BMus

Programme & module specifications & assessment criteria for 2023/24

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

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1. Programme Title

Bachelor of Music with Honours

2. Programme Accredited by (if applicable)

N/A

3. Final qualification and level of award

BMus (Hons)

4. Exit awards (where relevant)

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

5. Relevant QAA subject benchmarks

Music (2019)

6. SITS code

UBMUSMUSI

7. Approved for the year of study

2023/24

8. Head of Programme

Head of Music Programmes

9. Pathway Leader (where relevant)

N/A

10. Aims of the Programme

The BMus (Hons) Programme is designed to educate musicians with exceptional talent, dedication and drive to excel in their specialisms; equip them with the requirements of the music profession; create resourceful, imaginative and thoughtful artists, aware of their musical practices and role within society.

The Programme aims to:

- Develop to professional requirements each student's abilities as a practical musician in Principal Study and PS affiliated areas.
- Develop each student's core musicianship competence, both general and specific to PS, to the point of integration in own artistic practice.
- Develop to graduate standard each student's core skills, including acquisition and development of knowledge and understanding through critical thinking and research.
- Offer students learning opportunities to enhance, integrate and widen their skills and expertise to fulfil their own interests and ambitions.
- Progress each student's personal and artistic development through the integration of the physical, emotional and intellectual aspects of music making.
- Provide students with an education that equips them for the professional environment.
- Encourage students to contextualize their artistic and professional activities within the wider society and the musical world.
- Integrate the curriculum within a wider experiential environment that encourages students to extend their perspectives and ambitions.

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

- Curriculum & training to match professional needs.
- Opportunities for contact with the outside professional world via (i) teachers drawn from the music profession, (ii) final recitals/portfolios assessed by leading artists, (iii) projects directed by external conductors and international visiting artists, and (iv) use of professional standard venues and equipment.
- Integration, within the Programme, of considerable opportunities for experiential learning and professional exposure with high profile artists and artistic organisations.

11. Criteria for admission to the Programme

A student is admitted in one of the following principal studies (PS):

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

'Joint Principal Study' (JPS) is possible in exceptional circumstances when a student meets the required performance/composition/production standard in two disciplines, and by consultation with the relevant Heads of Department. This allows a student to combine two of the principal studies listed above. JPS students are accepted on a probationary JPS status, normally until the interim assessment board in the spring term of year one, after which their JPS is confirmed, or revoked, according to how the student has met the increased curriculum demands up to that point.

11.1 Selection Process

Selection to the Programme is based on the following process:

- Principal Study audition: performance for instrumentalists and singers; submission of compositions and colloquium (including a musicianship test) for composers; submission of compositions and colloquium (including completion of a short assignment) for candidates for electronic & produced music.

followed by

- A brief interview with a senior member of staff / auditioning panel

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 video call interview (e.g. via Zoom) arranged by the School.

Applicants for the Joint Principal Study pathway are auditioned in both principal studies and need to pass both auditions. In the interview, they need to make the case for both PS being of professional and artistic relevance to their future and

discuss how they plan to undertake the considerably greater amount of learning required.

11.2 Standard Requirements

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

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

11.3 English Language requirements

Non-native English speakers must successfully meet the Secure English Language Test (SELT) requirements in one of the accepted tests listed on our website. The minimum requirement for entry is CEFR B2 or above in all four components (reading, writing, listening and speaking) and passing scores for all components must be achieved in a single test sitting; we are not able to combine scores from multiple tests. Please refer to our website for detailed score requirements for each accepted test type.

In specific and exceptional circumstances (assessed on a case-by-case basis), this requirement may be replaced by an internal assessment of English in reading, writing, listening and speaking. Such instances are usually identified at the point of offer by our admissions team after careful consideration of a candidate's domicile(s), educational history, previous language experience, previous test results, and any other relevant contributing factors. Any recommendation for internal assessment must be formally approved by the Registry and Academic Studies departments.

The school reserves the right to require non-native English-speaking students to attend an internal non-credited class in the English language once the academic year has started. This class is free to the students.

11.4 Non-standard entry

The school evaluates individually all cases of non-standard and direct entry applicants. For these students, the selection process is equivalent to standard applicants and is detailed below:

BMus 1 non-standard entry

Students that meet the PS entrance level but do not meet the minimum academic qualification are required to satisfy the school that, by 15th July prior to the start of the academic year of entry (or other specified earlier date), they are able, in terms of general musical knowledge and general academic abilities, to undertake a BMus

Programme of study. Evidence, set out by the school and provided by the student, might consist of, but is not limited to:

- Submission of written and notational work compatible with entry to the BMus Programme
- Evidence of musicianship and music theory skills and knowledge compatible with entry to the BMus Programme
- Evidence of PS based musical experiences prior to coming to the school

Direct entry to Year 2

This is available only under the following two modalities:

1) By transfer from an equivalent higher education institution (national or international):
   - Completion to pass standards of at least one year of study
   - Performance level equivalent to the end of year 1 at audition (L4 in PS);
   - Evidence of achievement in Academic Studies subjects equivalent to end of year 1 (L4)

   Contributing factors:

   - Specific personal or experiential circumstances

2) By assessment (for both standard and non-standard entrants):
   - Principal Study level equivalent to the end of year 1 at audition (L4 in PS); and
   - Academic Studies attainment equivalent to the end of year 1 in the following areas:
     a. Test in Ear Training
     b. Portfolio of Musicianship tasks
     c. Portfolio of one essay on a given topic (c.2000 words), and one analytical commentary on a free choice piece of music, including an element of transcription (c.2000 words)
   - An artistic and/or educational CV detailing relevant musical experience in PS and PS ancillary areas, equivalent to the expectations of Year 1 of the BMus Programme.

