

# Guildhall Artist Masters

## 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.

## Contents

1. Programme Title.....	6
2. Programme Accredited by (if applicable).....	6
3. Final qualification and level of award.....	6
4. Exit awards (where relevant).....	6
5. Relevant QAA subject benchmarking group(s) .....	6
6. SITS code .....	6
7. Approved for the year of study .....	6
8. Head of Programme .....	6
9. Pathway Leader (where relevant).....	6
10. Aims of the Programme.....	7
11. Criteria for admission to the Programme.....	8
11.1 Selection Process .....	8
11.2 Standard Requirements.....	9
11.3 English Language requirements .....	9
11.4 Non-standard entry .....	9
11.5 Age of entry .....	10
12. Programme learning outcomes .....	11
13. Programme Structure .....	12
13.1 Programme Duration (years) .....	12
13.2 Mode of Delivery (full/part-time/other).....	12
13.3 Total student learning hours .....	12
13.4 % Split teaching contact hours: self-directed practice & study* .....	12
13.5 Guildhall Artist Masters.....	13
13.6 Extended Guildhall Artist Masters Programme .....	13

14. Teaching & Learning Methodology & Assessment Strategy.....	14
14.1 General Approach.....	14
14.2 Teaching & Learning methodologies .....	14
14.3 Guildhall Artist Masters Modules .....	16
14.4 Extended Guildhall Artist Masters Modules .....	17
15. Curriculum map relating programme learning outcomes to modules .....	18
16. Assessment Regulations.....	21
16.1. Requirements to pass a module .....	21
16.2 Requirement to pass a year/part and to progress.....	22
16.3 Award regulations.....	23
16.4 Resit charges.....	25
16.5 Failure of a year and the award of a lower level qualification .....	25
16.6 Fail Withdraw.....	26
16.7 Periods of registration.....	26
16.8 Parts of the programme and mode of attendance.....	26
16.9 Scheduling of Assessment .....	27
16.10 General Assessment Principles.....	27
16.11 General assessment regulations for recitals and submissions .....	27
16.12 Assessment Procedures.....	28
16.13 Feedback to students after assessments .....	30
17. Principal Study Modules.....	31
17.1 Graduate Certificate: Principal Study in Performance.....	31
17.2 Principal Study in Performance (Part 1).....	34
17.3 Performance Portfolio (Part 2) .....	37

17.4 Principal Study in Orchestral Artistry (Part 1 and Part 2).....	41
17.5 Graduate Certificate: Principal Study in Composition .....	46
17.6 Principal Study in Composition (Part 1) .....	49
17.7 Composition Portfolio (Part 2).....	52
17.8 Performance Practice I & II .....	56
17.9 Graduate Certificate: Principal Study in Electronic Music .....	59
17.10 Principal Study in Electronic Music (Part 1).....	63
17.11 Principal in Electronic Music (Part 2) .....	67
18. Reflective Practice Modules .....	72
18.1 Reflective Practice (GC) .....	72
18.2 Reflective Practice (Part 1) .....	76
18.3 Critique of Personal Development .....	80
19. Elective Modules .....	84
19.1 Techniques in Composition A & B .....	84
19.2 Body Matters.....	88
19.3 Chamber Music.....	91
19.4 Social Arts Practices .....	94
19.5 Composition for Media .....	102
19.6 Conducting.....	104
19.7 Contextual Studies - The Forbidden Saxophone .....	106
19.8 Electro-Acoustic Music .....	109
19.9 Historical Performance: Performance .....	112
19.10 Interpretation through Improvisation .....	115
19.11 Jazz Composition & Arranging (Jazz students) .....	119
19.12 Jazz Improvisation (Jazz students).....	121

19.13 Music, Philosophy and the Arts.....	124
19.14 Opera and Theatre A & B (Singers).....	126
19.15 PianoWorks A & B (Pianists) .....	129
19.16 Research Project .....	132
19.17 Song Accompaniment A & B (pianist).....	137
19.18 Vocal Repertoire A & B (Singers) .....	140
19.19 Voiceworks A & B (Singers).....	144
19.20 Wind, Brass & Percussion Solo Recital .....	147
20. Assessment Criteria .....	149
20.1 Performance, Level 7.....	149
20.2 Composition, Portfolio submission (Level 7).....	151
20.3 Reflection (Level 7).....	153
20.4 Academic (Level 7).....	156
20.5 Artistic (Level 7).....	159
21. Breakdown of Principal Study Hours.....	162

## 1. Programme Title

Guildhall Artist Masters Programme

## 2. Programme Accredited by (if applicable)

n/a

## 3. Final qualification and level of award

MMus (Part1)

MPerf (Part2)

MComp (Part2)

## 4. Exit awards (where relevant)

PGDip

Graduate Certificate

## 5. Relevant QAA subject benchmarking group(s)

n/a

## 6. SITS code

PGARTMAST (Full-time)

PGARTMASTPT (Part-time Part 1, FT Part 2)

PGARTMASTX (Extended - including Grad Cert year, Part 1 FT)

PGARTMASTXPT (Extended – including Grad Cert year, and Part 1 PT)

PGARTMASTS (Opera - Short FT Part 1 over 2 years and long FT Part 2)

## 7. Approved for the year of study

2021/22

## 8. Head of Programme

Alessandro Timossi

## 9. Pathway Leader (where relevant)

Heads of Department

## 10. Aims of the Programme

The Programme aims to:

- Develop to professional standards each student's abilities as a practical musician, according to the individual pathway and Principal Study, demonstrating technical expertise and musical insight.
- Develop to professional standards each student's acquisition and communication of an individual artistic voice in Principal Study.
- Embed in each student a capacity to develop a mature artistic and professional identity through independent self-reflection.
- Develop an understanding of the integration of research and Principal Study as it may relate to the relevant pathways.
- Give opportunity to acquire further specialist or additional knowledge and skills in at least one area of supportive study of the student's choice.
- Develop each student's personal and artistic trajectory through the integration of the physical, emotional and intellectual aspects of music making.
- Develop the ability to articulate musical processes, experiences and identity, demonstrating self-awareness and an appreciation of wider artistic thought.
- Develop the ability to communicate musical processes, experiences and identity to diverse audiences through a variety of media.
- Stimulate students to expand their own intellectual, emotional and physical horizons and resources for a life of artistic and professional fulfilment.
- Give each student the resources to understand, engage and enter the professional music world, including self-reliance and confidence to further their career independently through planning and implementing independent external projects, individually or in collaboration.
- Provide the students with a learning environment that enables them to recognise and nurture their strengths, recognise and extend their ambitions, assimilate feedback from different sources including peers and integrate it in their development, and supports their need for individual study and reflective practice.
- Provide students with a learning and experiential environment that encourages awareness, reflection and development as artists in society.

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 opportunities for experiential learning and professional exposure, in collaboration with high profile artists and artistic organisations.
- Developing a broad range of musical and academic skills for further independent learning.

## **11. Criteria for admission to the Programme**

### **11.1 Selection Process**

A student is admitted to the Guildhall Artist Programme in one of the following two pathways: Performance or Composition

In the Performance Pathway, the available principal studies are:

- Strings (Violin, Viola, Cello, Double Bass, Guitar and Harp);
- Wind, Brass and Percussion (Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Bass Trombone, Tuba, Saxophone, Recorder, Timpani and Percussion);
- Piano;
- Piano Accompanist;
- Voice;
- Opera Studies (Voice, Repetiteur);
- Chamber Music
- Jazz (Saxophone, Flute, Clarinet, Trumpet, Trombone, Tuba, Violin, Piano, Guitar, Jazz Bass, Drums/Percussion, Voice or other instruments by negotiation);
- Historical Performance (Medieval to Classical instruments, Vocal, Director/Continuo);
- Orchestral Artistry (for strings and WBP) in association with the London Symphony Orchestra.

In the Composition Pathway the Principal studies are Composition and Electronic Music, each following their specific set of PS modules. Electronic Music includes the specialist areas of Sonic Art; Film Music; Live Electronics; Game Audio; Electro-Acoustic Composition; New Media; Popular Music Production

Selection to the programme is based on a Principal Study audition for the Performance Pathway (according to both Principal Study and professional specialism; for the Orchestral Artistry specialism members of the LSO may be present at audition) or evaluation of compositions and colloquium for Composition or evaluation of electronic music portfolio, response to a creative exercise and



colloquium for Electronic Music. This audition may consist of more than one round (e.g. for Opera Studies) and will also include a brief interview.

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.

## **11.2 Standard Requirements**

At the entry audition/colloquium, candidates are assessed on their potential to achieve the minimum standard of Master's level in PS, according to the audition report evaluation criteria for the relevant pathway. As entry is competitive within each pathway, in practice candidates would normally need to demonstrate a higher grading than the minimum.

The minimum academic qualification for entry is an Undergraduate degree with Honours in Music, or an international equivalent. Undergraduate degrees with Honours in any other subject may be considered if accompanied by evidence of adequate musical activities and achievements.

## **11.3 English Language requirements**

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

- 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 assessment-types, 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-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 options:

## **Non-standard applicants**

- i) Students that do not meet the standard academic qualifications are required to satisfy the School that by 15<sup>th</sup> July before the beginning of term (or other specified earlier date) they are able, in terms of general musical knowledge and general academic abilities, to undertake a Masters Programme of study in music performance or composition. Evidence, set out by the School and provided by the student, might consist of, but not limited to:
  - Submission of academic written work
  - Submission of evidence of artistic and professional musical experience
- ii) Students that do not meet the entry criteria in relation to level of Principal Study, but show significant potential are required to enrol on the Extended Guildhall Artist Master's Programme, the first year of which is called the Graduate Certificate Year and is aimed at a focused and intense development in Principal Study.

## **Advanced-standing applicants**

Application for advanced standing in the Programme (direct entry to Part2) is permitted only for students transferring from an equivalent institution and programme nationally or internationally. Advanced standing through the accreditation of other types of prior learning is not accepted. Advanced Standing for both the Orchestral Artistry and Opera Studies specialisms is not available.

## **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.

## 12. Programme learning outcomes

\* Indicates transferable skill

<b>Level 7</b>
<b>A. Technique and knowledge</b>
<p>A1: Perform/compose/produce with a level of technical control, expertise and sophistication consistent with entry to the music profession</p> <p>A2: Perform/compose/produce with a level of musical insight consistent with entry to the music profession</p> <p>A3: Perform/compose with a systematic knowledge of relevant repertoires and models, and their artistic, stylistic, technical, and historical features and contexts, and their relevance to the contemporary musical world</p> <p>A4: Question and evaluate systematically personal learning trajectories and experiences*</p> <p>A5: Demonstrate comprehensive methods and resources that enable further enquiry into practical music and/or musicology</p> <p>A6: Understand Music in contemporary society and contemporary professional music making</p> <p>A7: Expand own intellectual and emotional resources for individual and original expression and for a life of artistic and professional fulfilment*</p> <p>A8: Refine a personal musical practice with an individual understanding of the physiology and psychology of performance</p>
<b>B. Performance and/or creative output</b>
<p>B1: Perform/compose/produce with a level of artistic vision and originality consistent with entry to the music profession</p> <p>B2: Perform/compose/produce with autonomous and sophisticated individual imagination and intentions beyond the assimilation of received paradigms</p> <p>B3: Combine research, insights and experiences into credible syntheses of personal and artistic development*</p> <p>B4: Demonstrate the systematic integration and cross fertilization of the practical, the theoretical, the individual insight and the experiential*</p>
<b>C. Communication and artistic values</b>
<p>C1: Perform/compose/produce showing critical awareness and command of effective and original musical communication</p> <p>C2: Perform/compose/produce applying systematic consideration of the relevant physical and psychological demands</p> <p>C3: Communicate as an autonomous musician, confident in own original artistic voice and purpose, and in technical and intellectual abilities</p> <p>C4: Demonstrate a critical approach to the comprehensive evaluation and processing of practical knowledge and experiences, with both rigour and imagination*</p> <p>C5: Communicate effectively in writing and verbally in the English language to different audiences and in different contexts*</p> <p>C6: Participate effectively in team work*</p> <p>C7: Demonstrate a range of IT and administrative skills required to work as a professional musician*</p>

<b>Level 7</b>
C8: Take direct responsibility for own professional future through having a capacity to make realistic/informed choices and decisions*
C9: Promote music and contribute to its function in society with integrity and attention to the ethical values of art
D. Professional protocols
On successful completion of this programme the student will have knowledge and understanding of: D1: Engage successfully and with artistic integrity and critical approach in all relevant musical professional situations D2: Identify and interact efficiently and confidently with the specific as well as broad employment market* D3: Demonstrate effective personal presentation, organisation and time management* D4: Be aware of, and promote, personal responsibility, self-discipline and professional codes of conduct* D5: Practise and promote tolerance, responsible leadership and fair judgement*

## **13. Programme Structure**

### **13.1 Programme Duration (years)**

Guildhall Artist Masters: two years (Part1, Part2)

Extended Guildhall Artist Masters: three years (Graduate Certificate year, Part1, Part2)

### **13.2 Mode of Delivery (full/part-time/other)**

Grad Cert and Part 2 only available FT

Part 1 is available FT or 2-year PT (but for Opera vocal students, Part 1 is two FT years only)

### **13.3 Total student learning hours**

Guildhall Artist Masters 3600

Extended Guildhall Artist Masters 4600

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

1800 notional learning hours per year (in Parts 1 and 2), split broadly 30% contact and 70% private study depending on Principal Study. Grad Cert is around 1100 hours. 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 Guildhall Artist Masters

The Guildhall Artist Masters Programme has two Parts. Part One is one year full-time or two years part-time (Performance\* & Composition pathways). Part Two is one year full-time for all pathways. Progression from Part One to Part Two is conditional upon a student achieving a specific Principal Study result, and in submitting and having approved a plan of artistic and professional development for Part Two.

\* The Opera specialism within the Performance pathway is full-time only and Part 1 takes 2 academic years. Students who have completed Part 1 Opera and want to continue to Part 2 will need to do so in the Vocal Studies department.

Parts	Award	Core modules		Elective modules	Total credits
Part 1	MMus	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	Total of 40 credits (L7)	180 240 [Opera students]
		Performance Practice 60 credits (L7) [Opera students]			
	PGDip	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)		140 [no transfer to Part 2]
Part 2	MPerf MComp	PS Projects Portfolio 150 credits (L7)	Critique 30 credits (L7)		180

### 13.6 Extended Guildhall Artist Masters Programme

The Extended Guildhall Artist Programme has three Parts. Parts 1 and 2 are as above, and are preceded by the Graduate Certificate year (which can only be taken on a full-time basis). Students who are enrolled on the Extended Guildhall Artist Programme will need to pass successfully the Graduate Certificate year, achieving a merit level in the Principal Study end-of-year aggregate mark, to continue to Part One.

In the Performance Pathway, progression to Part 1, does not grant automatic admission to the Orchestral Artistry PS module. For this specialism, the Graduate Certificate Year Final Recital may also be used as the audition process, or a

separate audition may be arranged prior to the commencement of the course. Students otherwise continue onto the Principal Study in Performance (Part 1).

Parts	Award	Core modules		Elective modules	Total credits
GC Year	GradC ert	Principal Study 90 credits (L6)	Reflective Practice (GC) 20 credits (L7)		110
Part 1	MMus	Principal Study 120 credits (L7)  Performance Practice 60 credits (L7) [Opera students]	Reflective Practice 20 credits (L7)	Total of 40 credits (L7)	180 240 [Opera students]
	PGDip	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)		140 [no transfer to Part 2]
Part 2	MPerf MCom p	PS Projects Portfolio 150 credits (L7)	Critique 30 credits (L7)		180

## 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 curriculum provision includes all the activities that are taught as part of the degree and contribute to credits.

The teaching of the Principal Study in Part 1 is based on a core of individual one-to-one lessons that are, according to the nature and need of different PS and pathways, 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. In Part 2 the intense work in one-to-one lessons and in PS classes continues, according to specialisms, whilst at the same time students are required to engage effectively with the artistic world outside the School.

Experiences in real professional contexts is seen as an integral part of the students' development, and students are required to seek independent opportunities of presenting publicly their Principal Study work. In both Parts, PS learning is regularly monitored through individual meetings with departmental tutors.

PS work is supported by core modules (Reflective Practice in Part 1, and Critique of Personal Development in Part 2) aimed at each student's ability to evaluate their own learning as well as artistic and professional development, in preparation for further continuous independent learning once the degree is completed. This work is supported by a number of core lectures on physical and psychological aspects of high intensity music making, on understanding and interacting with the profession, on refining research skills that enhance artistic and professional profile. This work is supported by an individual mentor through a mix of group and individual sessions.

A number of specialised elective modules, ranging from performance-based to academic-based, is offered to enhance learning and development in areas connected and complementary to PS or additional to it.

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 that are not part of the credited curriculum (Ear Training and Musical Materials) can be also taken to supplement and develop knowledge and skills.

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.

### **Programme assessment strategy**

The main types of assessments are: practical examinations, written assignments and individual presentations. Assessments are mostly based on the evaluation of product (e.g. a performance event, a final written submission, an interview or viva voce).

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 electives (e.g. Conducting), or to experiential activities (e.g. orchestral seating).

Most assessments lead to a discrete mark, but there are also pass/fail assessments. Feedback is always included and, to encourage learning through the understanding and critical evaluation of feedback, marks can 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.

### Feedback to students

Informal verbal 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.

