable level of presentation standards, showing limited scope for public display
<b>0-29</b>	An unsatisfactory level of creative skills, showing very little use of relevant tools	An unsatisfactory level of acquisition of artistic models with very few elements of value	An unsatisfactory level of engagement with artistic issues and very few elements of interest	An unsatisfactory level of personal ideas, showing very limited attention to details	An unsatisfactory level of communication; very confused and poor projection of ideas	An unsatisfactory level of presentation standards showing very limited scope for public display

<b>21.5 Personal and Professional Reflection</b>						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	<b>Questions</b>	<b>Knowledge and contexts</b>	<b>Development</b>	<b>Reflection on experiences</b>	<b>Communication</b>	<b>Presentation (required or chosen mode)</b>
<b>85-100</b>	An exceptionally compelling level of resourcefulness, relevance and depth of questioning, showing exceptional and methodical use of appropriate critical tools	An exceptionally compelling level of acquisition and internalisation	An exceptionally compelling level of synthesis of the dynamics of personal and professional development, showing strong imagination and individuality	An exceptionally compelling level of rigour, insight and persuasiveness in the pursuit of self-awareness	An exceptionally compelling level of communication and of response to interpersonal situations	An exceptionally compelling level of presentation and of upholding professional standards
<b>70-84 [dist.]</b>	An excellent level of resourcefulness, relevance and depth of questioning, showing good and methodical use of appropriate critical tools	An excellent level of acquisition and internalisation	An excellent level of synthesis of the dynamics of personal and professional development, showing imagination and individuality	An excellent level of rigour, emerging insight, and persuasiveness in the pursuit of self-awareness	An excellent level of communication and of response to interpersonal situations	An excellent level of presentation and of upholding professional standards

<b>21.5 Personal and Professional Reflection</b>						
<b>60-69 [merit]</b>	A good level of resourcefulness and relevance of questioning, showing generally consistent use of effective tools	A good level of acquisition and processing	A good level of synthesis of issues of personal and professional development, showing some individuality	A good level of clarity and persuasiveness in the pursuit of self-awareness	A good level of communication and of response to interpersonal situations	A good level of presentation and of upholding professional standards
<b>50-59 [pass]</b>	A satisfactory level of relevance of questioning, showing some evidence of non-casual use of effective tools	A satisfactory level of acquisition and processing	A satisfactory level of interest in considering issues of personal and professional development, with an attempt at individuality	A satisfactory level of clarity and conviction in the pursuit of self-awareness	A satisfactory level of communication and of response to interpersonal situations	A satisfactory level of presentation and of upholding professional standards
<b>40-49 [low pass]</b>	Most aspects at a satisfactory level of relevance of questioning, showing some evidence of non-casual use of effective tools	Most aspects at a satisfactory level of acquisition and processing	Most aspects at a satisfactory level of interest in considering issues of personal and professional development, with an attempt at individuality	Most aspects at a satisfactory level of clarity and conviction in the pursuit of self-awareness	Most aspects at a satisfactory level of communication and of response to interpersonal situations	Most aspects at a satisfactory level of presentation and of upholding professional standards
<b>30-39 [fail]</b>	A generally unreliable level of questioning, with an inconsistent	A generally unreliable level of acquisition, with un-processed elements of value	A generally unreliable level of engagement with issues of personal and professional	A generally unreliable level of clarity or conviction in the pursuit of self-	A generally unreliable level of communication and of response	A generally unreliable level of presentation standards, showing a very

<b>21.5 Personal and Professional Reflection</b>						
	use of relevant tools		development, with very limited elements of interest	awareness, showing a very limited attempt at reflection	to interpersonal situations	limited awareness and implementation of professional standards
<b>0-29</b>	An unsatisfactory level of questioning, showing very little awareness of relevant tools	An unsatisfactory level of acquisition, with very few elements of value	An unsatisfactory level of engagement with issues of personal and professional development with no elements of interest	An unsatisfactory level of clarity or conviction in the pursuit of self-awareness, showing no serious attempt at reflection	An unsatisfactory level of communication and of response to interpersonal situations	An unsatisfactory level of presentation standards; systematic failures in professional standards