All assessments and documentation must be received by the end of May prior to the start of the academic year of entry. The assessments are carried out by Guildhall School staff according to the assessment content, methods and criteria of the Guildhall School BMus 1 programme.

Direct entry to Year 3

This is available only under the following modality:

- PS level equivalent to the end of year 2 at audition (L5 in PS);
- Evidence of achievement in Academic Studies areas equivalent to end of year 2 (L5);
- Completion of at least two full-time years of study in music in an equivalent national or international Higher Education Institution.

Contributing factors:

- Specific personal or experiential circumstances.

Direct entry to Year 4

This is not available.

All non-standard and direct entry candidates are reviewed by the Music Programme Board and by the Academic Board.

11.5 Age of entry

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

11.6 Students with disabilities

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

11.7 Equal opportunities

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

12. Programme Learning Outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes. These outcomes have been informed by the QAA Benchmark Statement for Music (2019), and in particular 1.2, 1.3, 1.4, 2.1, 2.11, 3.2, 3.6, 3.7, 4.1, 4.2 and 4.3, and are linked to the programme's assessment criteria.

* Indicates transferable skill

On successful completion of the relevant modules the student will be able to:

A. Technique and Knowledge		
Level 4	**Level 5**	**Level 6**
A4.1 – Perform / compose / produce with overarching technical abilities	A5.1 - Perform / compose / produce with detailed technical abilities	A6.1 - Perform / compose / produce with wide-ranging, individual and versatile technical abilities, consistent with the expectations of the music profession
A4.2 - Perform / compose / produce applying general musical resources	A5.2 - Perform / compose / produce applying targeted musical resources	A6.2 - Perform / compose / produce with musical resources that integrate individual ambitions with the expectations or requirements of the music profession
A4.3 - Perform / compose / produce with an overview of relevant repertoires and models interlinked with stylistic and technical features	A5.3 - Perform / compose / produce with detailed awareness of relevant repertoires and models interlinked with stylistic and technical features	A6.3 - Perform / compose / produce with a nuanced and internalised understanding of relevant repertoires and models, and their interlinked artistic, stylistic and technical features
A4.4 - Demonstrate methods and resources in general areas of practical music and musicology	A5.4 - Demonstrate methods and resources in specific areas of practical music and musicology	A6.4 - Demonstrate methods and resources for critical enquiry into specific areas of practical music and musicology
A4.5 - Demonstrate skills, knowledge and understanding in broad musicianship and musicology areas*	A5.5 - Demonstrate skills, knowledge and understanding in specific area of practical music and musicology*	A6.5 - Demonstrate skills, knowledge, understanding and insights in chosen area(s) of practical music or musicology*
A4.6 - Start building own intellectual and emotional resources for expression	A5.6 - Consolidate intellectual and emotional resources for expression	A6.6 - Demonstrate own intellectual and emotional resources for individual

and communication in music making	and communication in music making	expression and communication in music making
A4.7 - Approach musical practices with a general understanding of the physiology and psychology of music making	A5.7 - Consolidate musical practices with an understanding of individual needs in music making	A6.7 - Sustain and develop personal and detailed musical practices with an understanding of individual needs and ambitions in music making
A4.8 - Develop a general awareness of music in contemporary society and contemporary professional music making	A5.8 – Start positioning own music practices and ambitions within contemporary society and contemporary professional music making	A6.8 - Map individual artistic and professional paths onto a detailed understanding of music in contemporary society and contemporary professional music making

B. Performance and/or Creative Output		
Level 4	**Level 5**	**Level 6**
B4.1 – Perform / compose / produce with a developing sense of artistry	B5.1 - Perform / compose / produce with an individual sense of artistry	B6.1 - Perform / compose / produce with a level of artistic confidence and identity consistent with the expectations of the music profession
B4.2 - Perform / compose / produce demonstrating assimilation of general received models towards individual inventiveness	B5.2 - Perform / compose / produce with developing integration of individual imagination and received models	B6.2 – Perform / compose / produce with individual imagination and creativity beyond the assimilation of received paradigms
B4.3 - Combine research into general syntheses*	B5.3 - Combine research and insights into individual syntheses*	B6.3 - Combine research and individual insights into detailed personal synthesis*
B4.4 - Initiate the integration of the practical and the theoretical in making music	B5.4 - Strengthen the integration and cross fertilization of the practical and the theoretical	B6.4 - Demonstrate the integration and cross fertilization of the practical, the theoretical and the personal