## 14.3 Guildhall Artist Masters Modules

<b>Part 1</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Principal Study	120	7	
Reflective Practice	20	7	
Performance Practice I & II (only for Opera students)	30 (year 1) and 30 (year 2)	7	
TOTAL	140 (200 Opera)		
Elective Modules: students must also pass at least 40 credits from the following:			Notes
Title	Credits	Level	
Advanced Techniques in Composition A and B	10 each	7	
Body Matters	10 or 20	7	
Chamber Music	10 or 20	7	
Collaborative Practice: Cross-Arts contexts	10 or 20	7	
Collaborative Practice: Education Contexts	10 or 20	7	
Composition for Media	20	7	



<b>Part 1</b>			
Conducting	20	7	
Contextual Studies: The Forbidden Saxophone	10	7	
Electro-Acoustic Music	20	7	
Historical Performance: Performance	10 or 20	7	
Historical Performance: Principles and Research	10 or 20	7	
Interpretation through Improvisation	20	7	
Jazz Composition and Arranging (Jazz students only)	20	7	
Jazz Improvisation (Jazz students only)	20	7	
Music, Philosophy and the Arts	20	7	
Opera & Theatre A and B (singers only)	10 each	7	
PianoWorks A and B (pianists only)	10 each	7	
Research Project	20 or 40	7	
Song accompaniment A and B (pianists only)	10 each	7	
Vocal Repertoire A and B (singers only)	10 each	7	
Voiceworks A and B (composers and singers only)	10 each	7	
WBP Additional solo recital	20	7	
<b>TOTAL</b>	<b>40</b>		

<b>Part 2</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
Principal Study portfolio	150	7	
Critique of Personal Development	30	7	
<b>TOTAL</b>	<b>180</b>		

## 14.4 Extended Guildhall Artist Masters Modules

<b>Graduate Certificate Year</b>			
Core modules: students must take & pass all of the following:			Notes
Title	Credits	Level	
GC Principal Study	90	6	
Reflective Practice (GC)	20	7	
<b>TOTAL</b>	<b>110</b>		
Part 1			
See above for details			
Part 2			
See above for details			Notes

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

Graduate Certificate Year																										
	A 1	A 2	A 3	A 4	A 5	A 6	A 7	A 8	B 1	B 2	B 3	B 4	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 9	D 1	D 2	D 3	D 4	D 5
Principal Study	✓	✓	✓				✓	✓	✓	✓			✓	✓	✓			✓				✓		✓	✓	✓
Reflective Practice (GC)				✓	✓	✓	✓	✓			✓	✓				✓	✓		✓	✓	✓	✓	✓	✓		✓

Part 1																										
	A 1	A 2	A 3	A 4	A 5	A 6	A 7	A 8	B 1	B 2	B 3	B 4	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 9	D 1	D 2	D 3	D 4	D 5
Principal Study	✓	✓	✓				✓	✓	✓	✓			✓	✓	✓			✓		✓	✓	✓	✓		✓	✓
Reflective Practice				✓	✓	✓	✓	✓			✓	✓				✓	✓		✓	✓	✓	✓	✓	✓		✓
Perform. Pract. (Opera)		✓												✓				✓				✓		✓	✓	
Advanced Tech. in Comp.			✓	✓	✓						✓	✓	✓			✓	✓		✓					✓		
Body Matters				✓	✓		✓	✓				✓		✓		✓	✓		✓					✓		
Chamber Music	✓	✓	✓						✓	✓			✓	✓	✓			✓						✓	✓	✓
Coll. Pract.: cross-art			✓	✓		✓	✓					✓	✓		✓	✓	✓	✓			✓	✓	✓	✓	✓	✓
Coll. Pract.: education			✓	✓		✓	✓					✓	✓		✓	✓	✓	✓			✓	✓	✓	✓	✓	✓
Composition for Media			✓		✓	✓	✓			✓			✓		✓	✓			✓			✓		✓		
Conducting		✓								✓		✓	✓		✓	✓	✓	✓						✓	✓	✓
Con. Stds. Forbidden Sax				✓	✓						✓	✓			✓	✓	✓		✓			✓	✓	✓		

Part 1																									
Electro-Acoustic music			✓		✓	✓	✓			✓			✓		✓	✓			✓			✓		✓	
Inter. through Improv.				✓			✓				✓	✓			✓	✓		✓					✓	✓	✓
HP: Performance			✓	✓	✓					✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓	✓
HP: Principles & Research			✓	✓	✓					✓	✓	✓			✓	✓	✓	✓	✓			✓	✓	✓	✓
Jazz Comp. and Arranging			✓	✓	✓						✓	✓	✓			✓	✓		✓				✓	✓	
Jazz Improvisation	✓	✓	✓						✓	✓			✓	✓	✓			✓					✓	✓	✓
Music, Phil. and the Arts				✓	✓						✓	✓			✓	✓	✓		✓			✓	✓	✓	
Opera & Theatre	✓	✓	✓						✓	✓			✓	✓	✓			✓					✓	✓	✓
PianoWorks	✓	✓	✓						✓	✓			✓	✓	✓			✓					✓	✓	✓
Research Project				✓	✓						✓	✓			✓	✓	✓		✓			✓	✓	✓	
Song Accompaniment	✓	✓	✓						✓	✓			✓	✓	✓			✓					✓	✓	✓
Vocal Repertoire	✓	✓	✓						✓	✓			✓	✓	✓			✓					✓	✓	✓
VoiceWorks	✓	✓	✓						✓	✓			✓	✓	✓			✓					✓	✓	✓
WBP add. solo recital	✓	✓	✓						✓	✓			✓	✓	✓							✓	✓	✓	✓

Part 2																										
	A 1	A 2	A 3	A 4	A 5	A 6	A 7	A 8	B 1	B 2	B 3	B 4	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 9	D 1	D 2	D 3	D 4	D 5
Principal Study portfolio	✓	✓	✓				✓	✓	✓	✓		✓	✓	✓	✓			✓		✓	✓	✓	✓	✓	✓	✓
Critique of Personal Dev.				✓	✓	✓	✓	✓			✓	✓				✓	✓		✓	✓	✓	✓	✓	✓		✓

## **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 of the module and achieve an aggregate mark of no less than 50% (level 7) or 40% (level 6). Any Pass/Fail component must be passed.

The aggregate mark for a module is the aggregate of the marks for each component listed in the Module Specification, weighted according to the specified percentage, and assessed according to the stated FHEQ level (7 or 6) and associated criteria. 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 40% and 49% (L7) or 30%-39% (L6) is allowed in any other module, provided the overall aggregate of the module is a pass.

All components scoring less than 40% (L7) or 30% (L6) 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 in any module, where fails below 40% (7) or 30% (6) 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 might occur for an academic misconduct failure (e.g. plagiarism, collusion), 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/part and to progress**

To pass a year/part, acquire its associated credit and progress/access to the next year/part, or progress to an award, a student must complete and pass all the modules associated to that year/part. If a student has been assessed in more than the standard number of modules (i.e. electives), those with the highest results are used for calculation.

The aggregate mark for a year is the aggregate mark of the individual module marks weighted proportionally to their credit values.

### **Compensation at programme level after fail at module re-sit 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 modules/module components 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 will be a Pass.

### **Progression**

To progress from the Graduate Certificate Year to Part 1, a student needs to have passed all modules of the GC and to have gained 60% minimum in the aggregate mark of the PS module.

To progress from Part 1 to Part 2, a student needs to have passed all modules of Part 1, have gained 60% minimum in the aggregate mark of the PS module, and have successfully submitted a plan for professional and artistic development for Part 2.

## 16.3 Award regulations

### Interim awards

#### Graduate Certificate

A student who, at the end of the Graduate Certificate Year, successfully passes the following modules for a total of 110 credits:

- GC Principal Study (90 credits)
- Reflective Practice (GC) (20 credits)

and ceases his/her studies, is considered for the award of Graduate Certificate [Grad Cert] in Music. The result is the overall aggregate of the module marks weighted according to their credit value. The classification shall be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Pass	40%

#### PGDip

A student who, at the end of Part 1, successfully passes the following modules for a total of 140 credits:

- Principal Study (120 credits)
- Reflective Practice (20 credits)

and ceases his/her studies, is considered for the award of Postgraduate Diploma [PGDip] in Music. The result is the overall aggregate of the module marks weighted according to their credit value. The classification shall be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Pass	50%

## Final Awards

### MMus

A student who, at the end of Part 1,

- i) completes and passes the following modules for a total of 180 credits:
  - Principal Study (120 credits)
  - Reflective Practice (20 credits)
  - Electives (40 credits in total), and
- ii) for the Opera specialism only, has passed the additional 60 credits of the Performance Practice module credits,  
and
- iii) ceases their studies,

is considered for the award of Master of Music [MMus]. The result is the overall aggregate of the module marks weighted according to their credit value (excluding the Performance Practice credits). The classification shall be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Pass	50%

### MPerf, MComp

A student who, at the end of Part 2, completes and passes the following modules for a total of 180 credits:

- Performance Portfolio (150 credits)
- Critique of Personal Development (30 credits)

and has achieved all 180 credits of Part 1, will be considered for one of the following awards:



## **Master of Performance [MPerf (Guildhall Artist)] or Master of Composition [MComp (Guildhall Artist)]**

The result is the overall aggregate of the module marks weighted according to their credit value. The classification shall be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Pass	50%

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

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

Final year Performance students [MMus, or MPerf] achieving 80% or more in their Performance B (for MMus) or Performance A (for MPerf) will be eligible for the Concert Recital Diploma. Final year Repetiteur students {MMus or MPerf} will receive a starred award for achievement of 80% or more in Performance B (for MMus) or Performance A (for MPerf). Final year Composition students [BMus (Hons), MMus or MComp] will receive a starred award for achievement of 80% or more in their composition portfolio.

A student can only get one Concert Recital Diploma / starred award for the Guildhall Artist Masters programme; if a student achieves a CRD in Part 1 they will not be eligible in Part 2. No CRDs for other exit qualifications.

### **16.4 Resit charges**

There is a charge for each module or module component that needs to be retaken. These charges are given in full in the Guildhall Artist 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/part, having exhausted all re-sit opportunities at module component or module level, but satisfies the requirements for an interim award (Grad Cert, or PGDip for Part 1) or of the preceding part (Part 1 for Part 2), the student may be considered by the School Board of Examiners for an interim or lower level qualification.

## 16.6 Fail Withdraw

Where a student fails to meet the requirements for a particular year/part and is not eligible for the award of an interim/previous part/year qualification, the School Assessment Board will require 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:

<b>Award</b>	<b>Min. Period</b>	<b>Max. Period</b>
MPerf & MComp	Min. period: 2 years FT*	Max. 4 years (5 years extended prog)
MMus	Min. period: 1 year FT*	Max. 3 years (4 years extended prog)
PGDip	Min. period: 1 year FT*	Max. 2 years (3 years extended prog)
Graduate Certificate	Min. period: 1 year FT	Max. 2 years

The maximum period of study will include any repeat year and/or periods of deferral or 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 Parts of the programme and mode of attendance

Part 1 of the Programme (leading to MMus and PGDip awards) is delivered on a one year full-time or two years part-time basis, with the exception of the Opera Specialism which is two-years FT only.

Where applicable, a student may apply to change from full-time to part-time status at any point up until the 25 November in the autumn term. Transfer after this date, and up to the end of the second term, will only be permitted for exceptional professional/academic reasons supported by written statements from the Head of Principal Study Department, obtained by the students themselves.

The Graduate Certificate year and Part 2 are available only on a one-year full-time basis

## **16.9 Scheduling of Assessment**

The overall assessment schedule for all modules is published in the Guildhall Artist Programme Handbook and available on-line to students at the beginning of the academic year. Students are also given the complete schedule of their individual assessments for the year by the middle of term 1.

The only exception to this is two of the three PS assessment projects in Part 2, which are devised and scheduled by students themselves according to a specific process supervised by the School (see 16.14)

## **16.10 General Assessment Principles**

- i) All assessment requirements and guidelines are included in the module specifications or in the Programme and departmental handbooks.
- 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 pieces and written assignments. See Academic Regulatory Framework (3.8.4). This normally applies to an internal student continuing from BMus to the Guildhall Artist Masters, but exceptions in PS are possible for artistic, professional and developmental reasons, and cleared by the Head of Department.
- iii) Reasonable adjustments in the assessment arrangements are made by the School in the 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 Department 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.

## **16.11 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).

## 16.12 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 GC and Part 1 Final Recital, the panel includes a senior member of the Music Division (normally as chair), a senior member of the Principal Study department and an External Assessor specialist in the Principal Study.
- iii) Part 2 Principal Study assessments adhere to the following structure:
  - a. Students need to complete three PS projects.
  - b. These are categorized as:
    - Project A is set by the School and is comparable to a final recital/submission in scope and focus and assessment structure (see above)
    - Project B is organized by the student (or, in some circumstances, proposed by the School), and can be either in a School venue or external,

including abroad

Project C is organized by the student and must be in an outside venue, including abroad.

The scope of projects B and C ranges considerably to include artistic and professional set ups relevant to each pathway. In the relevant handbooks there are suggestions on what these might be.

- c. By the end of the autumn term, students submit for the School's approval their proposed programmes/contents (all projects) and venues (projects B and C); these can be submitted as work in progress.
  - d. The three projects must be normally completed by August of the academic year to give time to the assessment and moderation processes to be finalized.
- iv) Part 2 Projects B and C are assessed by one (or more) internal or external assessor(s) proposed by the student and approved by the School. The student must also arrange the recording (audio or video) for moderation purposes.
- a. The appointment of an assessor for projects B and C will be as follows. The student approaches informally the assessor(s) and submits to the School the assessor's CV that will need to demonstrate considerable professional/pedagogical experience at international level. The School approves/rejects the proposal (this is normally done by the Head of Department and Head of Music Programmes in consultation). The approved assessor is then contacted by the School (normally the Music Office) for confirmation of appointment, for supplying the assessment requirements, reports and criteria, for receiving back the report and for paying the assessment fee.
- v) Moderation of the recordings is undertaken by a senior member of the PS department, or of the Music Department, for all projects marked by one assessor only, whether external or internal.
- vi) In the case of written assessments, after the first marking, a number of submissions may be selected for moderation 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.
- a. In each case, the final result is decided in consultation with the first marker and the internal moderator or moderating panel.
- vii) The evaluation of assessment tasks is calibrated by a set of five assessment criteria which are linked to specific types of learning 'product'. Learning assessed through performance (e.g. performance pathway), through composition (composition pathway), through reflection on personal and professional experiences (e.g. core modules of Reflective Practice Part1 and Critique of Personal Development Part2), through academic-type research (e.g. Electives),

through completion of artistic/creative tasks (e.g, Electives). Any part of the curriculum assessed at level 6 (e.g. PS of the Graduate Certificate) adopts the relevant BMus criteria.

- viii) 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. Performance Practice modules for Opera students).

### **16.13 Feedback to students after assessments**

- i) 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.
- ii) 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 Graduate Certificate: Principal Study in Performance

<b>1. Module Title</b>	Graduate Certificate: Principal Study in Performance
<b>2. FHEQ level</b>	6
<b>3. Credit Value</b>	90
<b>4. SITS module code</b>	PER4003N
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Grad Cert Year only
<b>7. Module Leader</b>	Heads of PS Department
<b>8. Department</b>	Relevant PS Departments

#### 9. Aims of the Module

This module is at the centre of teaching and learning of the Graduate Certificate Year of the Performance Pathway of the Extended Guildhall Artist Programme. It is aimed at students who are not yet at the required level for Part 1 Principal Study module but have the potential of reaching that level by the end of the academic year.

It can be taken in one of the following professional specialisms: Advanced Instrumental Studies, Vocal Studies, Chamber Music, Piano Accompaniment, Jazz and Historical Performance Practice. It is run by the relevant principal study department.

This module aims to:

- Develop students' technical and artistic capacity for performance in individual and/or ensemble contexts appropriate to their specialisms, at the FHEQ level required to access Part 1 of the programme.
- Equip students with appropriate expertise which can be used in appropriate contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities appropriate to their needs so that they can feel confident in identifying and understanding their own artistic vision.

- Develop in the students appropriate communication and interaction skills in relation to audiences and performance partners.

## 10. Teaching & Assessment Methodology

This module consists of one-to-one lessons, coaching, masterclasses and other departmental activities for the development of the students' technical preparation, repertoire and stylistic knowledge, artistic insight and individual imagination. Students are also involved in solo and ensemble experiential learning opportunities, usually through intensive projects.

There are four assessment components:

- Two solo exams: Mid-Year and End-of-Year.
- Two further assessment tasks relevant to specialisms and needs of individual students.

These are selected, in negotiation with the principal study professor and the Head of Department, among BMus 3 and 4 principal study assessment components and/or for singers, assessed

Vocal Studies projects. Classes other than PS based (e.g. electives) can also be used if appropriate.

The teaching and assessment patterns, and the repertoire/ technical requirement are specific to each principal study and to the above mentioned specialisms, and are included in detail in the relevant PS handbooks.

Informal formative feedback is provided verbally by the principal study professor, and also on platform performances by other departmental professorial staff.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours (average) *			
One- to –one class	45			
Practical classes	62			
Supervised time in studio/workshop/productions/rehearsals (ensembles)	125			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark



<b>12. Module Pattern</b>				
Practical skills assessment	Mid-Year solo exam (length varies according to PS)	KPE	20	40
Practical skills assessment	End-of-Year solo exam (length varies according to PS)	KPE	60	40
Set exercise	Individual set performance exercises or other	KPE	10	40
Set exercise	Individual set performance exercises or other	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			668	
d) Total student learning hours for module			900	

\* Exact hours vary by principal study specialism - see page 130

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

Principal Study professors 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.

## 17.2 Principal Study in Performance (Part 1)

<b>1. Module Title</b>	Principal Study in Performance (Part 1)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	120
<b>4. SITS module code</b>	PER4004
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Year 1
<b>7. Module Leader</b>	Heads of PS Department
<b>8. Department</b>	Relevant PS Departments

### 9. Aims of the Module

This module is at the centre of teaching and learning of Part 1 of the Performance Pathway of the Guildhall Artist Programme. For students on the Extended Guildhall Artist Programme, the prerequisite for this module is 60% minimum in the aggregate mark for the GC Principal Study in Performance module.

It includes the following professional specialisms: Advanced Instrumental Studies, Vocal Studies, Opera Studies, Chamber Music, Piano Accompaniment, Jazz and Historical Performance Practice. It is run by the relevant principal study department.

This module aims to:

- Develop students' technical and artistic capacity for performance at professional level, in individual and/or ensemble contexts appropriate to their specialisms.
- Equip students with appropriate expertise to be used in a broad range of imminent professional contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities appropriate to their needs, so that they can feel confident in identifying and understanding their own artistic vision.
- Develop in the students appropriate communication and interaction skills in relation to audiences and performance partners.

## 10. Teaching & Assessment Methodology

It consists of one-to-one lessons, coaching, masterclasses and other activities for the development of the students' technical preparation, repertoire and stylistic knowledge, artistic insight and individual imagination. Students are also involved in solo and ensemble experiential learning opportunities, usually through intensive projects.

The assessment consists of a mid-year and end-of-year exam.

The teaching and assessment patterns, and the repertoire/technical requirements are specific to each principal study and to the above-mentioned specialisms and are included in detail in the relevant PS handbooks.

Informal formative feedback is provided verbally by the principal study professor, and also on platform performances by other departmental professorial staff.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours (average) *			
One- to –one class/tutorial	47			
Practical classes/workshops	125			
Supervised time in studio/workshop/productions/rehearsals	175			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Assessment (length varies according to PS)	KPE	30	50
Practical skills assessment	End of Year Assessment (length varies according to PS)	KPE	70	50
c) Independent Study hours				Notional Hours
Personal practice/study				853
d) Total student learning hours for module				1200

\* Exact hours vary by principal study specialism - see page 130

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

Principal Study professors 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.

## 17.3 Performance Portfolio (Part 2)

<b>1. Module Title</b>	Performance Portfolio (Part 2)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	150
<b>4. SITS module code</b>	PER4005N
<b>5. Location of Delivery</b>	Internal and External
<b>6. Applicable in the year of study</b>	Year 2
<b>7. Module Leader</b>	Heads of PS Department
<b>8. Department</b>	Relevant PS Departments

### 9. Aims of the Module

This module is at the centre of teaching and learning of Part 2 of the Performance Pathway of the Guildhall Artist Programme. Prerequisites for this module are:

- a minimum final aggregate of 60% in Principal Study in Performance (Part 1).
- submission by the end of the Spring Term of Part 1 of a successful plan of artistic and professional development for Part 2.

It includes the following professional specialisms: Advanced Instrumental Studies, Vocal Studies, Opera Studies (including Repetiteur), Chamber Music, Piano Accompaniment, Jazz and Historical Performance Practice. It is run by the relevant principal study department.

This module aims to:

- Develop the students to their highest individual level of technical abilities, interpretative insight and artistic vision.
- Develop in students a comprehensive understanding of, and demonstrable capacity for, the preparation and performance of material relevant to their specialisms and to professional performance contexts.
- Assist students to be innovative and intensely self-challenging within their field of expertise.
- Support students in developing self-direction in tackling and solving performance related challenges.

- Support students in planning and implementing projects, either through independent action or as an autonomous member of an appropriate project team or ensemble.

## 10. Teaching & Assessment Methodology

This module consists of one-to-one lessons, coaching, masterclasses and other activities for the development of the students' technical preparation, repertoire and stylistic knowledge, artistic insight and individual imagination. Students may, if agreed with their principal study head of department, attend a range of departmentally based classes. Students are also involved in solo and ensemble experiential learning opportunities, usually through intensive projects.

The assessment of the module consists of three components:

- Performance A (55-65 minutes' performance duration for AIS; 45-60 minutes' performance duration for students on the vocal training course; for wind, brass and percussion, a programme of 45-60 minutes duration, containing not less than 35 minutes of music). For all students, the inclusion of a short interval is at the discretion of the student, and will be included in the overall performance time.
- Performance B (20 minutes minimum), a performance organised by the student (or, in some circumstances, proposed by the School), and that can be either in a School venue or external, including abroad.
- Performance C (20 minutes minimum), a performance organised by the student and that must be in an outside venue, including abroad.

While Performance A is comparable to a final recital or an operatic role for opera students, the scope of projects B and C ranges considerably to include artistic and professional situations relevant to each specialism, for instance concerto performances, chamber music or leading role in orchestra (first parts; not applicable to WBP), opera scenes. These are clearly defined in the PS relevant handbooks.

By the end of the Autumn Term, students submit a proposal for the three performance projects for assessment. The proposal must be supported by a short statement (approximately 500 words) to describe and justify the artistic and professional nature of these performances in relation to the students' own development and aims. No repertoire can be repeated as part of the assessment package, including pieces assessed in the Graduate Certificate year or in the Masters Part 1. The proposal is evaluated and approved by the Head of Department and the Head of Music Programmes in consultation.

- Performance A is assessed by a panel set up by the School.
- Performances B and C are assessed by one (or more) internal or external assessor(s) proposed by the student and approved by the School. The student

must also arrange the recording (audio or preferably video) for moderation/double marking purposes.

The appointment of an assessor for performances B and C is as follows. The student approaches informally the assessor(s) and submits to the School his/her CV that needs to demonstrate considerable professional/pedagogical experience at international level. The School approves/rejects the proposal (this is normally done by the Head of Department and Head of Music Programmes in consultation). The approved assessor is then contacted by the School (normally the Music Office) for confirmation of appointment, for supplying the assessment requirements, reports and criteria, for receiving back the report and for paying the assessment fee.

Informal formative feedback is provided verbally by the principal study professor, and also on platform performances by other departmental professorial staff.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours (average)*			
One- to –one class/tutorial	45			
Practical classes/workshops	187			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Performance A (length varies according to PS)	KPE	40	50
Practical skills assessment	Performance B (min 20 minutes)	KPE	30	50
Practical skills assessment	Performance C (min 20 minutes)	KPE	30	50
c) Independent Study hours				Notional Hours
Personal practice/study				1268
d) Total student learning hours for module				1500

\* Exact hours vary by principal study specialism - see page 130

### 13. Reading & Resources

The individualised nature of study within this module means that students will be pursuing specific material themselves in association with their Principal Study teachers and heads of departments. The library holds an appropriately wide range of audio and

audio-visual resources as well as a comprehensive range of scores and reference literature.



## 17.4 Principal Study in Orchestral Artistry (Part 1 and Part 2)

Delivered in association with the London Symphony Orchestra

<b>1. Module Title</b>	Principal Study in Orchestral Artistry (Part 1 and Part 2)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	Part 1 120 Part 2 150
<b>4. SITS module code</b>	Part 1 ORC4005 Part 2 ORC4006
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Years 1 and 2
<b>7. Module Leader</b>	Director of Music
<b>8. Department</b>	Strings and WBP

### 9. Aims of the Module

The Orchestral Artistry specialisation is available for Violin, Viola, Cello, Double Bass, Harp, Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Tuba, Timpani and Percussion.

The module can only be taken full time, both in Part 1 and in Part 2.

Admission to the module in Part 1 consists in fulfilling the general process of admission into the Guildhall Artist Programme including, where appropriate, progression from the Graduate Certificate year.

Progression from the Graduate Certificate will not, however, guarantee automatic access to the module. In this case, the Graduate Certificate year Final Recital may also be used as the audition, or a separate audition may be arranged prior to the commencement of the module.

Progression to the module Part 2 is subject to the general Guildhall Artist conditions:

- Successful completion of all assessment tasks of Part 1;
- Achievement, in the Principal Study assessments of Part 1, of a 60% minimum in the final aggregate;
- Submission by the end of the Spring Term of Part 1 of a successful plan of artistic and professional development for Part 2.

This module aims to:

- Provide the technical skills to deliver high levels of performance as an orchestral and ensemble player.
- Promote a deep understanding through practical experience of the professional landscape that students are about to enter and an appropriate level of knowledge and skill to excel within it.
- Develop a clear understanding of how to communicate through music at emotional, intellectual, verbal, and virtual levels, to both specialist and non-specialist audiences and to articulate musical processes and experiences in a manner which demonstrates self-awareness and research capacity.
- Encourage a strong personal and ethical code of conduct.
- Establish a process of continuing refinement of personal and artistic development, integrating a high level of physical fitness and mental preparedness underpinned by knowledge of the psychological and physiological aspects of the profession.
- Foster a sense of enquiry towards one's life and the ability to learn for oneself with clear career objectives and the ambition, confidence and drive to achieve them.
- Advance an entrepreneurial skills base that reflects the needs of the 21<sup>st</sup> Century professional musician including knowledge and experience of pedagogy and community education work, specialist or additional knowledge in both advanced techniques for new music and historically informed interpretation, planning and promotion of concerts and educational work.

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

The module is delivered in association with the London Symphony Orchestra. In addition, members of the Barbican International Associates (Concertgebouw, Leipzig Gewandhaus Orchestra, Los Angeles Philharmonic and New York Philharmonic Orchestra) deliver a number of masterclasses as part of their residences. There are also opportunities for one-off projects with their artistic directors.

OA students have opportunities to take part in chamber orchestra repertoire sessions, side-by-side with LSO players, as well as Guildhall instrumental ensembles, and

Guildhall Symphony Orchestra and Opera projects, alongside students from other Guildhall courses.

The content is divided into three main areas of learning; the first two are assessed in Parts 1 and 2, the third is assessed in projects B and C of Part 2:

1. Principal Study – one to one tuition by Guildhall professors and those LSO players on the Guildhall staff, masterclasses from LSO players and LSO international soloists. Over the course of two years every student receives a minimum of one audition per year with a panel of LSO players, which may be filmed, with immediate verbal feedback.
2. Chamber & Orchestral ensemble training – classes and sectionals delivered by both LSO players and Guildhall professors. It includes:
  - a. Repertoire training, covering a selection from the core symphonic and large chamber repertoire.
  - b. Sight reading training.
  - c. Ensemble training – orchestral technique and professional orchestra code of conduct.
3. Leadership, Entrepreneurial and Communication Skills - artistic as well as pedagogical and educational leadership skills, within the context of Creative Learning and LSO/LSO Discovery projects. This includes:
  - a. Leadership training for curating, planning, promoting and delivering concert and education work.
  - b. Principal training, including group conducting lessons.
  - c. Education and outreach delivery, in contexts including Junior Guildhall and the Centre for Young Musicians. Two forms of training are offered: Instrumental coaching and Workshop leadership. Within both forms, students shadow/observe and participate alongside LSO players (and others) in Part 1, and then deepen their experience of hands-on leadership/ teaching in Part 2.

Students are also given the opportunity, where appropriate, to play in LSO schools and family concerts, and in conducting masterclass series, and to sit onstage in LSO rehearsals. LSO players also play side by side in student rehearsals or public workshops.

The assessment follows the pattern of the Guildhall Artist Programme.

Part 1 consists of two exams, Assessment A and Assessment B. These are both orchestral auditions.

Part 2 consists of three projects, as in the general Performance Principal Study module,

but with the following specific requirements:

- Project A is an orchestral audition;
- Project B (20 minutes minimum), a performance organised by the student (or, in some circumstances, proposed by the School), and that can be either in a School venue or external, including abroad.
- Project C (20 minutes minimum), a performance organised by the student and that must be in an outside venue, including abroad.

Possibilities for Projects B and C include solo recitals, Chamber music, leading part in orchestral concerts (for C only external concerts).

Formative Assessment, in addition to that available normally with exam and platform reports, also includes verbal feedback from LSO players.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern (Parts 1 and 2)</b>				
a) Scheduled Teaching & Learning hours				
Type	Total contact hours for each Part			
One-to-one lessons	48*			
Practical classes				
Orchestral sectionals	63			
Orchestral Concerts	6 (3 concerts in total)			
LSO & International Artists Masterclasses	6 + 12			
Classes (repertoire, sight reading)	60			
Coaching	14			
Mastering auditions	20 mins			
Supervised time in studio/workshop/ productions/rehearsals	12 (part 1) 24 (part 2)			
b) Assessment				
Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Part 1				
Practical skills assessment	Assessment A: Orchestral audition (WBP 25 mins; Strings 30 mins)	KPE	30	50
Practical skills assessment	Assessment B: Orchestral audition (WBP 30 mins; Strings 40 mins)	KPE	70	50
Part 2				
Practical skills assessment	Project A: Orchestral audition	KPE	40	50

<b>12. Module Pattern (Parts 1 and 2)</b>				
	(WBP 30 mins; Strings 40 mins)			
Practical skills assessment	Project B: Performance (minimum 20 mins)	KPE	30	50
Practical skills assessment	Project C: Performance (minimum 20 mins)	KPE	30	50
c) Independent Study hours			Notional Hours	
Personal practice/study (Part 1)			979	
Personal practice/study (Part 2)			1267	
d) Total student learning hours for module (Part 1)			1200	
(Part 2)			1500	

\* Exact hours vary by principal study specialism - see page 130

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

Repertoire in use in orchestral projects and for orchestral auditions is defined according to the instrument and usually include a range of repertoire from the Classical period through to the present.

## 17.5 Graduate Certificate: Principal Study in Composition

<b>1. Module Title</b>	Graduate Certificate: Principal Study in Composition
<b>2. FHEQ level</b>	6
<b>3. Credit Value</b>	90
<b>4. SITS module code</b>	COM4033
<b>5. Location of Delivery</b>	Guildhall School of Music & Drama
<b>6. Applicable in the year of study</b>	Grad Cert Year only
<b>7. Module Leader</b>	Associate Head of Composition (PG)
<b>8. Department</b>	Composition

### 9. Aims of the Module

This module is at the centre of teaching and learning in Composition of the Graduate Certificate Year of the Guildhall Artist Programme. It is aimed at students who are not yet at the required level for Part 1 Principal Study module but have the potential of reaching that level by the end of the academic year.

This module aims to:

- Develop students' technical and artistic capacity for composition at FHEQ level required to access Part 1 of the programme, in both original composition and a range of supporting subjects.
- Equip students with appropriate expertise which can be used in professional contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities appropriate to their needs so that they can feel confident in identifying and understanding their own artistic vision.
- Develop in the students appropriate communication and interaction skills in relation to performers and audiences.

### 10. Teaching & Assessment Methodology

It consists of one-to-one lessons, workshops and classes in relevant supporting subjects, including Historical Techniques of Composition, Electronic Music/Music

Technology and Analysis, and other departmental activities necessary for the development of the students' technical preparation, repertoire and stylistic knowledge, artistic insight and individual imagination.

There are four assessment components.

- Two folios of Original Composition: at Mid-Year and End-of-Year to include written commentaries of 100 words per minute of music.
- Two folios of supporting material in Historical Techniques, Electronic Music and Analysis. The precise content of these is selected according to individual students' needs, in negotiation with the principal study professor and the Head of Department, from among BMus 3 and 4 principal study assessment components, described in detail in the relevant handbook.

Informal formative feedback is provided by the principal study professor and with feedback in workshops.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One- to –one class/tutorial	30			
Practical classes/workshops	82			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mid-Year Original Composition folio	KCW	20*	40
Portfolio	Mid-Year Supporting Studies folio	KCW	20	40
Portfolio	End-of-Year Original Composition folio	KCW	40*	40
Portfolio	End-of-Year Supporting Studies folio	KCW	20	40
c) Independent Study hours				Notional Hours
Personal practice/study				788
d) Total student learning hours for module				900

\*weighting subdivided Compositions 95% and Commentaries 5%

### 13. Reading & Resources

Principal Study teachers advise repertoire in the Principal Study area to students individually. Classes use texts relevant to the subjects studied, as outlined in the Composition Department Handbook. The Library has a seminar room with 6 work stations specifically for composers.

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
Experimental Music Cage and Beyond	Michael Nyman	Cambridge University Press	1974
Audio Culture: Readings in Modern Music	Cox & Warner (ed.)	Continuum	2004
Silence	Cage, John	Marion Boyars	1968
A Very Short Introduction to Music	Cook, N	Oxford University Press	1998
Introduction to Post-Tonal Theory	Joseph N. Straus	Pearson Prentice Hall	2004
Stravinsky's Late Music	Joseph N. Straus	Cambridge University Press	2001
Stocktakings from an Apprenticeship	Pierre Boulez	OUP	1991
Music Notation	Gardener Read	Crescendo	1979
Behind Bars	Elaine Gould		
Ashgate Companion to Experimental Music	ed. James Saunders		



## 17.6 Principal Study in Composition (Part 1)

1. Module Title	Principal Study in Composition (Part 1)
2. FHEQ level	7
3. Credit Value	120
4. SITS module code	COM4034
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1 only
7. Module Leader	Associate Head of Composition (PG)
8. Department	Composition

### 9. Aims of the Module

This module is at the centre of teaching and learning in composition in Part 1 of the Guildhall Artist Programme. For students on the Extended Guildhall Artist Programme, the prerequisite for this module is achievement of 60% minimum in the aggregate mark of the GC Principal Study in Composition module.

This module aims to:

- Develop students' technical and artistic capacity for composition at professional level in a range of artistic settings.
- Equip students with appropriate expertise to be used in a broad range of imminent professional contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities appropriate to their needs, so that they can feel confident in identifying and understanding their own artistic vision.
- Develop in the students appropriate communication and interaction skills in relation to collaborators, performers and audiences.

### 10. Teaching & Assessment Methodology

This module consists of one-to-one lessons, seminars, workshops, masterclasses and other activities for the development of the students' technical facility, repertoire knowledge, artistic insight and individual imagination. Students are also involved in collaborative experiential learning opportunities, usually by intensive projects.

The assessment method consists of a folio of five contrasting works created during the year, at least three of which have been composed in response to school-based commissions, the folio to include written commentaries (100 word per minute of music), and a viva voce with a panel that includes the External Examiner and an internal member of staff, to be held towards the end of the period of registration.

Informal formative assessment is provided by the principal study professor through oral feedback and feedback from workshops.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Seminar	60			
One- to –one class/tutorial	30			
Practical classes/workshops	15			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Composition Folio (five contrasting pieces)	KCW	90	50
Portfolio	Written Commentaries (100 words per minute)	KCW	5	50
Oral assessment	End-of-Year Viva	KPE	5	50
c) Independent Study hours				Notional Hours
Personal practice/study				1066
Self-directed group rehearsal/study				29
d) Total student learning hours for module				1200

<b>13. Reading &amp; Resources</b>			
Principal Study teachers and visiting seminar leaders advise students on a variety of suitable resources, depending on the relevant commission or research topic. These can range from texts on aspects of compositional technique to recordings and scores of exemplar works relevant to the commission being undertaken. The Library has a seminar room with 6 work stations specifically for composers.			
Title	Author	Publisher	Year
Thesaurus of Scales and Melodic Patterns	Slonimsky, N	Music Sales	1999

<b>13. Reading &amp; Resources</b>			
Counterpoint	Piston, DeVoto	Gollancz	1949
Theory of Harmony	Schoenberg, A	Faber	1978 (1922)
Fundamentals of Musical Composition	Schoenberg, A	Faber	1970
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
Experimental Music Cage and Beyond	Michael Nyman	Cambridge University Press	1974
Audio Culture: Readings in Modern Music	Cox & Warner (ed.)	Continuum	2004
Silence	Cage, John	Marion Boyars	1968
A Very Short Introduction to Music	Cook, N	Oxford University Press	1998
Introduction to Post-Tonal Theory	Joseph N. Straus	Pearson Prentice Hall	2004
Stravinsky's Late Music	Joseph N. Straus	Cambridge University Press	2001
Stocktakings from an Apprenticeship	Pierre Boulez	OUP	1991
Music Notation	Gardener Read	Crescendo	1979
Behind Bars	Elaine Gould		
Ashgate Companion to Experimental Music	ed. James Saunders		

## 17.7 Composition Portfolio (Part 2)

<b>1. Module Title</b>	Composition Portfolio (Part 2)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	150
<b>4. SITS module code</b>	COM4035
<b>5. Location of Delivery</b>	Internal and External
<b>6. Applicable in the year of study</b>	Part 2 only
<b>7. Module Leader</b>	Associate Head of Composition (PG)
<b>8. Department</b>	Composition

### 9. Aims of the Module

This module is at the centre of teaching and learning in composition of Part 2 of the Guildhall Artist Programme. Prerequisites for this module are:

- a minimum final aggregate of 60% in the Principal Study in Composition (Part 1).
- submission by the end of the Spring Term of Part 1 of a successful plan of artistic and professional development for Part 2, and interview.

This module aims to:

- Develop the students to their highest individual level of creative ability and artistic vision.
- Encourage to question the boundaries of music practice and to understand the implications of the multi-disciplinary nature of music for contemporary creation, innovation and research.
- Develop in students a comprehensive understanding of, and demonstrable capacity for, the development of material which fulfils their artistic and aesthetic aims, in professional performance contexts.
- Assist students to be innovative and intensely self-challenging in the development of creative platforms for the presentation of their work
- Support students in developing self-direction in tackling and solving challenges relating to the performance and presentation of their work
- Support students in planning and implementing projects, either through independent action or as an autonomous member of an appropriate project team.

- Develop in the students the ability to communicate clearly and effectively to both specialist and non-specialist collaborators, performance partners and audiences.

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

This module consists of one-to-one lessons, seminars, workshops and other activities for the development of the students' technical facility, repertoire knowledge, artistic insight, individual creative imagination and capacity for experiment and innovation through creative collaboration.

The assessment of the module consists of three principal components, that combine the following requirements:

- One item should be generated by an internal Guildhall School performance opportunity.
- One item should be an external opportunity generated by the student, in consultation with departmental staff, which may draw on one the School's external partners.
- One item should be in some sense collaborative and may involve collaboration with an artist or artists from other disciplines
- One item should be performed in the context of a creative platform event, devised and curated by the student in consultation with departmental staff. The platform opportunity might involve contributions from other Guildhall students (in Performance, Leadership or Composition), students from other institutions and/or in other disciplines. The output will be assessed in terms of its success in the context of the complete performance event.

The student is free to negotiate the precise configuration of their items for assessment using these parameters, but the total duration of material submitted should not be less than 30 minutes. Each item will be equally weighted (30%) within the folio.

By the end of the Autumn Term, students submit a proposal for the creative platform event. The proposal must be supported by a short statement (approximately 1000 words) to describe and justify the artistic and professional nature of this event in relation to the students' own development and aims. The proposal is evaluated and approved by the Composition Department.

Submissions must be accompanied by written commentaries (100 word per minute of music) for each piece, a CD recording, or a DVD recording for projects involving a visual, theatrical or choreographic element, and are assessed by a panel appointed by the School according to the standard procedures. The item performed within the creative platform event is assessed live by an examiner and internally moderated by a senior member of the Music Department and the External Examiner by DVD recording.

Informal formative feedback is provided by the principal study professor with oral feedback and feedback from workshops.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A1, A2, A3, A7, 7, B1, B2, C1, C2, C3, C6, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One- to –one class/tutorial	30			
Seminars	60			
Practical classes/workshops	15			
Supervised time in studio/workshop/productions/rehearsals	25			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Set exercise	Portfolio item 1	KCW	30	50
Set exercise	Portfolio item 2	KCW	30	50
Set exercise	Portfolio item 3	KCW	30	50
Written assignment	Written commentaries	KCW	5	50
Oral assessment	Viva Voce	KPE	5	50
c) Independent Study hours				Notional Hours
Personal practice/study				1100
Self-directed group rehearsal/study				270
d) Total student learning hours for module				1500

<b>13. Reading &amp; Resources</b>			
The individualised nature of study within this module means that students will be defining specific resources themselves in association with their Principal Study teachers and other School staff. The library holds an appropriately wide range of audio and audio visual resources as well as a comprehensive range of scores and reference literature.			
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

<b>13. Reading &amp; Resources</b>			
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
Experimental Music Cage and Beyond	Michael Nyman	Cambridge University Press	1974
Audio Culture: Readings in Modern Music	Cox & Warner (ed.)	Continuum	2004
Silence	Cage, John	Marion Boyars	1968
A Very Short Introduction to Music	Cook, N	Oxford University Press	1998
Introduction to Post-Tonal Theory	Joseph N. Straus	Pearson Prentice Hall	2004
Stravinsky's Late Music	Joseph N. Straus	Cambridge University Press	2001
Stocktakings from an Apprenticeship	Pierre Boulez	OUP	1991
Music Notation	Gardener Read	Crescendo	1979
Behind Bars	Elaine Gould		
Ashgate Companion to Experimental Music	ed. James Saunders		

## 17.8 Performance Practice I & II

<b>1. Module Title</b>	Performance Practice I & II
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	30 credits in Year 1 30 credits in Year 2
<b>4. SITS module code</b>	Part 1, Year 1: PPO4048 Part 1, Year 2: PP04049
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of Opera
<b>8. Department</b>	Opera

### 9. Aims of the Module

The Performance Practice modules link to the Principal Study module for the Performance pathway in Part 1 of the Guildhall Artist Masters programme for those students on the Opera specialism. The classes in this module cover specific skills & techniques relating to dramatic characterisation within the context of an operatic performance.