C. Communication and artistic values		
Level 4	**Level 5**	**Level 6**
C4.1 - Perform / compose / produce showing awareness of the resources of musical communication	C5.1 - Perform / compose / produce applying a variety of resources of musical communication	C6.1 - Perform / compose / produce showing control and individuality in musical communication
C4.2 - Communicate with an awareness of general artistic parameters*	C5.2 - Communicate with the awareness of an individual emerging artistic voice*	C6.2 - Communicate with a distinct and developed own individual artistic voice and purpose*
C4.3 - Effectively evaluate and process general musical knowledge, ideas and experiences*	C5.3 - Evaluate and process specific areas of musical knowledge, ideas and experiences rigorously and effectively*	C6.3 - Demonstrate a detailed approach to the evaluation and processing of musical knowledge, ideas and experiences with both rigour and imagination*
C4.4 - Communicate effectively in writing and verbally in the English language, and in any other content-specific way*	C5.4 - Communicate effectively in writing and verbally in the English language, and in any other content-specific way, demonstrating flexibility within a variety of contexts*	C6.4 - Communicate effectively in writing and verbally in the English language, and in any other content-specific way, with high levels of efficiency and versatility
C4.5 - Show a general awareness of the place of music in society	C6.5 - Show an awareness of the role individual can play within music making	C6.5 - Promote music and contribute to its function in society with attention to its specific values and potential, and the role individual musicians can play
C4.6 - Participate effectively in team work*	C5.6 – Participate in, and lead effectively team work*	C6.6 – Participate, initiate, lead and develop effectively and constructively music teams*
C4.7 - Demonstrate a broad range of relevant IT skills*	C5.7 - Demonstrate an increasingly specialised range of IT skills*	C6.7 - Demonstrate a range of IT skills appropriate to a variety of relevant outputs and communication contexts*
		C6.8 - Take responsibility for own professional future through making realistic and informed choices and decisions*

D. Professional protocols		
Level 4	**Level 5**	**Level 6**
D4.1 – Engage appropriately in relevant musical situations	D5.1 - Engage successfully in relevant musical situations	D6.1 - Engage successfully and with artistic integrity in all relevant musical situations
D4.2 - Interact efficiently with peers and staff*	D5.2 - Interact efficiently and confidently with peers and staff*	D6.2 - Interact efficiently and confidently with peers, staff and professionals, with awareness of the protocols and conventions of the music profession*
D4.3 - Demonstrate effective personal presentation and organisation* and time management	D5.3 - Demonstrate enhanced skills in personal presentation, organisation and time management *	D6.3 - Demonstrate personal presentation, organisation and time management in line with professional expectations*
D4.4 - Demonstrate developing personal responsibility and self-discipline*	D5.4 – Demonstrate personal responsibility and self-discipline that approach professional standards	D6.4 - Demonstrate personal responsibility and self-discipline commensurate with professional protocols and standards

13. Programme Structure

13.1 Programme Duration (years)

Four years

13.2 Mode of Delivery

Full Time only

13.3 Total student learning hours

4800

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

1200 notional learning hours per year (1600 for JPS students) split broadly 35% contact and 65% individual study, depending on the Principal Study. The key operative word here is ‘notional’. The demands of a practical music programme are necessarily spread unevenly across the year, especially considering the number of experiential activities and projects that the students are involved in every year alongside the curriculum. Moreover, individual students’ learning, practising, and assessment preparation methods vary considerably, also in relation to their professional and artistic ambitions and opportunities.

13.5 Modules

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

*__Principal Study__ modules are: Strings, Wind Brass and Percussion, Keyboard, Voice, Jazz, Composition, Electronic & Produced Music. They include one-to-one PS lessons and classes in PS-related areas. Joint Principal Study (JPS) includes two principal studies combined according to a specific structure that integrates the two.

**__Integrated Studies in Music__ modules include the following elements. In BMus1: Musicianship-Ear Training/Jazz Rhythm, Musicianship-Musical Materials/Jazz Aural & Transcription, Creating & Performing Knowledge

BMus2: Creating & Performing Knowledge, Conducting/Ensemble Arranging and Directing, and classes (elective or compulsory) in Musicianship-Ear Training, Musicianship-Musical Materials, Jazz Musicianship, Analysis, Collaborative Skills, Composition, Electronic Music, Keyboard Musicianship, Jazz Workshop, Music History, Second Study.

***__Electives__: see the list below by academic years.

14. Teaching & Learning Methodology & Assessment Strategy

14.1 General Approach

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

14.2 Teaching & Learning methodologies

There are four broad curriculum areas, deeply interconnected, each with carefully designed methodologies.

The teaching of **Principal Study** is based on a core of individual one-to-one lessons supported by PS-led classes and activities according to the nature and need of different PS disciplines. PS modules are a microcosm of teaching and learning aimed at the specific artistic and professional development of individual students. This development, during the four years, is supported by a carefully selected set of requirements that grow in technical, musical and physical demands, but also by wider musical explorations based on proactive and responsible choices of the students themselves, their growing artistic self-knowledge and professional ambitions.

In the **Academic and Musicianship** areas, teaching varies from large lectures to, mostly, small groups of 8 to 12 students, supported in some cases by individual tutorials. Students may be grouped according to their abilities or according to their PS, so that the teaching and learning is both at the right level, integrated and relevant to their PS, and directed to broader musical and artistic concerns, fostering an independent, creative and critical approach to learning. During the four years, students have a combination of core and **elective subjects**, which might expand PS learning, or develop specific artistic, creative and academic interests of the students.