This module aims to:

- Develop the student's technical and artistic capacity to physicalise a range of characters and dramatic situations in the operatic context, through stillness, movement and transformation.
- Equip a student with the appropriate skills to be used in a broad range of imminent professional contexts.
- Develop a student's confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.

### 10. Teaching & Assessment Methodology

This module is offered on a pass/fail basis only as the classes are essentially formative, covering the complementary skills that are later assessed holistically as part of an operatic performance within the Principal Study module. To pass there is a minimum



attendance requirement of 85%, and drama and movement tutors will also need to confirm, by way of a written report, that the student's conduct and attitude has been professional.

<b>11. Learning outcomes:</b> Please refer to the Programme Specification
A2, C2, C6, D1, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops				
Year 1 Performance practice				
Drama classes		63 (7x3x3)		
Movement classes		22.5 (5x1.5x3)		
Make-up classes		18 (9 x2)		
Introduction to combat		3		
Manual handling		2		
		Total 108.5 for Year 1		
Year 2 Performance practice				
Drama classes		34.5 [(3.5x3x3) + (1x3)]		
Movement classes		24 [(5x1.5x3) + (0.5x3)]		
Character realisation (make-up, wigs & costume) consultations & execution		10.5 [3x1.5 +12x0.5]		
Combat refresher		3		
		Total: 72 for Year 2		
b) Assessment – In Year 1 and Year 2				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Continuous assessment	85% attendance	KPE	n/a	Pass/Fail
Continuous assessment	Professional Conduct tutor report	KPE	n/a	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice/study in Year 1				191.5
Personal practice/study in Year 2				228
d) Total student learning hours for module in each year				300

\* A register of all classes is kept to monitor attendance: any student in danger of not meeting the 85% threshold will receive a warning.

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The singing and acting handbook	Thomas de Mallet Burgess and Nicholas Skilbeck	Routledge	2000
Singing, acting, and movement in opera: a guide to singer-getics	Mark Ross Clark	Indiana University Press	2002
The art of auditioning	Anthony Legge	Peters	2001
Care of the professional voice	D Garfield Davies & Antony F Jahn	Black	2004
Stage makeup	A Corson	Englewood Cliffs, NJ: Prentice Hall	1990

## 17.9 Graduate Certificate: Principal Study in Electronic Music

<b>1. Module Title</b>	Graduate Certificate: Principal Study in Electronic Music
<b>2. HE Level</b>	6
<b>3. Credit Value</b>	90
<b>4. SITS module code</b>	
<b>5. Location of Delivery</b>	Guildhall School of Music & Drama
<b>6a. Module Type</b>	Taught and project based
<b>6b. Applicable in the year of study</b>	Grad Cert Year only
<b>7. Module Leader</b>	Head of Electronic Music
<b>8. Department</b>	Electronic Music

### 9. Aims of the Module

This module is at the centre of teaching and learning in Electronic Music of the Graduate Certificate Year of the Extended Guildhall Artist Programme. It is aimed at students who are not yet at the required level for Part 1 Principal Study module, but have the potential of reaching that level by the end of the academic year.

This module aims to:

- Develop students' technical and artistic capacity for electronic music at the level required to access part 1 of the Guildhall Artists programme in one or more of the following specialisms:
- Sonic Art; Film Music; Live Electronics; Game Audio; Electro-Acoustic Composition; New Media; Popular Music Production.
- Equip students with appropriate expertise which can be used in professional contexts
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities appropriate to their needs so that they can feel confident in identifying and understanding their own artistic vision.

- Develop in the students appropriate communication and interaction skills in relation to performers, clients, technicians, audiences, administrators and interactive public.

Indicative content includes:

- Artistic Production Values
- Practical Electronics
- Production Techniques
- MaxMSP and other programming skills
- DAW technique
- Composition Skills
- Session Preparation
- Orchestration
- Song Production
- Sonic Art
- Commercial and Media Music
- Historical Context

## 10. Teaching & Assessment Methodology

The module is taught through a combination of one-to-one lessons, classes and collaborative group sessions/seminars. Students integrate with various components of the BMus Principal Studies offered by the Electronic Music Department. An appropriate mix will be agreed upon entry with the Head of Electronic Music

For all creative output (compositional, production, performance, installation, programming etc.) students are directed to the Artistic Criteria as a common guide for assessment.

There are 4 assessment components:

- Two folios of personal electronic music projects at Mid-Year and End of Year
- One folio of collaborative project work
- One folio of 'common techniques'

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>A1, A2, A4, A5, A6 A7, B1, B2, B3, B4, C1, C2, C3, C4, C5, C6, C7, C8, C9, D1, D2, D3, D4, D5</p>
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<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Principal Study Lessons		30		
Workshops		60		
Classes		45		
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Portfolio	Mid Year Folio	KCW	30	40
Portfolio	End of Year Folio	KCW	30	40
Portfolio	Collaborative Work	KCW	20	40
Portfolio	Common Techniques	KCW	20	40
c) Independent Study hours		Notional Hours		
Personal Production Work		600		
Collaborative Production Work		100		
Library-based study		65		
d) Total student learning hours for module		900		

<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
Music 109	Luclier, A	Wesleyan University	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

<b>13. Reading &amp; Resources*</b>			
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

## 17.10 Principal Study in Electronic Music (Part 1)

<b>1. Module Title</b>	Principal Study in Electronic Music (Part 1)
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	120
<b>4. SITS module code</b>	
<b>5. Location of Delivery</b>	Guildhall School of Music & Drama
<b>6a. Module Type</b>	Taught and project based
<b>6b. Applicable in the year of study</b>	Part 1 only
<b>7. Module Leader</b>	Head of Electronic Music
<b>8. Department</b>	Electronic Music

### 9. Aims of the Module

This module is at the centre of teaching and learning in Electronic Music in Part 1 of the Guildhall Artist Programme. For students on the Extended Guildhall Artist Programme, the prerequisite for this module is achievement of 60% minimum in the aggregate mark of the GC Principal Study in Electronic Music module.

This module aims to:

- Develop students' technical and artistic capacity for electronic music at professional level in one or more of the following specialist areas:
- Sonic Art; Film Music; Live Electronics; Game Audio; Electro-Acoustic Composition; New Media; Popular Music Production.
- Equip students with appropriate expertise to be used in a broad range of imminent professional contexts
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities appropriate to their needs so that they can feel confident in identifying and understanding their own artistic vision.
- Develop in the students appropriate communication and interaction skills in relation to performers, clients, technicians, audiences, administrators and interactive public.

Indicative content includes:

- Developing Mature Artistic Production Values
- Practical Electronics
- Production Techniques
- MaxMSP and other programming skills
- DAW technique
- Composition Skills
- Session Preparation
- Orchestration
- Song Production
- Game Audio
- New Media
- Sonic Art
- Commercial and Media Music
- Historical Context

#### 10. Teaching & Assessment Methodology

The module is taught through a combination of one-to-one lessons, classes and collaborative group sessions/seminars. Students are also expected to develop their entrepreneurial and leadership skills in the context of directing cross-discipline and cross-ability collaborative projects.

For all creative output (compositional, production, performance, installation, programming etc.) students are directed to the Artistic Criteria as a common guide for assessment.

There are 3 assessment components:

- One folio of personal electronic music projects at End of Year
- One folio of collaborative project work
- One folio of project direction (professional experience)

**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:

A1, A2, A4, A5, A6, A7, B1, B2, B3, B4, C1, C2, C3, C4, C5, C6, C7, C8, C9, D1, D2, D3, D4, D5



<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Principal Study Lessons		30		
Workshops		60		
Classes		30		
b) Assessment				
KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Portfolio	End of Year Folio	KCW	60	50
Portfolio	Collaborative Work	KCW	20	50
Portfolio	Folio of Project Direction including evidence of project direction	KCW	20	50
c) Independent Study hours		Notional Hours		
Personal Production Work		600		
Collaborative Production Work and Project Direction		240		
Research		240		
d) Total student learning hours for module		1200		

<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
Music 109	Lucier, A	Wesleyan University	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>			
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
Sonic Art	More, A	Routledge	2016
The Soundscape	Shafer, R M	Destiny	1994
The Foley Grail	Ament, V T	Routledge	2014
Computer Music	Dean, R T (Ed)	OUP	2009
Electronic Music	Collins, N (Ed) d'Escrivan (Ed)	Cambridge University Press	2007
The Digital Musician	Hugill, A	Routledge	2012
Audio Culture	Cox, C	Bloomsbury	2017
The Fundamentals of Sonic Art and Sound Design	Gibbs, T	AVA	2007
The Art of Music Production	Burgess, R J	OUP	2013
Logic Pro X 10.4	Nahmani, D	Peachpit Press	2018
Max/MSP/Jitter for Music	Manzo, V J	OUP	2016
Electronic Music and Sound Design	Cipriani, A Giri, M	Contemponent	2016
Rationalizing Culture	Born, G	UCP	1995
Electronic Music and Music Concrete	Judd, F C	Foruli Classics	2013
Live Wires	Warner, D	Reaktion Books	2019

## 17.11 Principal in Electronic Music (Part 2)

<b>1. Module Title</b>	Principal Study in Electronic Music (Part 2)
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	150
<b>4. SITS module code</b>	
<b>5. Location of Delivery</b>	Guildhall School of Music & Drama
<b>6a. Module Type</b>	Taught and project based
<b>6b. Applicable in the year of study</b>	Part 2 only
<b>7. Module Leader</b>	Head of Electronic Music
<b>8. Department</b>	Electronic Music

### 9. Aims of the Module

This module is at the centre of teaching and learning for Electronic Music in Part 2 of the Guildhall Artist Programme. Admission to this module is subject to interview and a plan of artistic and professional development at the end of Term 2 of Part 1, and an aggregate mark of 60% minimum in the end of year Folio (Part 1).

This module aims to:

- Develop students' technical and artistic capacity for electronic music to their highest individual level of creative ability and artistic vision in one or more of the following specialist areas:
- Sonic Art; Film Music; Live Electronics; Game Audio; Electro-Acoustic Composition; New Media; Popular Music Production; Software Programming.
- Equip students to question the boundaries of music practice in relation to electronic music production.
- Further develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Support students in planning and implementing projects, either through independent action or as an autonomous member of an appropriate project team.

- Develop in the students the ability to communicate clearly and effectively with all collaborators

– including performers, clients, technicians, audiences, administrators and interactive public.

- Enable students to strategically plan a career in the broad field of electronic and produced music.

Indicative content includes:

- Developing highest possible Artistic Production Values
- Advanced Practical Electronics
- Advanced Production Techniques
- MaxMSP and other programming skills
- Advanced DAW technique
- Advanced Composition Skills
- Session Preparation
- Orchestration
- Song Production
- Game Audio
- New Media
- Sonic Art
- Commercial and Media Music
- Historical Context

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

The module is taught through a combination of one-to-one lessons, mentoring, supervision and collaborative group sessions/seminars. Students are also expected to further develop their entrepreneurial and leadership skills in the context of directing cross-discipline and cross-ability collaborative projects.

Students themselves plan, prepare and complete three challenging projects, each involving its individual sense of artistic focus and specific context. Of these, students identify three in particular for assessment that must satisfy the following conditions:

- One project must be in fulfillment of a departmental collaborative project
- One project must be an external opportunity generated by the student
- One project must have a collaborative element

- One project must be in response to, or result in, a commercially viable opportunity

The student is free to negotiate with their one-to-one professor and Head of Department the precise configuration of their projects for assessment using these parameters, but the combined 'audience engagement time' across the three projects must be roughly equivalent to a minimum of 30 minutes. Each project will be equally weighted (30%) within the folio.

For all creative output (compositional, production, performance, installation, programming etc.) students are directed to the Artistic Criteria as a common guide for assessment.

Folio submissions may be in whatever format is most appropriate for the character of the project(s) and where these differ significantly, multiple submission formats are accepted (e.g. installation art is best assessed on site so the most appropriate submission is to arrange for a team of assessors to visit the project in situ, backed up by material that documents the project as effectively as is possible).

In addition to the folio of creative projects, students also submit either a business plan or comprehensive artistic manifesto that sets out a strategic vision and context for successfully establishing themselves as an artist (min 3,000 words).

**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:

A1, A2, A4, A5, A6, A7, B1, B2, B3, B4, C1, C2, C3, C4, C5, C6, C7, C8, C9, D1, D2, D3, D4, D5

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Principal Study Lessons	45
Workshops	60
Classes	15

### b) Assessment

KIS Assessment Component	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Set exercise	Portfolio item 1	KCW	30	50
Set exercise	Portfolio item 2	KCW	30	50
Set exercise	Portfolio item 3	KCW	30	50

<b>12. Module Pattern</b>				
Written Submission	Business Plan or Artistic Manefesto	KCW	10	50
c) Independent Study hours			Notional Hours	
Personal Production Work			900	
Collaborative Production Work and Project Direction			180	
Research			300	
d) Total student learning hours for module			1500	

<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
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

<b>13. Reading &amp; Resources*</b>			
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
Sonic Art	More, A	Routledge	2016
The Soundscape	Shafer, R M	Destiny	1994
The Foley Grail	Ament, V T	Routledge	2014
Computer Music	Dean, R T (Ed)	OUP	2009
Electronic Music	Collins, N (Ed) d'Escrivan (Ed)	Cambridge University Press	2007
The Digital Musician	Hugill, A	Routledge	2012
Audio Culture	Cox, C	Bloomsbury	2017
The Fundamentals of Sonic Art and Sound Design	Gibbs, T	AVA	2007
The Art of Music Production	Burgess, R J	OUP	2013
Logic Pro X 10.4	Nahmani, D	Peachpit Press	2018
Max/MSP/Jitter for Music	Manzo, V J	OUP	2016
Electronic Music and Sound Design	Cipriani, A Giri, M	Contemponent	2016
Rationalizing Culture	Born, G	UCP	1995
Electronic Music and Music Concrete	Judd, F C	Foruli Classics	2013
Live Wires	Warner, D	Reaktion Books	2019

## 18. Reflective Practice Modules

### 18.1 Reflective Practice (GC)

<b>1. Module Title</b>	Reflective Practice (GC)
<b>2. FHEQ Level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	REF4003
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Graduate Certificate
<b>7. Module Leader</b>	Deputy Head of Academic Studies, Academic and Artistic Integration  Senior Postgraduate Tutor (Discussion Groups)
<b>8. Department</b>	Academic Studies

#### 9. Aims of the Module

The progression from an undergraduate degree to a Masters degree is marked by the increased self-reliance of a student in preparation for a professional career. In Principal Study, this is expressed through the production, by the student, of their three Part 2 portfolio. The Reflective Practice modules in the Graduate Certificate, Part 1 and the Critique of Personal Development module in Part 2 support this process by introducing and developing self-reflective techniques that allow the student to develop the resilience required of a professional musician. In particular, Reflective Practice will:

- introduce professional development issues of relevance to all postgraduate students.
- develop the students' capacity to reflect intelligently on the nature of musical excellence and on their own emerging professional relationship with musical performance, composition and leadership.
- help students be open-minded in questioning the boundaries of traditional practice in relation to self-reflection, research and professional development.
- ensure students are able to articulate and present their reflective practice in a manner which is appropriate for diverse audiences and media.



- allow an opportunity for consideration of aspects of the students' long term artistic professional development.
- help students integrate their diverse experiences within the programme into a cohesive whole.

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

The Reflective Practice module is delivered through a combination of whole-cohort lectures, workshops, and discussion groups lead by a tutor and spread across the year to support individual learning. Assessment and discussion groups are closely linked to enhance formative feedback.

At the start of the year, students attend two whole-cohort lectures, to introduce them to the key concepts of reflective practice and professional practice and well-being.

Shortly after these lectures, students gather in discussion groups to develop their first self-reflective account, an essay that identifies objectives and suggests strategies for the coming year. Groups are allocated by pathway and principal study and are often led by principal study professors.

Towards the end of the autumn term, students attend a whole-cohort lecture on Performing Knowledge, exploring the relationship between tacit and explicit knowledge and musicianship.

In the final week of the autumn term, students attend a second discussion group meeting to receive additional formative feedback on their self-reflective account and to engage in peer discussion and support of their strategies.

The School year begins with workshops introducing the musician as producer, paying particular attention to the current blended performance environment. Students create a project pitch as part of these workshops and may be invited for further mentoring to develop particularly innovative projects. Mentoring groups provide formative assessment on the students' engagement with the whole-cohort activities of the first and second terms. Students are also invited to attend BMus 4 Professional Practice seminars that develop the administrative skills required by a freelance musician.

Students who are deemed by their tutor to be not sufficiently engaged with the process, whether through attendance and/or participation in the discussion group, will be required to attend a viva voce with senior members of the Academic Studies and/or complete equivalent written work.

The summer term offers support as required by each group as they prepare for their summative self-reflective account. The summative account develops ideas formulated in the autumn assessment through an evaluation of musical and personal progress and artistic exploration, supported by relevant secondary research.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, A6, A7, A8, B3, B4, C4, C5, C7, C8, C9, D1, D2, D3, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours in each year of study				
Type	Contact hours in each year of study			
Lectures	9			
Discussion groups	5			
Individual tutorials	1			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective account (1350-1650 words)	KCW	37	50
Written assignment	Self-reflective account (2250-2750 words)	KCW	63	50
Project output	Project pitch (1-2 pages)	KCW	n/a	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice/study				185
d) Total student learning hours for module in each year of study				200

<b>13. Reading &amp; Resources</b>			
The material will be specific to the students' needs and pathways; the following list can be considered as a general starting point:			
Title	Author	Publisher	Year
Artistic Practice as Research in Music: Theory, Criticism, Practice	Mine Doğantan-Dack	Routledge	2015
Learning journals: a handbook for reflective practice and professional development	Moon, J.A.	London: Routledge	2006
Mentorship: the meaning of the relationship for musicians	Hays, T., Minichiello, V. and Wright, P.	Research Studies in Education 15, p.3-14	2000
Musical Excellence: Strategies and Techniques to Enhance Performance	Williamon, Aaron	Oxford	2004
Music, Thought and Feeling: Understanding the Psychology of Music	Thompson, William F.	Oxford University Press	2009

<b>13. Reading &amp; Resources</b>			
Practice-led Research, Research-led Practice in the Creative Arts	Smith, Hazel and Roger T Dean (EDs)	Edinburgh University Press	2009
Psychology for Musicians: Understanding and Acquiring the Skills	Lehman, A. Sloboda, J. Woody, R.	Oxford University Press	2007
The influence of deliberate practice on the development of superior expert performance	Ericsson, Anders	In The Cambridge Handbook of Expertise, CUP	2006
The Musician's Body	Rosset I Llobet J Odam G	Ashgate and Guildhall School of Music & Drama	2007
The Music Practitioner: Research for the Music Performer, Teacher and Listener	Jane Davidson (Ed.)	Ashgate	2004
The Practice of Performance: Studies in Musical Interpretation	Rink, John	Cambridge University Press	1995
The Reflective Practitioner	Schon, D.	New York: Basic Books	1983
Johari window	<a href="http://www.noogenesis.com/game_theory/johari/johari_window.html">http://www.noogenesis.com/game_theory/johari/johari_window.html</a>		

## 18.2 Reflective Practice (Part 1)

<b>1. Module Title</b>	Reflective Practice (Part 1)
<b>2. FHEQ Level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	REF4004A
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Deputy Head of Academic Studies, Academic and Artistic Integration  Senior Postgraduate Tutor (Discussion Groups)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

The progression from an undergraduate degree to a Masters degree is marked by the increased self-reliance of a student in preparation for a professional career. In Principal Study, this is expressed through the production, by the student, of their Part 2 portfolio. The Reflective Practice module in Part 1 and the Critique of Personal Development module in Part 2 supports this process by introducing and developing self-reflective techniques that allow the student to develop the resilience required of a professional musician. In particular, Reflective Practice will:

- introduce professional development issues of relevance to all postgraduate students.
- develop the students' capacity to reflect intelligently on the nature of musical excellence and on their own emerging professional relationship with musical performance, composition and leadership.
- help students be open-minded in questioning the boundaries of traditional practice in relation to self-reflection, research and professional development.
- ensure students are able to articulate and present their reflective practice in a manner which is appropriate for diverse audiences and media.
- allow an opportunity for consideration of aspects of the students' long term artistic professional development.

- help students integrate their diverse experiences within the programme into a cohesive whole. <sup>[1]</sup><sub>[SEP]</sub>

## 10. Teaching & Assessment Methodology

The Reflective Practice module is delivered through a combination of whole-cohort lectures, workshops, and discussion groups lead by a tutor and spread across the year to support individual learning. Assessment and discussion groups are closely linked to enhance formative feedback.

At the start of the year, students attend two whole-cohort lectures, to introduce them to the key concepts of reflective practice and professional practice and well-being.

Shortly after these lectures, students gather in discussion groups to develop their first self-reflective account, an essay that identifies objectives and suggests strategies for the coming year. Groups are allocated by pathway and principal study and are often led by principal study professors.

Towards the end of the autumn term, students attend a whole-cohort lecture on Performing Knowledge, exploring the relationship between tacit and explicit knowledge and musicianship.

In the final week of the autumn term, students attend a second discussion group meeting to receive additional formative feedback on their self-reflective account and to engage in peer discussion and support of their strategies.

The School year begins with workshops introducing the musician as producer, paying particular attention to the current blended performance environment. Students create a project pitch as part of these workshops and may be invited for further mentoring to develop particularly innovative projects Discussion groups provide formative assessment on the students' engagement with the whole-cohort activities of the first and second terms. Students are also invited to attend BMus 4 Professional Practice seminars that develop the administrative skills required by a freelance musician.

Students who are deemed by their mentor to be not sufficiently engaged with the process, whether through attendance and/or participation in the discussion group, will be required to attend a viva voce with senior members of the Academic Studies and/or complete equivalent written work.

The summer term offers support as required by each group as they prepare for their summative self-reflective account. The summative account develops ideas formulated in the autumn assessment through an evaluation of musical and personal progress and artistic exploration, supported by relevant secondary research.

## Part-time students

The self-reflective process is continuous; students who are part-time are expected to engage with the taught parts of the programme in both years. Assessment is split across two years. In their first year students submit the autumn SRA and the spring project pitch. In their second year students submit the summer SRA.

## Extended Guildhall Masters

The self-reflective process is continuous; students who undertook the Graduate Certificate year are expected to refer to their development from that year to Part 1 of GAM in their SRAs.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, A6, A7, A8, B3, B4, C4, C5, C7, C8, C9, D1, D2, D3, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact hours			
Lectures	9			
Discussion groups	5			
Individual tutorials	1			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective account (1350-1650 words)	KCW	37	50
Written assignment	Self-reflective account (2250-2750 words)	KCW	63	50
Project output	Project pitch (1-2 pages)	KCW	n/a	Pass/Fail
c) Independent Study hours				Notional Hours
Personal practice/study				185
d) Total student learning hours				200

<b>13. Reading &amp; Resources</b>			
The material will be specific to the students' needs and pathways; the following list can be considered as a general starting point:			
Title	Author	Publisher	Year
Artistic Practice as Research in Music: Theory, Criticism, Practice	Mine Doğantan-Dack	Routledge	2015
Learning journals: a handbook for reflective	Moon, J.A.	London: Routledge	2006

<b>13. Reading &amp; Resources</b>			
practice and professional development			
Mentorship: the meaning of the relationship for musicians	Hays, T., Minichiello, V. and Wright, P.	Research Studies in Education 15, p.3-14	2000
Musical Excellence: Strategies and Techniques to Enhance Performance	Williamon, Aaron	Oxford	2004
Music, Thought and Feeling: Understanding the Psychology of Music	Thompson, William F.	Oxford University Press	2009
Practice-led Research, Research-led Practice in the Creative Arts	Smith, Hazel and Roger T Dean (EDs)	Edinburgh University Press	2009
Psychology for Musicians: Understanding and Acquiring the Skills	Lehman, A. Sloboda, J. Woody, R.	Oxford University Press	2007
The influence of deliberate practice on the development of superior expert performance	Ericsson, Anders	In The Cambridge Handbook of Expertise, CUP	2006
The Musician's Body	Rosset I Llobet J Odam G	Ashgate and Guildhall School of Music & Drama	2007
The Music Practitioner: Research for the Music Performer, Teacher and Listener	Jane Davidson (Ed.)	Ashgate	2004
The Practice of Performance: Studies in Musical Interpretation	Rink, John	Cambridge University Press	1995
The Reflective Practitioner	Schon, D.	New York: Basic Books	1983
Johari window	<a href="#">Johari window</a>		

## 18.3 Critique of Personal Development

<b>1. Module Title</b>	Critique of Personal Development
<b>2. FHEQ Level</b>	7
<b>3. Credit Value</b>	30
<b>4. SITS module code</b>	CON4033
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 2
<b>7. Module Leader</b>	Deputy Head of Academic Studies, Academic and Artistic Integration  Senior Postgraduate Tutor (Mentoring Groups)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

Part 2 of the Guildhall Artist Masters allows the student to bridge the divide between formal study and a professional career. The Critique of Personal Development module (CPD) supports this process by developing self-reflective techniques that allow the student to acquire the resilience expected of a professional musician. In particular, CPD will:

- develop a comprehensive understanding of, and demonstrable capacity for, the research and self-reflective skills involved in preparing and processing their artistic and professional projects.
- encourage students to be innovative and self-challenging within their field of expertise.
- enable students to demonstrate self-direction in tackling and solving challenges related to their specialisms.
- ensure students are able to articulate and present their reflective practice in a manner which is appropriate for diverse audiences and media.
- provide academic support for the students as they progress through Part 2 of the programme.



## 10. Teaching & Assessment Methodology

The Critique of Personal Development reinforces concepts from the Part 1 Reflective Practice module. Like Principal Study, the Part 2 module encourages independent learning whilst offering opportunities for peer support and structured learning.

Students attend two lectures at the beginning of the year, the first suggesting methods for a deeper reflective practice than in Part 1 and the second refreshing ideas concerning the musician as producer, offering support as students begin to plan their Part 2 portfolio.

These lectures are reinforced by an initial discussion group meeting.

Throughout the first two terms, students are required to attend at least three seminars, organised by the School's (e.g. ResearchWorks, String Lab, or similar) or at external musical events (e.g. conferences or Study Days). Students also attend two whole-cohort lectures in the Spring term reflecting on different approaches to music, form the basis of the students' first peer-presentations during the Spring term reflecting on different approaches to music. Students' responses to the seminars and lectures form the basis of their Spring term peer-presentations. Delivered to small, ad-hoc groups according availability, and led by a senior member of the Academic Studies team, these sessions offer students the opportunity to share and discuss new musical ideas and receive formative feedback.

Support during the Spring and Summer terms is offered on an on-request basis; students are expected to take up the opportunities to develop their ideas and prepare for their summative Critique of Personal Development. Further formative feedback is provided by a second peer-presentation in the Summer term, in which students are invited to share their developing work for the Critique.

### Assessment

The assessment consists of one written submission comprising 100% of module grade: Critique of Personal Development (4500-5500 words). Approaches will vary and guidance from tutors and peer-presentations will be valuable in determining the most appropriate way of structuring this submission.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, A6, A7, A8, B3, B4, C4, C5, C7, C8, C9, D1, D2, D3, D5

<b>12. Module Pattern</b>	
a) Scheduled Teaching & Learning hours in each year of study	
Type	Contact hours in each year of study
Lectures	6
Discussion groups	1

<b>12. Module Pattern</b>				
Individual tutorials		Variable		
Peer presentation		4		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Critique of Personal Development (4500-5500 words)	KCW	100	50
c) Independent Study hours			Notional Hours	
Personal practice/study			289	
d) Total student learning hours for module in each year of study			300	

<b>13. Reading &amp; Resources</b>			
The material will be specific to the students' needs and pathways; the following list can be considered as a general starting point:			
Title	Author	Publisher	Year
Artistic Practice as Research in Music: Theory, Criticism, Practice	Mine Doğantan-Dack	Routledge	2015
Learning journals: a handbook for reflective practice and professional development	Moon, J.A.	London: Routledge	2006
Mentorship: the meaning of the relationship for musicians	Hays, T., Minichiello, V. and Wright, P.	Research Studies in Education 15, p.3-14	2000
Musical Excellence: Strategies and Techniques to Enhance Performance	Williamon, Aaron	Oxford	2004
Music, Thought and Feeling: Understanding the Psychology of Music	Thompson, William F.	Oxford University Press	2009
Practice-led Research, Research-led Practice in the Creative Arts	Smith, Hazel and Roger T Dean (EDs)	Edinburgh University Press	2009
Psychology for Musicians: Understanding and Acquiring the Skills	Lehman, A. Sloboda, J. Woody, R.	Oxford University Press	2007
The influence of deliberate practice on the	Ericsson, Anders	In The Cambridge	2006

<b>13. Reading &amp; Resources</b>			
development of superior expert performance		Handbook of Expertise, CUP	
The Musician's Body	Rosset I Llobet J Odam G	Ashgate and Guildhall School of Music & Drama	2007
The Music Practitioner: Research for the Music Performer, Teacher and Listener	Jane Davidson (Ed.)	Ashgate	2004
The Practice of Performance: Studies in Musical Interpretation	Rink, John	Cambridge University Press	1995
The Reflective Practitioner	Schon, D.	New York: Basic Books	1983
Johari window	<a href="http://www.noogenesis.com/game_theory/johari/johari_window.html">http://www.noogenesis.com/game_theory/johari/johari_window.html</a>		

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

## 19. Elective Modules

### 19.1 Techniques in Composition A & B

<b>1. Module Title</b>	Techniques in Composition A Techniques in Composition B
<b>2. FHEQ Level</b>	7
<b>3. Credit Value</b>	Each module: 10
<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>	Part 1
<b>7. Module Leader</b>	Deputy Head of Academic Studies (UG)
<b>8. Department</b>	Academic Studies
<b>9. Aims of the Module</b>	

This module aims to:

- 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.

There are five pathways, and both A and B modules can be taken following different pathways for a total of 20 credits. Prerequisites might apply to individual pathways; see below for details.

## 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:
A3, A4, A5, A6, B2, B3, B4, C3, C4, C5, C9, D3

<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)	

<b>12. Module Pattern (A and B)</b>				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Compositional and/or analytical exercises	KCW	100%	50
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
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
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

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
Theories of Fugue from the Age of Josquin to the Age of Bach	Walker, PM	University of Rochester Press	2000
A Generative Theory of Tonal Music	Lerdahl, F & Jackendoff, RS	MIT Press	1983
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

## 19.2 Body Matters

<b>1. Module Title</b>	Body Matters
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	10 or 20
<b>4. SITS module code</b>	ELE4046 (10 credits) ELE4047 (20 credits)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<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 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.

### 10. Teaching & Assessment Methodology

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. The taught content of the course includes a range of body and mind issues relevant to learning, practising, creating, making and performing music. The links between mind and body is explored. Students 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:

- a) performance anxiety
- b) anatomical difficulties experienced by instrumentalists



- c) the prevalence of pain in musicians
- d) maintenance of good health and fitness
- e) how to perform to maximum potential
- f) facilitation and inhibition of musical creativity
- g) managing competition in the profession
- h) the 'inner critic'
- i) stage presence

The assessment consists of two parts:

- a) an essay (1800-2200 words, 10 credits; or 3600-4400 words, 20 credits)
- b) a critical reflection; 10-credit students may choose between either a 700-1000 word written submission, or a 7-10 minute presentation (30%), 20-credit students may choose between either a 1000-1200 word written submission, or a 10-12 minute presentation (30%)

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, A7, A8, B4, C23, C4, C5, C7, D3

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Practical classes/workshops	(10 and 20 credits) 24			
Seminar	(20 credits only) 2			
One-to-one class/tutorial	1			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits				
Written assignment	Essay (1800-2200 words)	KCW	60	50
Written assignment or Oral assessment	Written reflection (700-1000 words) or Presentation (7-10 mins)	KCW KPE	40	50
20 credits				
Written assignment	Essay (3600-4400 words)	KCW	70	50
Written assignment or Oral assessment	Written reflection (1000-1200 words) or Presentation (10-12 mins)	KCW KPE	30	50
c) Independent Study hours			Notional Hours	

<b>12. Module Pattern</b>	
Personal practice/study 10 credits 20 credits	71 168
d) Total student learning hours for module 10 credits 20 credits	100 200

<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

## 19.3 Chamber Music

<b>1. Module Title</b>	Chamber Music
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	10 or 20
<b>4. SITS module code</b>	ELE4011N (10 credits) ELE4024N (20 credits)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of Chamber Music
<b>8. Department</b>	Chamber Music

### 9. Aims of the Module

This module aims 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.

The module may be repeated in a subsequent year of the students' programme (module B), in which case different repertoire is of course prepared.

### 10. Teaching & Assessment Methodology

Groups are formed with support from the Chamber Music faculty. Registered groups receive lessons, coaching and masterclasses with internal staff and visiting groups/individuals. Groups are encouraged also to seek external opportunities for performance as well as internal platforms concerts and competitions.

STRINGS/KEYBOARD: the 10 credit module is assessed in a 20-minute performance involving a complete work of no less than 20 minutes' duration, of which the panel will select movements/excerpts. The 20 credit module is assessed with two minute

performances (or in certain circumstances one 40 minute performance) of two major chamber contrasting works, each of at least 20 minutes' duration, of which the panel will select movements/excerpts. Repertoire cannot be repeated across different assessments. In addition to the practical assessments, there are additional non-assessed minimum requirements (coaching/platforms/masterclass etc) which will be communicated at the start of the year.

**WIND/BRASS AND PERCUSSION:** the module is assessed in a final 20-minute performance (10-credit elective), or two 20-minute performances (20-credit elective) or a 40-minute performance (20-credit elective). The duration of the performances is from the moment the performers enter the stage, to the last note played.

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.

ALL: repertoire cannot be repeated across different assessments.

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).

In addition to the practical assessments, there are additional non-assessed minimum requirements (coaching/platforms/masterclass etc) which will be communicated at the start of the year.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, B1, B2, C1, C2, C3, C6, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Practical classes/workshops	(10 and 20 credits) 24			
	(20 credits only) 48			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits				
Practical skills assessment	Performance 20 mins	KPE	100	50
20 credits				
Practical skills assessment	Performance 40 mins	KPE	100	50
c) Independent Study hours				Notional Hours

<b>12. Module Pattern</b>	
Personal practice/study	
10 credits	76
20 credits	152
d) Total student learning hours for module	
10 credits	100
20 credits	200

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

Principal study teachers and chamber music coaches advise the repertoire. 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.

## 19.4 Social Arts Practices

<b>1. Module Title</b>	Social Arts Practices
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	10 or 20
<b>4. SITS module code</b>	ELE (10 credits) ELE (20 credits)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1 & Part 2
<b>7. Module Leader</b>	Pathway Leaders [exact titles tbc]
<b>8. Department</b>	Music

### 9. Aims of Module:

- To foster and support a growing community of socially aware, creative, collaborative, independent artists within the School.
- For students to gain experience and skills in leading, supporting, creating and collaborating in music- or sound-based activity in different participative contexts.
- To develop the capacity to respond creatively, sensitively and openly, sometimes in complex and unpredictable situations.
- To develop strategies and processes for broadening, repurposing or adapting existing skills as an instrumentalist, composer, singer or electronic musician.
- To inspire students to develop a personal, enquiry-based approach, with an appreciation of and engagement with artistic practice as research.
- To develop students' capacity to critically enquire into the ethical and socio-political in artistic practice, with an awareness of current interdisciplinary approaches to socially engaged and experimental arts practices.
- To cultivate an open, enquiry-led approach to teaching, learning and practice as research.
- To challenge, expand and develop notions of excellence in artistic practice through being active and visible across a spectrum of social contexts.

## 10. Teaching & Assessment Methodology

The content is delivered through a combination of collaborative projects, group seminars, practical sessions, 1:1 tutorials, personal practice and research. The student will select from a list of creative, collaborative projects. Students can take the Elective as a 10 credit option (one standard project, approx. 18hrs) or a 20 credit option (two standard projects or one more substantial project, approx. 36hrs).

The exact compulsory attendance for seminars/practical sessions will be confirmed at the start of the Elective, but is approx. 9hrs total (10 credits) or 12hrs total (20 credits). The intensive nature of the practical projects mean that students may occasionally need temporary exemption from other aspects of the Programme.

The Elective tutors support the student's choice of project(s), critical enquiry, reflective practice and presentation/written work preparation. The project leaders support the student on the practical work and project evaluation. The project leader will provide a formative written report which will inform the viva voce.

The module is assessed as follows:

10 credits: Option A – 1 standard project

10 credits: Option B – 1 standard project (2<sup>nd</sup> Year Part-time students only.)

20 credits: Option C – 1 substantial project or 2 standard projects

Option A:

- Component 1. Viva voce with an assessment panel, taking into account the student's participation, learning and development in their project (50%).
- Component 2. A written reflective essay (1800-2000-words), evidencing development in critical and reflexive thinking and practice, including through attendance at relevant seminars and practical sessions (50%).

Option B (2<sup>nd</sup> year part-time students):

- Component 1. Viva voce with an assessment panel, taking into account the student's participation, learning and development in their project (50%).
- Component 2. A written reflective essay (1800-2000-words), evidencing development in critical and reflexive thinking and practice, including through attendance at relevant seminars and practical sessions (50%).

Option C:

EITHER

- Component 1. Viva voce with an assessment panel, taking into account the student's participation, learning and development in their project (50%).
- Component 2. A written reflective essay (3000-3500-words), evidencing development in critical and reflexive thinking and practice, including through attendance at relevant seminars and practical sessions (50%).

OR

- Component 1. Viva voce with an assessment panel, taking into account the student's participation, learning and development in their project(s) (50%).
- Component 2. A practical presentation of 15-20 minutes to an assessment panel, evidencing development in critical and reflexive thinking and practice, including through attendance at relevant seminars and practical sessions (50% of component).