The **Professional Studies** curriculum is taught in a combination of large lectures and smaller groups supported by a tutor. At the beginning of the programme, it aims at launching students into the conservatoire environment, with its challenges and opportunities, and focusing on well- being and resilience, health practice and an introduction to employment issues. Later, it focuses on an increasing engagement with the outside world, artistic, educational and professional, with a greater involvement of tutors from the PS area, and visiting experts.

Alongside the curriculum, experiential learning is crucial to the artistic and professional development of musicians and it is a fundamental part of the overall experience at the School. This is mostly project based and includes principal study related activities (e.g. solo opportunities, ensemble and orchestral performances, workshops master classes, open sessions), and projects which the School offers

from time to time, both in-house and in partnership with outside venues and organisations, both in the UK and abroad.

All teaching happens in person, apart from some individual tutorials in the Academic Studies area that, under the appropriate educational conditions, can be very effective online. Occasionally, other core-teaching sessions might be online.

14.3 Programme assessment strategy

The main types of assessment are practical examinations, written assignments, portfolios and individual presentations and, in some modules, with coursework marks and progress reports.

Assessments are mostly based on the evaluation of product (e.g. performances, exams, written submissions, interviews or viva voce), but in some cases learning processes are also assessed (e.g. learning as demonstrated through real-time contributions to, and engagement in classes and rehearsals).

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 'outputs' (e.g. performance, artistic/creative work, research, learning processes and reflection on experiences).

Assessment in Principal Study is comparable across the various disciplines in terms of structures and schedules, but it is also necessarily diverse because ultimately driven by the specific professional expectations, technical demands, and patterns of student learning for different instruments, or voice, or compositional output. Assessment in the other core or elective areas of the curriculum is regulated by equivalent parameters within the different assessment modalities.

All practical assessments happen in person, apart from some individual presentations in the Academic Studies area that, under the appropriate educational conditions, are deemed to be equally effective online.

14.4 Feedback to students

Formative feedback (for guiding learning), whether written or verbal, is a key feature across all teaching. Summative assessments (to evaluate learning) are always accompanied by written feedback and are kept to the minimum necessary for the progression needs of the classes/modules. Diagnostic assessments (for calibrating future learning) are carried out specifically in relation to the allocation of students to classes (both compulsory streamed classes, and the electives that require prerequisites).

Most assessments lead to a discrete mark, but there are also pass/fail assessments. In some cases, summative marks may be withheld and given upon request only after a certain amount of time has elapsed in order to focus the learning on the feedback. In these cases, an indication of pass/fail is given at the same time as the feedback.

14.5 BMus Modules

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

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

Year 3		
Core modules, students must take & pass all of the following:		
Title	*Credits*	*Level*
Principal Study / Joint Principal Study	80 / 120	6
Creating & Performing Knowledge	30	6
TOTAL	110 / 150	
Elective modules, students must also take & pass one of the following for 10 credits:		
Title	*Credits*	*Level*
Advanced Ensemble	10	6
Advanced Principal Study	10	6
Artistry in Stylistic Composition	10	6
Body Matters	10	6
Brass and Wind Arranging	10	6
Composition for Media	10	6
Conducting	10	6
Electronic Music Composition and Production	10	6
Historical Performance	10	6
Interpretation through Improvisation	10	6
Introduction to Music Therapy	10	6
Jazz Arranging for Large Ensembles	10	6
Jazz Performance	10	6
Music, Philosophy and the Arts	10	6
Second Study	10	6
Workshop Skills	10	6

Year 4		
Core modules, students must take & pass all of the following:		
Title	*Credits*	*Level*
Principal Study / Joint Principal Study	80 / 120	6
Professional Studies 2	20	6
TOTAL	100 / 120	
Elective modules, students must also take & pass one or two of the following for a total of 20 credits:		
Title	*Credits*	*Level*
Advanced Ensemble	10	6
Advanced Principal Study	10 or 20	6
Artistry in Stylistic Composition	10	6
Body Matters	10	6
Brass and Wind Arranging	10	6
Composition for Media	10	6
Conducting	10	6
Creative Writing for Musicians	10	6
Electronic Music Composition and Production	10	6
Historical Performance	10 or 20	6
Interpretation through Improvisation	10	6
Introduction to Music Therapy	10	6
Jazz Performance	10	6
Jazz Arranging for Large Ensembles	10	6
Music, Philosophy and the Arts	10	6
Opera & Theatre	10 or 20	6
PianoWorks	10 or 20	6
Research Project	10 or 20	6
Second Study	10	6
Workshop Skills	10 or 20	6

15. Curriculum map relating programme learning outcomes to modules

BMus1

	A4.1	A4.2	A4.3	A4.4	A4.5	A4.6	A4.7	A4.8	B4.1	B4.2	B4.3	B4.4	C4.1	C4.2	C4.3	C4.4	C4.5	C4.6	C4.7		D4.1	D4.2	D4.3	D4.4
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓			✓	✓	✓		✓	✓	✓	✓
Integrated Studies in Music 1				✓	✓	✓					✓	✓			✓	✓			✓			✓	✓	✓
Professional Studies 1				✓		✓	✓	✓				✓			✓	✓	✓	✓	✓			✓	✓	✓