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A3, A4, A6, A7, B3, B4, C1, C3, C4, C5, C6, C9, D1, D2, D3, D4, D5

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Practical projects/tutorials/workshops/seminars			28 (10 credit module)	
			50 (20 credit module)	
b) Assessment				
Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits				
Option A	Component 1 Viva Voce	KPE	50	50
	Component 2 1800-2000-word essay	KPE	50	50
10 credits				
Option B (part-time students only)	Component 1 Viva Voce	KPE	50	50
	Component 2 1800-2000-word essay	KPE	50	50
20 credits				
Option C	Component 1 Viva Voce	KPE	50	50



<b>12. Module Pattern</b>				
	Component 2 3000-3500-word essay or 15-20min presentation	KPE	50	50
c) Independent Study hours				Notional Hours
Personal practice/study				
10 credits				72
20 credits				150
d) Total student learning hours for module				
10 credits				100
20 credits				200

<b>13. Reading &amp; Resources</b>			
The reading list is indicative and students will be guided by tutors as to their selection of reading materials, including additional references for specific areas relevant to their study.			
Title	Author	Publisher	Year
Noise: The Political Economy of Music (B. Massumi, Trans.)	Attali, J.	University of Minnesota Press.	1985
Improvisation: its Nature and Practice in Music	Bailey, D.	Da Capo Press, USA	1992
Carnal Knowledge: Towards a 'New Materialism' through the Arts	Barrett, E. & Bolt, B.	I.B. Tauris	2013
The role of love in intercultural arts theory and practice. (P. Burnard, E. Mackinlay, & K. Powell (Eds.), The Routledge International Handbook of Intercultural Arts Research (pp. 91-101).	Bartleet, B. L.	Routledge	2016
Introduction: An Overview of Community Music in the Twenty-First Century	Bartleet, B. L., & Higgins, L.	Oxford University Press.	2018
Women's Ways of Knowing: The Development of Self, Voice, and Mind.	Belenky, M. F., Clinchy, B. M., Goldberger, N. R., & Tarule, J. M.	Basic Books	1986
The Social Impact of the Arts: An Intellectual History.	Belfiore, E., & Bennett, O.	Palgrave Macmillan	2008
Participation (Whitechapel: Documents of Contemporary Art)	Bishop, C.	Whitechapel Gallery	2006

<b>13. Reading &amp; Resources</b>			
		Ventures Limited Texts	
The community music practice as cultural performance: Foundations for a community music theory of social transformation.	Boeskov, K.	International Journal of Community Music,10(1), 85-99 Intellect Books	2017
<a href="#">Panic! Social Class, Taste and Inequalities in the Creative Industries</a>	Brook, O., O'Brien, D., & Taylor, M.	The Arts and Humanities Research Council.	2018
'This Is My Truth, Now Tell Me Yours': Emphasising dialogue within Participatory Music. International Journal of Community Music,8(3), 233–257	Camlin, D. A.	Intellect Books	2015
'And they lived happily ever after': Community music and higher education? International Journal of Community Music,4(2), 97-104.	Coffman, D. D.	Intellect Books	2011
Community music and higher education: A marriage of convenience International Journal of Community Music, 4(2), 79-89	Cole, B.	Intellect Books	2011
Online music collaboration project: Digitally mediated, deterritorialized music education. International Journal of Music Education, 35(2), 302-315	Cremata, R., & Powell, B.	Intellect Books	2015
Understanding the value of arts and culture: The AHRC Cultural Value Project.	Crossick, G., & Kaszynska, P.	Arts and Humanities Research Council.	2016
Why Public Culture Fails at Diversity In The Oxford Handbook of Community Music (pp. 421-448).	Graves, J. B.	Oxford University Press	2018
Silence	Cage, J.	Marion Boyars	1961
On Listening	Carlyle, A. & Lane, C.	Uniform Books	2013

<b>13. Reading &amp; Resources</b>			
Audio culture: Readings in modern music	Ed. Cox, C. & Warner, D.	Continuum Press	2004
Inside the Music – Conversations with Contemporary Musicians about Spirituality, Creativity, and Consciousness	Ehrlich, D.	Shambhala Publications, Boston	1997
Action for Social Justice in Education: Fairly Different	Griffiths, M.	Open University Press	2003
Sonic Bodies	Henrique, J.	Continuum	2011
Rethinking Community in Community Music: The Call, the Welcome, and the 'Yes'. In B. Jansen (Ed.), Re-Thinking Community: Towards Interdisciplinary Community Scholarship (pp. 231-246).	Higgins, L.	Palgrave Macmillan.	2020
Engaging in Community Music: An Introduction.	Higgins, L.	Routledge	2017
Cultural Democracy in Practice	Hope, S. & Kelly, O.	Podcast: <a href="https://www.listennotes.com/podcasts/miaaw/cultural-democracy-in-practice-HuSIGwn9g5a/">https://www.listennotes.com/podcasts/miaaw/cultural-democracy-in-practice-HuSIGwn9g5a/</a>	2018
Being Alive: Essays on Movement, Knowledge and Description	Ingold, T.	Routledge	2011
The Contemporary Musician and the Production of Knowledge: Practice, Research, and Responsibility In J. Impett (Eds.), Artistic Research in Music: Discipline and Resistance: Artists and Researchers at the Orpheus Institute (pp. 221-238).	Impett, J.	Leuven University Press.	2017
Creative Collaboration	John-Steiner, V.	Oxford University Press	2006
The One and the Many: Contemporary Collaborative Art in a Global Context.	Kester, G.	Duke University Press.	2011

<b>13. Reading &amp; Resources</b>			
Background noise - perspectives on sound art	Labelle, B.	Continuum Press	2006
Musical Identities	Macdonald A.R., Hargreaves, D.J. & Miell, D.	Oxford University Press	2002
Music, health, and well-being: A review International Journal of Qualitative Studies on Health and Well-Being,8(1).	MacDonald, R. A. R.	Taylor & Francis Online	2013
Restless Art: How participation won, and why it matters.	Matarasso, F.	Calouste Gulbenkian Foundation	2019
Musics of Many Cultures: An Introduction	May, E.	Berkeley, University of California	1981
Community music: history and current practice, its constructions of 'community', digital turns and future soundings.	McKay, G. A., & Higham, B.	University of Salford	2011
A Brief Introduction to APhilosophy of Music and Music Education as Social Praxis	Regelski, T. A.	Routledge	2016
Arts Council sparks controversy with 'practical guide' to cultural democracy. <a href="https://www.artspromotional.co.uk/news/arts-council-sparks-controversy-practical-guide-cultural-democracy">https://www.artspromotional.co.uk/news/arts-council-sparks-controversy-practical-guide-cultural-democracy</a>	Romer, C.	Arts Professional	2018
Situating knowledges: positionality, reflexivities and other tactics	Rose, G.	Human Geography, 21(3), 305–320.	1997
Group Genius: The creative power of collaboration	Sawyer, R.K.	Basic books	2007
Together: The rituals, pleasures and politics of cooperation	Sennet, R.	Allen Lane, Penguin Books	2012
Musicking: The Meanings of Performance and Listening.	Small, C.	Wesleyan University Press	1998
Music of the Common Tongue. Survival and Celebration in African American Music	Small, C.	Wesleyan University Press	1998
Ocean of Sound	Toop, D.	Serpents Tail, London	1995

### 13. Reading & Resources

Towards cultural democracy: Promoting cultural capabilities for everyone.	Wilson, N., Gross, J., & Bull, A.	King's College London.	2017
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## 19.5 Composition for Media

1. Module Title	Composition for Media
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	ELE4016
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Head of Academic Studies
8. Department	Academic Studies

### 9. Aims of the Module

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.

### 10. Teaching & Assessment Methodology

The class content includes the study of mainstream techniques (use of sequence, picture painting, juxtaposition, transition, tempo, synchronization, association, emotive description) and practical application of these within a simulated professional context (use of timecode LTC/SMPTE, conducting to picture/click track, synchronising to picture, industry overview, performing rights, production processes).

The module is assessed through completion of a portfolio of technical assignments (40%) and a final project (60%).

**11. Learning outcomes:** please refer to the Programme Specification:  
A3, A5, A6, A7, B2, C1, C3, C4, C7, D1, D3

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type				Contact Hours
One-to-one class/tutorial				1.5
Practical classes/workshops				25
Supervised time in studio/workshop/productions/rehearsals				1
b) Assessment				
Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Technical assignments	KCW	40%	50
Project output	Final project	KCW	60%	50
c) Independent Study hours				Notional Hours
Personal practice/study				172.5
d) Total student learning hours for module				200

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Reel World : Scoring for Pictures	Jeff Rona		2006
Complete Guide to Film Scoring	Richard Davis		2000
Internet Movie Database	imdb		
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	1973
Planet of the Apes	Franklin J. Schaffne	Jerry Goldsmith	1968
2001:A Space Odyssey	Stanley Kubrick	J.Strauss/R.Strauss/ Ligeti	1968
Jaws	Steven Spielberg	John Williams	1975
Blade Runner	Ridley Scott	Vangelis	1982
American Beauty	Sam Mendes	Thomas Newman	1999
6 Feet Under (TV Series)	Alan Ball	Thomas Newman	2001

## 19.6 Conducting

1. Module Title	Conducting
2. FHEQ level	7
3. Credit Value	20 credits
4. SITS module code	ELE4031
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Head of Academic Studies
8. Department	Academic Studies

### 9. Aims of the Module

This module aims to:

- Develop in the student the ability to rehearse and perform with ensembles and orchestras.
- Equip students with appropriate technical skills which can be used in a broad range of contexts.
- Ensure the requisite capacities of confidence, independence, self-reliance and self-reflection.
- Provide some practical experience and opportunity appropriate to their needs.
- Develop appropriate communication and interaction skills.
- Support the student in acquiring some understanding of the supporting materials available.

### 10. Teaching & Assessment Methodology

There are eight places in this class every year. Students requesting this module are selected through practical assessment of abilities and potential at the beginning of the year. The module is taught in classes where students receive group and individual tutorials.

The content includes conducting technique, score preparation and interpretation; a knowledge of instruments and style with consideration of historical context; organisational, management and communication skills.



The assessment consists of one twenty-minute performance platform at the end of the module. This might be split into two sections: one with an ensemble, the other with piano.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A2, B2, B4,C1,C3, C4, C5, C6, D3, D4, D5

<b>12. Module Pattern</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				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Performance (20 mins)	KPE	100	50
c) Independent Study hours				Notional Hours
Personal practice/study				136
Self-directed group rehearsal/study				40
d) Total student learning hours for module				200

<b>13. Reading &amp; Resources</b>			
The tutor advises students on repertoire for this elective collectively and where appropriate, individually. Repertoire usually includes ensemble, orchestral and vocal music from the baroque to the present.			
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

## 19.7 Contextual Studies - The Forbidden Saxophone

<b>1. Module Title</b>	Contextual Studies - The Forbidden Saxophone
<b>2. FHEQ Level</b>	7
<b>3. Credit Value</b>	10
<b>4. SITS module code</b>	ELE4067
<b>5. Location of Delivery</b>	Guildhall School
<b>6a. Module Type</b>	Class teaching
<b>6b. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of WBP
<b>8. Department</b>	WBP

### 9. Aims of the Module

This module is compulsory for Masters saxophone students in WBP, and open to other Masters students, up to a maximum of 20. It presents issues which are core to the learning experience for WBP saxophone students at this level. Charting the narrative of the saxophone's development, and as a mirror to developments in 20<sup>th</sup> century art, the lectures encompassing subjects including social, racial and gender.

This module aims to:

- Convey knowledge of this instrument and its cultural significance, both as cultural icon and underdog. By charting its people and social history, offering a catalyst into reading and listening further, to enable students to draw personal vision, strength and inspiration from the history and innovation of past music and players, of issues of social and artistic change, of race and gender.
- Inform the professional and creative work that students do in their Masters and in their professional life thereafter.

## 10. Teaching & Assessment Methodology

Content is delivered via six 2-hour lectures, each supplemented by a 1hr group seminar.

Lectures are as follows:

1. The Saxophone and the Art of Failure - invention and rejection
2. The Forbidden Saxophone - a social history from below
3. Siren Song - the sounds and styles of the saxophone
4. The Jazz Age - ragtime, circus, vaudeville and jazz
5. Classical Blues - factions and frictions
6. The Saxophone, Sex and Euphoria - the saxophone as an icon

### Assessment:

The module is assessed by means of a 4750-5250 word essay.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, B3, B4, C3, C4, C5, C7, D1, D2, D3

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Lecture			12	
Group tutorial			6	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Essay (4750-5250 words)	KCW	100	50
c) Independent Study hours			Notional Hours	
Personal practice/study			82	
d) Total student learning hours for module			100	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Saxophone	Stephen Cottrell	Yale University Press	2012
The Saxophone	John Harle	Faber	2017
The Devil's Horn: The Story of the Saxophone, from Noisy Novelty to King of Cool	Steven Segell	Picador	2006

<b>13. Reading &amp; Resources</b>			
Audio Culture: Reading in Modern Music	Cox, C. & Warner, D.	Continuum Press	2004
The Rest is Noise	Alex Ross	Farrar, Straus & Giroux	2007
Birth of the Cool – Beat, Bop and the American Avant-Garde	Lewis MacAdams	Scribner	2002
Jazz – the Essential Companion	Ian Carr, Digby Fairweather, Brian Priestley	Harper Collins	1987
Musicking – The meanings of Performing and Listening	Christopher Small	Wesleyan University Music Press	1998

## 19.8 Electro-Acoustic Music

<b>1. Module Title</b>	Electro-Acoustic Music
<b>2. FHEQ Level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	ELE4015
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<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:

- build on an existing levels 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.

There are two pathways: 1) Electronic Studio Techniques and 2) Electro-Acoustic Music and Sonic Art. The former develops students' general competencies in the studio. The latter has more emphasis on applying these skills to an artistic project. For both pathways, students need to demonstrate they have the right level of knowledge and skills through submission of a portfolio of work at the beginning of the academic year and discussion with the elective tutor.

## 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 Electronic Studio Techniques will cover the physics of sound, acoustics, synthesis, sampling, computer-based recording.

Students taking Electro-Acoustic Music and Sonic Art 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 Electro-Acoustic Music and Sonic Art this is normally a composition or live performance of between 6 and 8 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:
A2, A3, A5, A7, B2, C1, C3, C8, D3, D4

<b>12. Module Pattern (A and B)</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Seminar	20			
One-to-one tutorial	1.5			
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Project output	Production Project	KCW	100	50
Written assignment	Project evaluation (600-800 words)	KCW	n/a	pass/fail
c) Independent Study hours				Notional Hours

<b>12. Module Pattern (A and B)</b>	
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
CD: OHM: The Early Gurus of Electronic Music	Various	Elipsis Arts	2000

## 19.9 Historical Performance: Performance

1. Module Title	Historical Performance: Performance
2. FHEQ Level	7
3. Credit Value	10 or 20; Vocal 10
4. SITS module code	ELE4070 ELE4071
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Head of Historical Performance
8. Department	Historical Performance

### 9. Aims of the Module

The Historical Performance: Performance (HPP) elective introduces students to the practices of historical instruments; it also allows students who have begun to explore historical instruments to develop their skills as performers in this field.

The elective is also open to vocal students.

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.

### Vocal (10 credits only)

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. 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 previously studied historical instruments as part of their Guildhall School BMus degree may use the result of their HPP 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 Studies and Historical Performance.

## Assessment

### 10 and 20 credits

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

### 20 credits

In addition to project participation, students should also present a recital containing a maximum of 30 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 encouraged to present ensemble works.

<b>11. Learning outcomes:</b> please refer to the Programme Specification: A3, A4, A5, B2, B3, B4, C3, C4, C5, C6, C7, D1, D2, D3, D5
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<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours in each year of study				
Type	Contact hours in each year of study			
Individual/ group lessons	15			
Practical classes/ workshops	24			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits				
Practical skills assessment	HP department performance project	KPE	100	50
20 credits				
Practical skills assessment	Recital (30 minutes)	KPE	50	50

<b>12. Module Pattern</b>				
Project output	HP department performance project	KCW	50	50
c) Independent Study hours				Notional Hours
Personal practice/study				85 (10 credits) 161 (20 credits)
d) Total student learning hours for module in each year of study				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			

## 19.10 Interpretation through Improvisation

<b>1. Module Title</b>	Interpretation through Improvisation
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	ELE4017
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<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

This module aims to:

- Introduce students to the art of extemporisation in general (independent of repertoire-related constraints) as well as stylistic improvisations (baroque, classical, romantic and post-romantic styles). Elements covered include embellishments, fermata points, eingänge, preludes and interludes, cadenzas, variations and fantasies. Post-tonal styles are also introduced and practiced.
- Introduce an improvisational state of mind while practicing repertoire by searching for a fusion in real time between structural, harmonic and stylistic awareness and spontaneous gestures of individual expression, while working on solo and chamber music repertoire (as well as extemporising independently of repertoire).
- Develop presence, empathy and active listening between performing partners, as well as the ability to lead and to follow in an ensemble situation.
- Encourage inner listening, and the development of tools for pursuing an individual search for interpretation.

## 10. Teaching & Assessment Methodology

The work proceeds through fortnightly classes for small groups (4 to 5 students per group in order to ensure active participation of every student as well as 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 formally required. Students who express interest in researching relevant elements further are supported in this.

The work is practical and normally covers the following areas:

- improvised dialogues and counterpoints against an unprepared harmonic background, later developed to small ensemble improvisations in forms such as ABA, rondo and sonata.
- improvised dance forms in baroque and classical styles.
- Baroque preludes.
- Developing structural reductions for solo and chamber music repertoire in real time, elaborating these in more than one way; using these tools for 'hearing forward', enhanced listening, and learning by heart.
- Where appropriate, elaborating fermata points, repeats, eingänge, cadenzas, preludes and interludes.
- Participation in one of the Music & Drama collaborative projects (Circus or Story Telling projects). Each one of the two projects lasts one term and includes a performance.

The module is assessed with one practical examination weighted at 70% of the final mark. This covers: improvised baroque prelude or embellished dance form; classical rondo and theme and variations or short sonata-form movement; developing harmonic/structural reductions of a chamber-music or solo work in real time, elaborating these reductions in more than one way and extemporising on them; fermata points, eingänge, fantasias and cadenzas. The remaining 30% of the mark comes from a progress report on the student's work during the year.

<p><b>11. Learning outcomes:</b> 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:</p>
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<p>A4, A7, B4, C1, C3, C4, C6, D3, D4, D5</p>
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12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type				Contact Hours
Supervised time in studio/workshop/productions/rehearsals				42
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Report	Tutor's report	KPE	30	50
Practical skills assessment	Practical examination	KPE	70	50
c) Independent Study hours				Notional Hours
Personal practice/study				158
d) Total student learning hours for module				200

13. Reading & Resources			
Title	Author	Publisher	Year
Essay on the True Art of Playing Keyboard Instruments	Bach, C.P.E.	New York: W.W. Norton and Co.,	1948
"Improvisation", The New Grove Dictionary of Music and Musicians, Vol.9, pp.31-56	Badura-Skoda, E., Colling, M., Horsley, I., Libby, D. Jairazbhoy, N.A.		1980
'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
'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
Chopin: Pianist and Teacher	Eigeldinger, JJ Shohet, N Osostowicz, K Howat, R	Cambridge University Press	1986

<b>13. Reading &amp; Resources</b>			
A Generative Theory of Tonal Music	Lerdhal, F. and Jackendoff, R.S.	MIT Press, Cambridge, Mass.	1983
'Thoughts on Improvisation: A Comparative Approach'	Nettl, B	Musical Quarterly 124	1974
'Schenker and Improvisation'	Rink, J.	Journal of Music Theory, 37(1), 1-54. [SEP]	1993
Structural Hearing Vols.1 and 2	Salzer, F	Charles Boni, NY Faber & Faber, London	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, Oxford,	1983
The Musical Mind: The Cognitive Psychology of Music	Sloboda, J.A	Norton, New York	1985
Schnabel's Interpretation of Piano Music	Wolff, K.		1972

## 19.11 Jazz Composition & Arranging (Jazz students)

1. Module Title	Jazz Composition & Arranging (Jazz students)
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	ELE4019
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Head of Jazz
8. Department	Jazz

### 9. Aims of the Module

This module aims to:

- Develop practical skills used in the composition and arranging of traditional and contemporary jazz.
- Encourage and develop skills in both standard styles and forms, and those styles and forms generated by the student.
- Develop awareness of instrumental ranges, tone colour, character, and orchestration.
- Familiarise students with models and schools of composition and arranging.
- Enable students to question the boundaries of traditional practice.

### 10. Teaching & Assessment Methodology

Content includes melody writing, harmonic development, chord voicing, counterpoint, orchestration, style, and presentation of scores and instrumental parts.