BMus2

	A5.1	A5.2	A5.3	A5.4	A5.5	A5.6	A5.7	A5.8	B5.1	B5.2	B5.3	B5.4	C5.1	C5.2	C5.3	C5.4	C5.5	C5.6	C5.7		D5.1	D5.2	D5.3	D5.4
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓			✓	✓	✓		✓	✓	✓	✓
Integrated Studies in Music 2				✓	✓	✓					✓	✓			✓	✓		✓	✓			✓	✓	✓

BMus3

	A6.1	A6.2	A6.3	A6.4	A6.5	A6.6	A6.7	A6.8	B6.1	B6.2	B6.3	B6.4	C6.1	C6.2	C6.3	C6.4	C6.5	C6.6	C6.7	C6.8	D6.1	D6.2	D6.3	D6.4
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
Creating & Performing Knowledge				✓	✓						✓	✓			✓	✓			✓	✓		✓	✓	✓

	A6.1	A6.2	A6.3	A6.4	A6.5	A6.6	A6.7	A6.8	B6.1	B6.2	B6.3	B6.4	C6.1	C6.2	C6.3	C6.4	C6.5	C6.6	C6.7	C6.8	D6.1	D6.2	D6.3	D6.4
Advanced Ensemble	✓	✓	✓		✓	✓	✓		✓	✓			✓	✓				✓			✓	✓	✓	✓
Advanced PS	✓	✓	✓		✓	✓	✓		✓	✓			✓	✓				✓			✓	✓	✓	✓
Artistry in Stylistic Composition			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Body Matters				✓	✓						✓	✓			✓	✓			✓	✓		✓	✓	✓
Brass and Wind Arranging			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Composition for Media			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Conducting			✓	✓	✓	✓				✓		✓	✓	✓		✓		✓			✓	✓	✓	✓
Electronic Music Composition and Production			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
HP: Performance	✓	✓	✓	✓	✓	✓	✓		✓	✓		✓	✓	✓				✓			✓	✓	✓	✓
Interpretation through Improvisation			✓	✓	✓	✓				✓			✓	✓				✓			✓	✓	✓	✓
Introduction to Music Therapy				✓	✓						✓	✓			✓	✓			✓			✓	✓	✓
Jazz Arranging for Large Ensembles			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Jazz Performance			✓	✓	✓	✓				✓			✓	✓				✓			✓	✓	✓	✓
Music, Philosophy & the Arts				✓	✓						✓	✓			✓	✓			✓			✓	✓	✓
Second Study			✓	✓	✓	✓															✓	✓	✓	✓
Workshop skills				✓	✓	✓					✓	✓				✓	✓	✓			✓	✓	✓	✓

BMus4

	A6.1	A6.2	A6.3	A6.4	A6.5	A6.6	A6.7	A6.8	B6.1	B6.2	B6.3	B6.4	C6.1	C6.2	C6.3	C6.4	C6.5	C6.6	C6.7	C6.8	D6.1	D6.2	D6.3	D6.4
Principal Study/JPS	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
Professional Studies 2				✓	✓		✓	✓			✓	✓			✓	✓	✓		✓	✓	✓	✓	✓	✓
Advanced Ensemble	✓	✓	✓		✓	✓	✓		✓	✓			✓	✓				✓			✓	✓	✓	✓
Advanced PS	✓	✓	✓		✓	✓	✓		✓	✓			✓	✓				✓			✓	✓	✓	✓
Artistry in Stylistic Composition			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Body Matters				✓	✓						✓	✓			✓	✓			✓	✓		✓	✓	✓
Brass and Wind Arranging			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Composition for Media			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Conducting			✓	✓	✓	✓				✓		✓	✓	✓		✓		✓			✓	✓	✓	✓
Creative Writing for Musicians				✓	✓						✓	✓			✓	✓			✓		✓	✓	✓	✓
Electronic Music Composition and Production			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
HP: Performance	✓	✓	✓	✓	✓	✓	✓		✓	✓		✓	✓	✓							✓	✓	✓	✓
Interpretation through Improvisation			✓	✓	✓	✓				✓			✓	✓				✓			✓	✓	✓	✓

	A6.1	A6.2	A6.3	A6.4	A6.5	A6.6	A6.7	A6.8	B6.1	B6.2	B6.3	B6.4	C6.1	C6.2	C6.3	C6.4	C6.5	C6.6	C6.7	C6.8	D6.1	D6.2	D6.3	D6.4
Introduction to Music Therapy				✓	✓						✓	✓			✓	✓			✓			✓	✓	✓
Jazz Arranging for Large Ensembles			✓	✓	✓					✓			✓	✓					✓		✓	✓	✓	✓
Jazz Performance			✓	✓	✓	✓				✓			✓	✓				✓			✓	✓	✓	✓
Music, Philosophy & the Arts				✓	✓						✓	✓			✓	✓			✓			✓	✓	✓
Opera & Theatre			✓		✓	✓	✓		✓	✓		✓	✓	✓				✓		✓	✓	✓	✓	✓
PianoWorks	✓	✓	✓		✓	✓	✓		✓	✓		✓	✓	✓				✓		✓	✓	✓	✓	✓
Research Project				✓	✓						✓	✓			✓	✓			✓	✓		✓	✓	✓
Second Study			✓	✓	✓	✓															✓	✓	✓	✓
Workshop skills				✓	✓	✓					✓	✓				✓	✓	✓			✓	✓	✓	✓

16. Assessment Regulations

The following regulations are in addition to the general assessment regulations for taught programmes that are included in the Academic Regulatory Framework and that cover attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

16.1a Requirements to pass a module

To pass a module and acquire the associated credit, a student must complete all the module's assessment components and achieve a minimum aggregate mark of 40, including a 'pass' in any component which is assessed with pass/fail.

The aggregate mark of a module is the sum of the marks of each component listed in the module specification, weighted according to the specified percentage and assessed according to the stated FHEQ level 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.

16.1b Compensation at module component level

Compensation of marks applies when the aggregate mark of module components includes a marginal fail, but the overall numerical result is a pass.

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

All components scoring less than 30 do not meet the overarching learning margin of the module's learning outcomes and need to be retaken, even if the overall aggregate of the module is a pass.

Compensation can always be applied at sub-component level, including in the PS modules, where fails below 30 can be compensated, apart from fails for academic misconduct (e.g. plagiarism, collusion). Compensation does not apply to module components assessed with pass/fail.

16.1c Re-assessment / Re-sit provisions for a module or module components

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

- The re-sit must be equivalent to the original task in aims and learning outcomes

- A module component/module may be re-sat only once.

A successful re-sit is awarded the minimum pass mark. In cases of module components, this minimum pass mark is aggregated to the mark(s) of other passed component(s) according to the specified percentage for a full final module mark.

In case of failure for academic misconduct (e.g. plagiarism, collusion), a successful resit might be awarded the credits to pass the module component/module, but not the mark, which remains the original failed mark for calculation of the overall module/degree result.

Any failed pass/fail module component/module is considered under the above rules for re-sit provision.

If more than one component in a module have been failed, the School Board of Examiners can allow a student, on a pedagogical basis, to re-sit only one of the fails, and will establish the conditions whereby the overall module can be passed (e.g. if the strictly numerical aggregate remains a fail). This can be applied only to marginal fails (30-39).

16.2a Requirement to pass a year and to progress

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

The aggregate mark for a year is the aggregate mark of the individual module marks weighted proportionally to their credit weighting as specified in the Programme Specification. 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 award calculations are indicated below at 16.3.

16.2b Compensation at programme level after first attempt

If, having made a valid attempt at re-sit, a student fails up to 10 credits, compensation provisions may be applied by the School Board of Examiners if the required Learning Outcomes have nonetheless been achieved on the basis of the results of the re-sit and of other module/module 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 is a Pass (CertHE, DipHE and Ordinary) or a Third class (BMus Hons).

16.3 Award regulations

<u>Interim awards</u>

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

16.3a Completion of one year of study: Certificate of Higher Education in Music

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

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

16.3b End of Year 2: Diploma of Higher Education in Music

The DipHE (Mus) is available only to students who have completed both years 1 and 2 at the School. The DipHE (Mus) mark is the overall percentage marks obtained at the end of years 1 and 2 and weighted in the ratio 35:65. The classification will be determined as follows:

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

16.3c End of Year 3: Bachelor's degree (Ord) in Music

The BMus (Ord) is only available to students who have completed at least years 2 and 3 at the School. The BMus (Ord) mark is the overall percentage marks obtained at the end of years 2 and 3 and weighted in the ratio 35:65. Where a student has been permitted to take more than the minimum number of elective modules required, the highest elective module marks will be used and the remaining module marks will be excluded from the calculation.

The minimum percentage in the overall aggregate mark for recommendation for the award of Ordinary Degree classification will be:

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

16.3d Final Award: Year 4 Bachelor's degree (Hons) in Music

The BMus (Hon) is only available to students who have completed at least years 3 and 4 at the School. The BMus (Hons) mark is the overall percentage marks achieved in years 3 and 4, in the ratio 35:65. Where a student has been permitted to take more than the minimum number of elective modules required, the highest elective module marks will be used and the remaining module marks will be excluded from the calculation.

The overall 35:65 aggregate is calculated according to the following table:

(Standard pathway)			(Joint Principal Study pathway)		
	Year 3	Year 4		Year 3	Year 4
Principal Study	15%	45%	Joint PS	19%	49%
CPK3	15%	n/a	CPK3	12%	n/a
Professional Studies 2	n/a	10%	Professional Studies 2	n/a	8%
Electives	5%	10%	Electives	4%	8%
Tot.	35%	65%	Tot.	35%	65%

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

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

16.3e Concert Recital Diploma (CRD) and Starred Award for exceptional performance in a specified assessment

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

16.4 Resit charges

A re-sit fee is charged for re-sitting each module component failed. These charges are given in full in the BMus Programme Handbook at the beginning of each academic year.

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

Where a student fails to meet the requirements of a particular year, having exhausted all re-sit opportunities, but satisfies the requirements for an interim award, the student may be considered by the School 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 and is not eligible for an interim award, the School Board of Examiners 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:

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

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

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

16.8 Schedule of Assessments

The assessment schedule for all modules/module components is published in the Programme and Departmental Handbooks, and in the course materials that are available on the intranet at the beginning of the academic year. Practical assessment dates are logged onto ASIMUT, and available to be consulted by students usually by the end of term 1. Submission dates are usually available via Moodle, the School's VLE.

16.9 General Assessment Requirements & Guidelines

Assessment requirements (e.g. content, duration, length of submissions) and guidelines are included in the module specifications or in the programme and departmental handbooks, as well in additional teaching material and communications for each class.