The class uses a variety of teaching and learning methods, including presentation of examples and techniques by the tutor, group analysis of musical examples, and the realisation and analysis of the students' own compositions and arrangements.

The first half of the module concentrates on techniques employed in small ensembles whilst the second half concentrates on arranging for larger forces. Arrangements are

rehearsed and recorded both for the purposes of assessment and for formative feedback.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A3, A4, A5, B3, B4, C4, C5, C7, D2, D3

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		48		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Arrangement 1	KCW	50	50
Portfolio	Arrangement 2	KCW	50	
c) Independent Study hours				Notional Hours
Personal practice/study				152
d) Total student learning hours for module				200

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
A Guide to Jazz Arranging and Composing	Coker, J	Rottenberg: Advance Music	2005
Arranging and Composing for the Small Ensemble	Baker, D	Alfred Pub Co	1988
Birth of the Cool	Collection of scores	Milwaukee: Hal Leonard	
Changes over time: the evolution of jazz arranging	Sturm, F	Rottenberg: Advance Music	1995
Composing for the Jazz Orchestra	Russo, William	Chicago University Press	1961
Inside the Score	Wright, Raymond	Develan: Kendor	1982
Inside the Score	Wright, R.	New York: Kendor	1982
Jazz Arranging and Composing: A Linear Approach	Dobbins, B	Advance Music	1986
Jazz arranging techniques: from quartet to big band	Lindsay, G	Miami, FL: Staff Art Publishing	2005
Sounds and Scores	Mancini, H	Wise Publications	1962
The Gil Evans Collection	Ed. Muccioli, J.	Milwaukee: Hal Leonard	
The Swing Era	Schuller, Gunther	New York: Oxford university	1989
Twentieth Century Harmony	Persichetti, Vincent	London: Faber	1978



## 19.12 Jazz Improvisation (Jazz students)

1. Module Title	Jazz Improvisation (Jazz students)
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	ELE4018
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Head of Jazz
8. Department	Jazz

### 9. Aims of the Module

This module aims to:

- Develop practical improvisational skills: design, linear detail and independence, (both harmonic and rhythmic), improvisational processes, stylistic awareness and depth of artistic intention.
- Develop problem-solving skills related to improvisational practice.
- Encourage artistic curiosity and an open-minded approach to improvised music.

### 10. Teaching & Assessment Methodology

The teaching and learning strategies are experiential, employing a range of environments including improvisation within forms (with specific skills and applications) through to free improvisation. Topics covered include:

- Design and motivic development
- Linear independence; rapid cadential movement; rhythm as an improvisational resource; improvising within non-functional harmony; constructive dissonance; "time-no-changes"; the relationship between language, form, concept and spirit
- Awareness of factors affecting the practice of improvisation

The module is assessed with the following two components:

Assessment A: Spring-term, normally week 4: Mid-elective presentation - 50%

Assessment B: Summer Term, normally week 3: Completion of elective presentation - 50%

In each presentation, students perform a 25-minute programme. The repertoire is to be derived from coursework and agreed with the improvisation teacher and performed from memory.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, B1, B2, C1, C2, C3, C6, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		48		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Assessment A: 25-minute programme	KPE	50	50
Practical skills assessment	Assessment B: 25-minute programme	KPE	50	50
c) Independent Study hours			Notional Hours	
Personal practice/study			152	
d) Total student learning hours for module			200	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
A Chromatic Approach to Jazz Harmony and Melody	Liebman, D.	Rottenburg: Advance	1991
A Creative Approach to Jazz Piano Harmony	Dobbins, B.	Rottenburg: Advance	1994
A Creative Approach to Practicing Jazz	Baker, D.	New Albany: Jamey Abersold Jazz, Inc.	1994
Accelerated Learning	Alistair Smith	Network Press	1996
Beyond Time and Changes	Crook, H.	Rottenburg: Advance	
Building a Jazz Vocabulary	Steinel, M.	Milwaukee: Hal Leonard	1995
Creative Rhythmic Concepts for Jazz Improvisation	Guilfoyle, R.	Dublin: Newpark Music Centre	1999
Drawing On The Right Side Of The Brain	Betty Edwards	Harper Collins	1993
Forward Motion	Galper, H.	Available online: <a href="http://www.forwardmotionpdf.com">http://www.forwardmotionpdf.com</a>	2003

<b>13. Reading &amp; Resources</b>			
Free Play - Improvisation in Life and Art	Stephen Nachmanovitch	Tarcher/Putnam	1990
Hearin' the Changes	Coker, J. et al	Rottenburg: Advance	1997
How to Comp	Crook, H.	Rottenburg: Advance	
How to Improvise - A Guide to Practising Improvisation	Hal Crook	Advance	1991
How To Practice Jazz	Jerry Coker	Aebersold	1990
Inside Improvisation 1-7	Bergonzi, J.	Rottenburg: Advance	
Performance Ear Training	Mixon, D.	Rottenburg: Advance	1998
Practical Jazz	Lionel Grigson	Stainer & Bell	1992
Ready, Aim Improvise! Exploring the Basics of Improvisation	Hal Crook	Rottenburg: Advance	1999
The Jazz Theory Book	Mark Levine	Sher Music	1989
Thinking in Jazz	Berliner, P.	Chicago: The University of Chicago Press	1994

## 19.13 Music, Philosophy and the Arts

1. Module Title	Music, Philosophy and the Arts
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	ELE4034
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

### 9. Aims of the Module

This module is for students who wish to gain a wider and more systematic understanding of musical practices in relation to the arts as a whole. Besides studying key texts in contemporary and historical aesthetics, participants will consider subjects such as the meaning of artistic activity, the social and cultural value of music, and the relation of aesthetic value to ideas of truth and goodness.

This module aims to:

- broaden students' awareness of the place of music in the wider context of culture and society.
- develop techniques of philosophical analysis and critical reading, thinking and writing.
- encourage reflection on the value of musical performance in the context of contemporary society.
- give a substantial grounding in the history and contemporary practice of the philosophy of art.

### 10. Teaching & Assessment Methodology

The course consists of 18 group lectures/seminars (1hr lecture 30min discussion), 4 specialist group tutorials (1hr) and 2 one-to-one tutorials (0.5 hr).

There are two assessed projects: one spoken presentation to be delivered in class (15 mins + 5 mins questions); one essay (3600-4400 words) written in response to a set question.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, B3, B4, C3, C4, C5, C7, D1, D2, D3

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Lecture	27			
Seminar	4			
One-to-one class/tutorial	1			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Oral assessment	In class presentation (15 mins + 5 mins questions)	KPE	20	50
Written assignment	Essay (3600-4400 words)	KCW	80	50
c) Independent Study hours				Notional Hours
Self-directed group rehearsal/study				171
d) Total student learning hours for module				200

<b>13. Reading &amp; Resources</b>			
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

## 19.14 Opera and Theatre A & B (Singers)

<b>1. Module Title</b>	Opera and Theatre A (singers) Opera and Theatre B (singers)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	Each module: 10
<b>4. SITS module code</b>	ELE4027N (A) ELE4029N (B)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of Vocal Studies
<b>8. Department</b>	Vocal Studies/Opera

### 9. Aims of the Module

This elective is available to singers only, to familiarise students with the performance of repertoire designed for the stage. It is structured so that experiences may be derived from drama, movement, opera chorus, opera scenes and/or cover roles. It aims to:

- Develop in the singer a considerable capacity for individual and ensemble performance in music-dramatic contexts.
- Equip singers with appropriate expertise which could be used in a broad range of professional contexts.
- Provide dramatic experience and opportunities which correspond to the development of the individual singer's artistic and professional needs.
- Develop appropriate communication and interaction skills in relation to audiences, performance partners, stage directors, music directors, repetiteurs and stage management.

Students may take both modules in one FT academic year, or Module A in PT year 1 and Module B in PT year 2.

## 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.

Assessment by tutors and the creative teams on particular performance projects is based on class/rehearsal/performance work throughout the project.

### Teaching & Assessment:

Module A: one project in drama, movement, opera chorus, opera scenes, cover roles

Module B: one project in drama, movement, opera chorus, opera scenes, cover roles or the summer term of professional work (role, cover or chorus) with an approved Opera company: Glyndebourne Opera; Garsington Opera; Holland Park Opera; Grange Park Opera; other professional opera companies approved by Head of Vocal Studies.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, B1, B2, C1, C2, C3, C6, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops per module		37.5		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A				
Project output	Performance project	KPE	100	50
Module B				
Project output	Performance project	KPE	100	50
c) Independent Study hours				Notional Hours
Personal practice/study per module				62.5
d) Total student learning hours per module				100

<b>13. Reading &amp; Resources</b>			
Teachers advise repertoire and reading lists to students according to individual projects. Possible supporting texts include:			
Title	Author	Publisher	Year
<b>Voice</b>			
The Right to Speak	Patsy Rodenburg	Methuen Ltd	1992
Care of the Professional Voice	Dr Garfield Davies & Anthony F. Jahn	A.C.Black	2004
The Moving Body	Jacques Lecoq	Methuen	2000
The Singing Voice: An Owner's Manual	Pat Wilson	Currency Press	1997
The Muscle Book	Paul Blakey	Bibliotek Books	1992
<b>Opera</b>			
A Short History of Opera	Grout, Donald Jay	New York: Columbia UP	1965
The Complete Book of Light Opera	Lubbock, Mark	London: Putnam	1962
A Concise History of Opera	Orrey, Leslie	London: Thames & Hudson	1972
The Oxford Illustrated History of Opera	Parker, Roger, ed	Oxford: OUP	1994
Operetta: A Theatrical Study	Traubner, Richard	London: Gollancz	1984
<b>Acting &amp; drama</b>			
The Invisible Actor	Yoshi Oida & Lorna Marshall	Methuen	2002
The Empty Space	Peter Brook	Penguin	1990
<b>Performance</b>			
Presence	Patsy Rodenburg	Penguin	2007
True & False – Heresy and Common Sense for the Actor	David Mamet	Faber & Faber	1998
Psychology for Performing Artists: Butterflies & Bouquets	Glenn D Wilson	Whurr Publishing	2001



## **19.15 PianoWorks A & B (Pianists)**

<b>1. Module Title</b>	PianoWorks A (pianists) PianoWorks B (pianists)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	Each module: 10
<b>4. SITS module code</b>	ELE4062 (A) ELE4063 (B)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Deputy Head of Keyboard Studies
<b>8. Department</b>	Keyboard

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

This module aims to:

- develop expertise in preparing and performing contemporary scores
- encourage curiosity and a level of familiarity with this area of repertoire and its cultural background
- nurture teamwork and mental focus during a limited rehearsal period
- enable pianists to develop appropriate communication and interaction skills both with composers and in relation to audiences and performance partners
- prepare concerts for public performance

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

Pianists choosing this module can choose between a number of extant projects, each of which would be worth 10 credits. 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.

**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:
A1, A2, A3, B1, B2, C1, C2, C3, C5, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		12		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Final performance	KPE	60	50
Continuous assessment	Project engagement	KPE	40	50
c) Independent Study hours				Notional Hours
Personal practice/study				63
Self-directed group rehearsal/study				20
Library-based study				5
d) Total student learning hours for module				100

<b>13. Reading &amp; Resources</b>			
Teachers advise repertoire and reading lists to students according to individual projects. Possible supporting texts include:			
Title	Author	Publisher	Year
New music at Darmstadt: Nono, Stockhausen, Cage and Boulez	Martin Iddon	CUP	2013
The New York Schools of music and the visual arts: John Cage, Morton Feldman Edgar Varese, Willem de Kooning, Jasper Johns, Robert Rauschenberg.	Edited Steven Johnson	Routledge	2002
The Cambridge Companion to John Cage	Edited David Nicholls	CUP	2002

<b>13. Reading &amp; Resources</b>			
Silencing the sounded self: John Cage and the American experimental tradition.	Christopher Shultis	Northeastern University Press	1998
Composer to composer: conversations about contemporary music	Andrew Ford	London, Quartet	1993
Silence: lectures and writings	John Cage	Wesleyan University Press	1973

## 19.16 Research Project

<b>1. Module Title</b>	Research Project
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	20 or 40
<b>4. SITS module code</b>	
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Deputy Head of Academic Studies (Undergraduate)
<b>8. Department</b>	Academic Studies

### 9. Aims of the Module

This module aims 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 and sophisticated understanding of the relevance of musicological study to the practice of performance artists.
- effectively communicate their ideas through presentation, writing and (where relevant) performance.
- encourage and aid the development of a research culture within the postgraduate student body.

## **Pre-requisite**

Students who wish to take this elective must submit a piece of academic written work which they have completed as part of their previous studies (e.g. essay / dissertation), at the beginning of the academic year. This should be at least 3000 words and in English. (The student's own translation of an essay previously written in another language is acceptable, provided it is wholly the student's own work).

## **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:

- 1) 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.
- 2) 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.
- 3) 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 20 credits, assessment comprises:

EITHER

a 20-minute mid-year presentation to peers on the progress of their chosen specialist topic (25%)

a written research paper of 8,000-10,000 words (75%)

OR

a 20-minute mid-year presentation to peers on the progress of their chosen specialist topic (25%)

a written research paper of 4,000-5,000 words (40%)

a lecture recital or illustrated lecture of 20-25 minutes which evidences the research enquiry (35%)

For 40 credits, assessment comprises:

EITHER

a 20-minute mid-year presentation to peers on the progress of their chosen specialist topic (20%)

a written research paper of 12,000-15,000 words (70%)

attendance at School research events as well as relevant seminars in the doctoral training programme, written up in the form of a reflective journal of 900-1,100 words (10%)

OR

a 20-minute mid-year presentation to peers on the progress of their chosen specialist topic (20%)

a written research paper of 7,000-8,000 words (40%)

a lecture recital or illustrated lecture of 45-50 minutes which evidences the research enquiry (30%)

attendance at School research events as well as relevant seminars in the doctoral training programme, written up in the form of a reflective journal of 900-1,100 words (10%)

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A4, A5, B3, B4, C4, C5, C6, C7, D1, D2, D3

<b>12. Module Pattern</b>	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Seminar	12* (20 credits) 20* (40 credits)
One-to-one tutorial	12* (20 credits) 30* (40 credits)

<b>12. Module Pattern</b>				
b) Assessment				
KIS Assessment Type	Detail	KIS code	Weighting %	% Pass Mark
20 credits				
Oral assessment	Presentation 20 mins	KPE	25%	50
Written assignment	8,000-10,000 word research paper,	KCW	75%	50
	or 4,000-5,000 word research paper with lecture recital option		40%	
Practical skills assessment	Lecture Recital: 20-25 mins		35%	
40 credits				
Oral assessment	Presentation 20 mins	KPE	20%	50
Written assignment	900-1,100 word journal of seminar attendance and learning	KCW	10%	50
Written assignment	12,000-15,000 word research paper	KCW	70%	50
	or 7,000-8,000 word research paper with lecture recital option		40%	
Practical skills assessment	Lecture Recital: 45-50 mins		30%	50
c) Independent Study hours			Notional Hours	
Library-based study			176 (20 credits) 350 (40 credits)	
d) Total student learning hours for module			200 (20 credits) 400 (40 credits)	

\* there will be a minimum of 24 / 50 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>			
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

<b>13. Reading &amp; Resources</b>			
The Cultural Study of Music: A Critical Introduction	Clayton, Martin, 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	Williams, Alastair	Ashgate	2001
Further reading will be centred on the student's individual research topic.			



## 19.17 Song Accompaniment A & B (pianist)

<b>1. Module Title</b>	Song Accompaniment A (pianists) Song Accompaniment B (pianists)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	Each module: 10
<b>4. SITS module code</b>	ELE4032 (A) ELE4053 (B)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Deputy Head of Keyboard Department
<b>8. Department</b>	Keyboard Vocal Studies

### 9. Aims of the Module

This module aims to:

- Enable the pianist to develop expertise in song accompaniment.
- Give experience in working and performing with a variety of singers and song repertoire.
- Create consciousness of the demands of song accompaniment as distinct from instrumental chamber music.
- Encourage and develop the specific pianistic skills which this field necessitates.
- Develop familiarity with the cultural background of the central repertoire in this field and the importance of textual awareness.
- Develop the supportive skills and insight crucial in this field.

### 10. Teaching & Assessment Methodology

Most pianists will be allocated to one of the Songs at Six projects run by the Vocal Dept. These will generally have an intensive three-week period leading to an assessed performance, which will qualify as a 10 credit module. Repertoire and singers will be decided in advance of the coaching period and duos will be expected to prepare and rehearse the music before coaching begins.

Those taking a further 10 credits of song accompaniment, or those unable to join one of the Songs at Six projects (for instance répétiteurs, due to their timetable in the Opera Dept.), will be asked to prepare a 20 min programme of song repertoire with a singer or singers of their own choice for 10 credits (or two 20 min assessments for 20 credits). Coaching towards these performances will be available from the Deputy Head of Keyboard Studies and also from an external song specialist. Pianists will be encouraged to work with their singers beyond the precise limitations of this module, taking part in the vocal performance platforms, in song classes, singers' assessments and, where appropriate, in master classes taken by internal or visiting professors.

For the latter assessment, the duo should offer repertoire originally written for voice and piano, as distinct from orchestral transcriptions or works intended for harpsichord. Two printed programmes and a copy of the music must be provided for the assessment panel.

Students may take both modules in one FT year, or module A in PT year 1 and module B in PT year 2.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, B1, B2, C1, C2, C3, C5, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Practical classes/workshops for each module			12	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A				
Practical skills assessment	20 mins performance	KPE	100	50
Module B				
Practical skills assessment	20 mins performance	KPE	100	50
c) Independent Study hours			Notional Hours	
Self-directed group rehearsal/study for each module			88	
d) Total student learning hours for each module			100	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
The Interpretation of French Song	Bernac, Pierre	Gollancz	1970
A French Song Companion	Johnson, G & Stokes R	OUP	2000
The Book of Lieder	Stokes, Richard	Faber	2005
Lieder Line by Line	Phillips, Lois	London: Duckworth	1979
The Penguin Book of Lieder	Prawer, S.S., ed	London: Penguin	1969
Ariettes Oubliées	Debussy, Claude	Editions Durand	
Die Schöne Müllerin	Schubert, Franz	Henle Edition	

## 19.18 Vocal Repertoire A & B (Singers)

<b>1. Module Title</b>	Vocal Repertoire A (singers) Vocal Repertoire B (singers)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	Each module: 10
<b>4. SITS module code</b>	ELE4037(A) ELE4037(B)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of Vocal Studies
<b>8. Department</b>	Vocal Studies

### 9. Aims of the Module

This elective module is available to singers only. This module aims to:

- Develop understanding of the distinct technical stylistic demands of vocal repertoire related to the major sung European languages
- Encourage and develop the specific vocal and linguistic skills which this field necessitates
- Create consciousness of the wider cultural context of core vocal repertoire
- Encourage the student to gain a body of practical experience in this field through concert activity

### 10. Teaching & Assessment Methodology

Teaching is in the form of performance projects on key areas of vocal repertoire. In consultation with the Module Leader, students select from a list of projects that changes from year to year. This covers a variety of repertoire in different languages, commonly including song in English, French & German; and song or opera/oratorio in Italian & Russian.

Students who choose to take one module (Module A) for 10 credits will participate in one project; students who choose to take two modules (Modules A & B) for 20 credits participate in two projects, which must be predominantly in different languages. PT

students may take both modules in one PT year, or module A in PT year 1, and module B in PT year 2.

Each module is assessed with a performance of repertoire up to 20 minutes in length, assigned by or agreed with the tutor (60%) and through a progress report on participation in the sessions (40%).

Masters level performance assessment criteria are used for the purposes of assessment. Attendance at all sessions allocated to a project is expected and the progress report/grade will reflect the quality and consistency of the student's contribution in the sessions.

In addition to working with the tutor towards the performance of allocated songs/arias, students are expected to contribute to discussion and analysis, as well as to learn from presentations by the tutor, reading assignments and listening to / critiquing workshop performances by peers.