Reasonable adjustments in assessment are made by the School in case of students with disabilities. In these cases, considered on an individual basis, the Music Department liaises closely with the Student Affairs Department.

In certain situations, especially involving medical or professional extenuating circumstances, the Music Division and the student affected agree on a Special Scheme of Study that is approved by the Academic Board. This scheme sets out alternative arrangements for how the student might meet and be assessed in the Learning Outcomes affected by the student's circumstances.

16.10 General Assessment Regulations

1. 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 performances/practical exams and academic assignments.

2. Principal Study Final Recital durations are detailed in the Principal Study departmental Handbooks. Duration is normally taken from when student first play (including tuning) to when the applause for the final piece begins. The following penalties apply when recitals do not follow published duration requirement:
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.

3. 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.

4. All written submissions must be presented with:
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 and professional protocols appropriate to the nature of the submission. These may include citations, footnotes and bibliographies. Details are included in each module teaching and assessment material.

5. Any suspected academic misconduct (e.g. plagiarism, collusion) will be considered under the School's academic misconduct procedures, see Academic Regulatory Framework (3.11).

16.11 Assessment Procedures

16.11a In practical examinations, including principal study, chamber music, interviews, lecture recitals and illustrated lectures, the examining panel includes at least two members of the teaching staff, of which at least one is from the department in charge of the module.

16.112b The panel for BMus4 Final Recitals includes a senior teaching member of the music department (normally as chair), a senior member of the principal study department and an external assessor specialist in the principal study being examined.

16.11c The assessment of written submissions varies. For PS Composition and EPM, BMus4 submissions are double marked by an external assessor and the mark finalized through internal moderation. For AS, all submissions are first marked and subsequently sampled for moderation by a member of staff or by a moderating panel.

16.11d In the case of chamber music, the panel evaluates student performance alongside any other student input. However, if a student is being assessed individually in a chamber music setting, the report will be specific to the student.

16.11e The evaluation of assessment tasks is calibrated by a set of assessment criteria which are linked to specific types of learning outcomes. Learning is assessed through performance, through composition production, through academic-type work, through completion of artistic/creative tasks either practical or written, through the monitoring of specific learning processes, or through reflection on learning experiences. These criteria are applicable to all BMus levels 4-6. The learning progression is expressed in the Aims of the module and in the overarching stepped Learning Outcomes. Both reflect the stepped demands of the content and assessment tasks for each element of the curriculum.

16.11f Pass/Fail elements of the curriculum, both practical and course-work based, are assessed using the relevant standard Assessment Criteria at the end, in terms of both the pass/fail threshold and the language used in the feedback.

16.12 Feedback to students after assessments

Normally, practical exam reports (e.g. performance exams) are individually communicated within a few days of the assessment event.

Written submission assessment takes longer because of the marking and moderation processes that need to take place. Normally, the reports are available to students after the equivalent of six term-weeks from the submission.

Formative feedback on exam content, draft submissions and other preparatory work for assessment is given in lessons, classes and tutorials.

Results in the form of grades that a student may receive during the year will be provisional until they have been approved by the relevant School Board of Examiners and the Pass List has been signed by Registry.

The Music Programme Assessment Board considers marks and re-sit provisions on an interim basis for specific module components that are taken during the academic year (e.g. PS mid-year exams) and that if failed, for pedagogical reasons, may need to be re-sat before the end-of-year exam can be taken.

17. Principal Study modules

17.1 Principal Study Strings, Year 1

1. Module Title	Principal Study Strings, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	STR1001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head and Deputy Head of Strings
8. Department	Strings

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The module is assessed with a mid-year and end-of-year solo exam, and with a chamber music performance [Assessment Criteria: Performance]. The range of exam tasks and durations reflect the specific professional expectations and educational progression in the different instruments. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year. Guitar Musicianship and Repertoire & Performance classes are assessed with a progress report [Assessment Criteria: Process].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Strings (bowed)				
One-to–one lesson		45		
Practical classes/workshops		186		
Strings (harp)				
One-to–one lesson		45		
Practical classes/workshops		206		
Strings (guitar)				
One-to–one lesson		45		
Practical classes/workshops		197		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Strings (bowed and harp)				

Practical Skills Assessment	Mid-Year Exam (15-25 min)	KPE	35	40
Practical Skills Assessment	End-of-year Exam (20-30 min)	KPE	50	40
Practical Skills Assessment	Chamber Music Exam (20 min)	KPE	15	40
Strings (guitar)				
Practical Skills Assessment	Mid-Year Exam (30 min)	KPE	25	40
Practical Skills Assessment	End-of-year Exam (40 min)	KPE	50	40
Practical Skills Assessment	Repertoire & Performance Class Progress Report	KPE	12.5	40
Practical Skills Assessment	Guitar Musicianship Progress Report	KPE	12.5	40

c) Independent Study hours	Notional Hours
Strings (bowed)	
Personal practice/study	569
Strings (harp)	
Personal practice/study	549
Strings (guitar)	
Personal practice/study	558
d) Total student learning hours (all strings: bowed, and guitar)	800