Pianists are provided for this elective but singers are encouraged to work with their regular piano partners where possible.

Student pianists normally participate in this elective and work with singers as assigned by the project tutor. Where student pianists are not available, pianists will be organized/assigned by the School.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, B1, B2, C1, C2, C3, C6, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Practical classes/workshops for each module	12			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A				
Practical skills assessment	20 mins performance	KPE	60	50
Continuous assessment	Progress report	KCW	40	50
Module B				
Practical skills assessment	20 mins performance	KPE	60	50
Continuous assessment	Progress report	KCW	40	50

<b>12. Module Pattern</b>	
c) Independent Study hours	Notional Hours
Self-directed group rehearsal/study for each module	88
d) Total student learning hours for each module	100

<b>13. Reading &amp; Resources</b>			
Students should refer to the reading lists of the Vocal Studies handbook. Teachers advise repertoire and reading lists to students individually. Possible texts include:			
Title	Author	Publisher	Year
Handbook of Diction for Singers: Italian, German, French	Adams, David	New York: Oxford University Press	1999
Francis Poulenc: The Man and his Songs	Bernac, Pierre	London: Gollancz	1977
The Interpretation of French Song	Bernac, Pierre	London: Gollancz	1976
Schubert's Winter Journey: Anatomy of an Obsession	Bostridge, Ian	London: Faber	2014
Researching the Song	Emmons, Shirlee & Lewis, Wilbur	New York: Oxford University Press	2006
Nineteenth Century German Lied	Gorrell, Lorraine	Pompton Plains: Amadeus Press	1993
Singing in French: a manual of French diction and French vocal repertoire	Grubb, T	London: CollierMacmillan	1979
A French Song Companion	Johnson, G & Stokes R	Oxford: OUP	2000
Gabriel Fauré: The Songs and their Poets	Johnson, Graham	Aldershot: Ashgate; London: Guildhall School of Music & Drama	2009
Franz Schubert: The Complete Songs	Johnson, Graham	New Haven: Yale University Press	2014
A French Companion	Johnson, Graham and Stokes, Richard	Oxford: Oxford University Press	2000
Lieder Line by Line	Phillips, Lois	London: Duckworth	1979
Journal de mes Mélodies	Poulenc, Francis	London: Gollancz	1985
The Songs of Robert Schumann	Sams, Eric	Methuen	1969
The Songs of Johannes Brahms	Sams, Eric	New Haven: Yale University Press	2000
The Songs of Robert Schumann	Sams, Eric	London: Eulenberg	1975

<b>13. Reading &amp; Resources</b>			
The Songs of Hugo Wolf	Sams, Eric	London: Faber	1992
An Interpretive Guide to Operatic Arias	Singher, Martial	Pennsylvania: Pennsylvania University Press	1983
The Book of Lieder	Stokes, Richard	London: Faber	2005
Rachmaninoff's Complete Songs: a companion with texts and translations	Sylvester, Richard D.	Bloomington: Indiana University Press	2014
Tchaikovsky's Complete Songs: a companion with texts and translations	Sylvester, Richard D.	Bloomington: Indiana University Press	2002
Sing English Song	Varcoe, Stephen	London: Thames	2000
Heinrich Heine and the Lied	Youens, Susan	Cambridge: Cambridge University Press	2007
Hugo Wolf and his Mörike Songs	Youens, Susan	Cambridge: Cambridge University Press	2000

## 19.19 Voiceworks A & B (Singers)

Singers may opt to take either or both modules

Composers participate only on Voiceworks A. This constitutes one of the five main PS projects and may be submitted in their final portfolio.

<b>1. Module Title</b>	Voiceworks A (Singers) Voiceworks B (Singers)
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	Each module: 10
<b>4. SITS module code</b>	ELE4055 (A) ELE4056 (B)
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of Vocal Department Associate Head of Composition (Postgraduate)
<b>8. Department</b>	Vocal Studies, Composition

### 9. Aims of the Module

These modules are only available to postgraduate singers, and enables creative collaboration between them, pianists, composers and writers from the School. This module aims to:

- Enable singers, composers/writers, and pianists to work together in creating and performing new song repertoire.
- To offer singers the opportunity to develop a specialism in contemporary song repertoire, with or without piano.
- Work on concentration and mental focus, to generate and communicate music and text with clarity, intelligence and meaning.



- Develop appropriate communication and interaction skills both between composers, writers and performers and in relation to audiences and performance partners.
- Prepare concerts for public showing.

## 10. Teaching & Assessment Methodology

### Module A - Wigmore Voiceworks (10 credits)

New song repertoire for voice(s) and piano or instrumental chamber ensemble is produced in collaboration between Guildhall singers, composers and writers from the MA in Opera Making. This is written with the specific acoustic and space of London's Wigmore Hall in mind and performed at a Voiceworks concert in Wigmore Hall. For composition students, this is assessed as a component of their final portfolio. For singers this is assessed with a performance (60%) and continuous assessment of workshop/seminar participation (40%).

### Module B - New Song Voiceworks (10 credits)

This module explores the wealth of new song repertoire composed in recent decades through special projects designed each year to illuminate particular areas of this repertoire. Appropriate repertoire is selected in consultation with course tutors and coached in a series of group and/or individual workshops, leading to performances of up to 20 minutes of music. The assessment involves the performance (60%) and continuous assessment of workshop participation (40%).

N.B. As numbers are limited for each project, auditions are likely to be required.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, B1, B2, , C1, C2, C3, , D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours –				
Type			Contact Hours	
Practical classes/workshops for each module			12	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Wigmore Voiceworks				
Practical skills assessment	Performance/composition	KPE	60	50
Continuous assessment	Participation and engagement	KCW	40	50
New Song Voiceworks				

<b>12. Module Pattern</b>				
Practical skills assessment	20 mins performance	KPE	60	50
Continuous assessment	Participation and engagement	KCW	40	50
c) Independent Study hours			Notional Hours	
Personal practice/study per module			88	
d) Total student learning hours for module			100	

<b>13. Reading &amp; Resources</b>			
Title	Author	Publisher	Year
New Vocal Repertory: An Introduction, Vol 1	Jane Manning	Oxford: OUP	1994
New Vocal Repertory: An Introduction, Vol 2	Jane Manning	Oxford: OUP	1998
New Vocal Repertory: An Introduction, Vol 3	Jane Manning	Oxford: OUP	2018
'Text and music: some new directions' (Contemporary Music Review, Volume 5, Issue 1, pp. 143-153)	Lawrence Kramer	Contemporary Music Review	1989
Exploring Twentieth-Century Vocal Music	Sharon Mabry	Oxford: OUP	2002

## **19.20 Wind, Brass & Percussion Solo Recital**

<b>1. Module Title</b>	Wind, Brass & Percussion Solo Recital
<b>2. FHEQ level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	ELE4072
<b>5. Location of Delivery</b>	Guildhall School
<b>6. Applicable in the year of study</b>	Part 1
<b>7. Module Leader</b>	Head of WBP
<b>8. Department</b>	WBP

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

This module provides students, whose professional and artistic focus is normally chamber or ensemble performance, with the opportunity to develop further the repertoire, and the artistic and professional skills for recital performance.

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

There are no additional PS hours allocated to this module, but students can allocate, in negotiation with their HoD, up to 15 hours of their normal PS lesson allocation towards the specific preparation for this module.

The module is assessed with one performance of 40-minute (total on-stage time, with a minimum of 25 minutes of music) of contrasting repertoire. Copies of the music and a printed programme must be supplied on the day for the panel.

<b>11. Learning outcomes:</b> please refer to the Programme Specification:
A1, A2, A3, A7, A8, B1, B2, B4, C1, C2, C3, C6, C8, C9, D1, D2, D3, D4

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
One- to –one class/tutorial		(up to) 15		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Performance (min. 25 minutes of music)	KPE	100	50
c) Independent Study hours				Notional Hours
Personal practice/study				185
d) Total student learning hours for module				200

### 13. Reading & Resources

Students should refer to the reading lists of the principal study modules. Professors advise repertoire and reading lists to students individually.

## 20. Assessment Criteria

20.1 Performance, Level 7						
	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
90-100	Performance displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class performance standard.					
80-89	An exceptionally compelling level of control and mastery of instrument/voice	An exceptionally compelling level of command of stylistic detail and musical insight	An exceptionally compelling level of quality of sound, a captivating sound palette projecting subtle and individual musical intentions	An exceptionally compelling level of communicating with the audience, with a strong integration of musical insight and technical command	An exceptionally compelling level of ensemble communication and immediacy, producing a unified and original interpretation	An exceptionally compelling level of awareness and upholding of professional standards of presentation and manners
70-79 [dist.]	An excellent level of control and mastery of instrument/voice	An excellent level of command of stylistic detail and musical insight	An excellent level of quality of sound, an attractive sound palette projecting individual musical intentions	An excellent level of communicating with the audience, with a strong integration of musical insight and technical command	An excellent level of ensemble communication and immediacy, resulting in an integrated and engaging performance	An excellent level of awareness and upholding of professional standards of presentation and manners

<b>20.1 Performance, Level 7</b>						
	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
60-69 [merit]	A good level of security and sophistication in the control of the instrument/voice	A good level of convincing musical understanding and style	A good level of quality of sound communicating a wide range of musical intentions	A good level of engaging the audience, clear and convincing communication	A good level of collaborative ethos between members of the ensemble, resulting in an engaging performance	A good level of awareness and upholding of professional standards of presentation and manners
50-59 [pass]	A satisfactory level of control of the instrument/voice	A satisfactory level of awareness of aspects of style and musical understanding	A satisfactory level of quality of sound, with evidence of variety to project musical intentions	A satisfactory level of engaging the audience	A satisfactory level of ensemble communication, with evidence of awareness of aspects of ensemble playing	A satisfactory level of professional standards of presentation and manners
40-49 [fail]	A generally unreliable level of control of the instrument/voice that limits the projection of musical intentions	A generally unreliable level of awareness of stylistic detail and of musical understanding	A generally unreliable level of quality of sound, with limited variety to project musical intentions	A generally unreliable level of engaging the audience	A generally unreliable level of interaction with ensemble members and of engagement with shared musical ideas	A generally unreliable level of professional standards of presentation and manners

<b>20.1 Performance, Level 7</b>						
	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
0-39	An unsatisfactory level of control of the instrument/voice that seriously impinges on the projection of musical intentions	An unsatisfactory level of stylistic awareness, limited and inconsistent musical understanding	An unsatisfactory level of quality and variety of sound to project musical intentions	An unsatisfactory level of engaging the audience	An unsatisfactory level of interaction with ensemble members	An unsatisfactory level of professional standards, systematic failures in professionalism

<b>20.2 Composition, Portfolio submission (Level 7)</b>			
	Technique & knowledge	Creative Imagination	Professional protocols
90+	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard.		
80-89	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 presentation standards of presentation and notation, communicating the composer's intentions with clarity and elegance.
70-79	Excellent and highly impressive control of structure, materials and forces.	Excellent and highly imaginative work projecting a consistent and coherent	An excellent awareness and upholding of professional standards of presentation

<b>20.2 Composition, Portfolio submission (Level 7)</b>			
		aesthetic sensibility and communicating subtle musical intentions with clarity.	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.
40-49 (fail)	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.
0-39	Very inconsistent and inadequate control of structure, materials and forces.	Inadequate 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>20.3 Reflection (Level 7)</b>						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Questions	Experiences	Development	Reflection	Language	Presentation (required or chosen mode)
90-100	An outcome displaying unique developmental insight through integration of rigorous reflection on individual artistic experiences, mastery of reflective tools and imaginative supporting contexts. Practical results and critically appraised and communicated in a most compelling and fluent way.					
.80-89	An exceptionally compelling level of resourcefulness, relevance and depth of questioning, showing exceptional and methodical use of appropriate reflective tools	An exceptionally compelling level of acquisition and internalisation of experiences	An exceptionally compelling level of synthesis of the dynamics of artistic and personal 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, stylish, fluent and personal	An exceptionally compelling level of presentation standards ready for publication
70-79 [dist.]	An excellent level of resourcefulness, relevance and depth of questioning, showing good and	An excellent level of acquisition and internalisation of experiences	An excellent level of synthesis of the dynamics of artistic and personal 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; stylish and fluent	An excellent level of presentation standards which enhances the reader's

<b>20.3 Reflection (Level 7)</b>						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Questions	Experiences	Development	Reflection	Language	Presentation (required or chosen mode)
	methodical use of appropriate reflective tools					appreciation of the material
60-69 [merit]	A good level of resourcefulness and relevance of questioning, showing generally consistent use of reflective tools	A good level of acquisition and processing of experiences	A good level of synthesis of issues of artistic and personal development, showing some individuality	A good level of clarity and persuasiveness in the pursuit of self-awareness	A good level of communication; fluent and clear, with a broadly correct use of language	A good level of presentation standards, laying out material with clarity
50-59 [pass]	A satisfactory level of relevance of questioning, showing some evidence of non-casual use of reflective tools	A satisfactory level of acquisition and processing of experiences	A satisfactory level of interest in considering issues of artistic and personal development, with an attempt at individuality	A satisfactory level of clarity and conviction in the pursuit of self-awareness	A satisfactory level of communication, fluent and mostly clear, with an understandable use of language	A satisfactory level of presentation standards, showing an awareness of the School's Style Guide
40-49 [fail]	A generally unreliable level of questioning, with some but inconsistent use of reflective tools	A generally unreliable level of acquisition of self-awareness, with some but un-processed elements of value	A generally unreliable level of engagement with issues of artistic and personal development, with	A generally unreliable level of clarity or conviction in the pursuit of self-awareness, showing a limited attempt at reflection	A generally unreliable level of communication; a limited and mostly	A generally unreliable level of presentation standards, showing limited awareness and implementation

### 20.3 Reflection (Level 7)

20.3 Reflection (Level 7)						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Questions	Experiences	Development	Reflection	Language	Presentation (required or chosen mode)
			some limited elements of interest		confused use of language	of the School's Style Guide
0-39	An unsatisfactory level of questioning, showing very little awareness of reflective tools	An unsatisfactory level of acquisition of self-awareness, with very few elements of value	An unsatisfactory level of engagement with issues of artistic and personal development with very few elements of interest	An unsatisfactory level of clarity or conviction in the pursuit of self-awareness, showing a very limited attempt at reflection	An unsatisfactory level of communication; very confused and poor use of language	An unsatisfactory level of presentation standards showing very limited skills

<b>20.4 Academic (Level 7)</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)
90-100	An outcome displaying distinctive academic mastery, showing a thorough command of both the specific topic and the wider contemporary academic field. The submission integrates rigorous critical insight with original thinking, and is communicated with an effectiveness comparable to standards for publication or presentation to an expert audience					
80-89	An exceptionally compelling level of resourcefulness, relevance and depth, showing exceptional knowledge of the wider contemporary academic field	An exceptionally compelling level of acquisition and internalisation of knowledge	An exceptionally compelling level of synthesis of complex information, concepts and material, showing strong imagination and individuality	An exceptionally compelling level of rigour, insight and persuasiveness in the handling of concepts and material	An exceptionally compelling level of communication; stylish, fluent, and personal	An exceptionally compelling level of presentation standards, ready for dissemination to a specialist audience
70-79 [dist.]	An excellent level of resourcefulness, relevance and depth, showing excellent knowledge of the wider contemporary academic field	An excellent level of acquisition and internalisation of knowledge	An excellent level of synthesis of complex information, concepts and materials, showing imagination and individuality	An excellent level of rigour, emerging insight, and persuasiveness in the handling of concepts and material	An excellent level of communication; stylish and fluent	An excellent level of presentation standards, which enhances the reader's appreciation of the material

<b>20.4 Academic (Level 7)</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)
60-69 [merit]	A good level of resourcefulness, relevance and range, acknowledging the wider contemporary academic field	A good level of acquisition and processing of knowledge	A good level of synthesis of information and materials, showing some individuality	A good level of clarity and persuasiveness in the processing of ideas and information, with some evidence of critical appraisal of sources	A good level of communication; fluent and clear with a broadly correct use of language	A good level of presentation standards, laying out material with clarity
50-59 [pass]	A satisfactory level of relevance and range, although not demonstrating engagement beyond class material	A satisfactory level of acquisition and processing of knowledge, although not demonstrating understanding beyond class material	A satisfactory level of information, mostly derivative, but with an attempt at individuality	A satisfactory level of clarity and conviction in the processing of information, with limited evidence of critical appraisal of sources	A satisfactory level of communication; fluent and mostly clear with an understandable use of language	A satisfactory level of presentation standards, at a minimum adhering to the School's Style Guide for referencing
40-49 [fail]	A generally unreliable level of engagement with source material with some limited	A generally unreliable level of acquisition, with	A generally unreliable level of information, with some limited	A generally unreliable level of clarity or conviction in the consideration	A generally unreliable level of communication; a limited and mostly	A generally unreliable level of presentation standards

<b>20.4 Academic (Level 7)</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)
	material of research value	misunderstandings of class material	elements of relevance	of information, showing little critical appraisal of sources	confused use of language	showing limited awareness and implementation of the School's Style Guide
0-39	An unsatisfactory level of engagement with source material of very limited research value	An unsatisfactory level of acquisition, with serious misunderstandings and flaws	An unsatisfactory level of information with very limited elements of relevance	An unsatisfactory level of clarity or conviction in the consideration of information, showing very little critical appraisal of sources	An unsatisfactory level of communication; very confused and poor use of language	An unsatisfactory level of presentation standards

<b>20.5 Artistic (Level 7)</b>						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Skills	Models	Output	Originality	Communication	Presentation
90-100	An outcome displaying a unique creative output, showing integration at the highest level of skills, internalisation of context and parameters, and originality and insight. An outcome that also shows a mode and power of communication completely integral to the values and significance of the output.					
.80-89	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 and professional contexts
70-79 [dist.]	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 and professional contexts

<b>20.5 Artistic (Level 7)</b>						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Skills	Models	Output	Originality	Communication	Presentation
60-69 [merit]	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
50-59 [pass]	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 ideas	A satisfactory level of presentation standards, broadly effective for general public display
40-49 [fail]	A generally unreliable level of creative skills, with some but inconsistent use of relevant tools	A generally unreliable level of acquisition of artistic models, with some but un-processed elements of value	A generally unreliable level of engagement with artistic issues, with some limited elements of interest	A generally unreliable level of personal ideas, showing limited attention to details	A generally unreliable level of communication; a limited and mostly confused projection of ideas	A generally unreliable level of presentation standards, showing limited scope for public display
0-39	An unsatisfactory level of creative skills, showing very	An unsatisfactory level of acquisition of artistic models	An unsatisfactory level of engagement with artistic issues and very few elements of interest	An unsatisfactory level of personal ideas, showing very limited	An unsatisfactory level of communication; very confused and poor	An unsatisfactory level of presentation standards showing very limited scope for public display



## 20.5 Artistic (Level 7)

20.5 Artistic (Level 7)						
	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Skills	Models	Output	Originality	Communication	Presentation
	little use of relevant tools	with very few elements of value		attention to details	projection of ideas	

## 21. Breakdown of Principal Study Hours

Breakdown of Principal Study 1-2-1 hours and classes/supervised activities hours (in bracket) by Department and Part of Programme

	<b>Graduate Certificate</b>	<b>Part 1</b>	<b>Part 2</b>
Composition	30 (82)	30 (75)	30 (100)
Historical Performance	45 (187)	45 (300)	45 (187)
Jazz	40 (187)	40 (300)	40 (187)
Keyboard	60 (110)	60 (100)	60 (104)
Piano Accompaniment	30 (110)	30 (100)	30 (104)
Strings	45 (187)	45 (300)	45 (187)
Strings (Orchestral Artistry)	n/a	55 (156)	45 (167)
Vocal	45 (187)	45 (300)	45 (187)
Wind Brass & Percussion	45 (187)	45 (300)	45 (187)
Wind Brass & Percussion (OA)	n/a	45 (156)	45 (167)