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Baron, J. H.	1998	Intimate Music: A History of the Idea of Chamber Music	Pendragon Press
Brown, C.	1999	Classical and Romantic Performing Practice 1750-1900	Oxford UP
Casals, P.	1970	Joys and Sorrows	Touchstone (Simon and Schuster)
de Alcantara, P.	1997	Indirect Procedures: A Musician's Guide to the Alexander Technique	Oxford UP
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Greene, D.	2002	Rhinegold Publishing Ltd	Routledge
Highstein, E.	1997	Making Music in Looking Glass Land: A Guide to Survival and	Concert Artists Guild

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

		Business Skills for the Classical Musician	
Klickstein, G.	2009	The Musician's Way	OUP
Ledbetter, D.	2009	Unaccompanied Bach: Performing the Solo Works	Yale University Press
Nightingale, C., R. Creaser and S. Reid (eds.)	2013	Musicians' Handbook: The Essential Guide for Professional and Aspiring Musicians	Rhinegold Publishing Ltd
Suzuki, S.	2013	Nurtured by Love	Alfred Publishing
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
International Association of Music Information Services	http://www.iamic.net/
Kammermusik Verlag	https://www.kammermusikverlag.de/en
Earsense: the chamber music exploratorium	https://www.earsense.org/
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list	https://edims.network/resources/
Diversity, Equity Databases	https://www.alexshapiro.org/ProgrammingResources.html#webpages
Chamber Music America: Composer Equity Project	https://www.chamber-music.org/pdf/2019-CCP/Composers-Equity-Project.pdf
Centre de documentation de musique contemporaine (CDMC)	http://www.cdmc.asso.fr/en
MusikProduktion Hoeflich: Repertoire explorer	https://repertoire-explorer.musikmph.de/en/product-category/beyond-waves-chamber-music/strings-piano/

17.2 Principal Study Strings, Year 2

1. Module Title	Principal Study Strings, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	STR2021
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head and Deputy Head of Strings
8. Department	Strings

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The module is assessed with a mid-year and end-of-year solo exam, and with a chamber music performance [Assessment Criteria: Performance]. The range of exam tasks and durations reflect the specific professional expectations and educational progression in the different instruments. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year. Guitar Musicianship and Repertoire & Performance classes are assessed with a progress report [Assessment Criteria: Process].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Strings (bowed)				
One-to–one lesson	45			
Practical classes/workshops	220			
Strings (harp)				
One-to–one lesson	45			
Practical classes/workshops	206			
Strings (guitar)				
One-to–one lesson	45			
Practical classes/workshops	185			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Strings (bowed and harp)				
Practical Skills Assessment	Mid-Year Exam (20-30 min)	KPE	35	40
Practical Skills Assessment	End-of-Year Exam (30-40min)	KPE	50	40
Practical Skills Assessment	Chamber Music Exam (20 min)	KPE	15	40
Strings (guitar)				
Practical Skills Assessment	Mid-Year Exam (30 min)	KPE	25	40
Practical Skills Assessment	End-of-Year Exam (40 min)	KPE	50	40

12. Module Pattern				
Practical Skills Assessment	Repertoire & Performance Class Progress Report	KPE	12.5	40
Practical Skills Assessment	Guitar Musicianship Progress Report	KPE	12.5	40

c) Independent Study Hours	Notional Hours
Strings (bowed)	
Personal practice/study	535
Strings (harp)	
Personal practice/study	549
Strings (guitar)	
Personal practice/study	570
d) Total student learning hours (all strings: bowed, and guitar)	800

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Baron, J. H.	1998	Intimate Music: A History of the Idea of Chamber Music	Pendragon Press
Brown, C.	1999	Classical and Romantic Performing Practice 1750-1900	Oxford UP
Casals, P.	1970	Joys and Sorrows	Touchstone (Simon and Schuster)
de Alcantara, P.	1997	Indirect Procedures: A Musician's Guide to the Alexander Technique	Oxford UP
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Greene, D.	2002	Rhinegold Publishing Ltd	Routledge
Highstein, E.	1997	Making Music in Looking Glass Land: A Guide to Survival and Business Skills for the Classical Musician	Concert Artists Guild
Klickstein, G.	2009	The Musician's Way	OUP
Ledbetter, D.	2009	Unaccompanied Bach: Performing the Solo Works	Yale University Press
Nightingale, C., R. Creaser and S. Reid (eds.)	2013	Musicians' Handbook: The Essential Guide for Professional and Aspiring Musicians	Rhinegold Publishing Ltd

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Suzuki, S.	2013	Nurtured by Love	Alfred Publishing
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
International Association of Music Information Services	http://www.iamic.net/
Kammermusik Verlag	https://www.kammermusikverlag.de/en
Earsense: the chamber music exploratorium	https://www.earsense.org/
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
International Association of Music Information Services	https://www.alexshapiro.org/ProgrammingResources.html#webpages
Kammermusik Verlag	https://www.chamber-music.org/pdf/2019-CCP/Composers-Equity-Project.pdf
Earsense: the chamber music exploratorium	http://www.cdmc.asso.fr/en
Diversity, Equity Databases	https://repertoire-explorer.musikmph.de/en/product-category/beyond-waves-chamber-music/strings-piano/

17.3 Principal Study Strings, Years 3 & 4

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

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The module is assessed with a mid-year and end-of-year solo exam in each year [Assessment Criteria: Performance]. At the end of year 4 this exam is the Final Recital. In each year there is chamber music performance. The range of exam tasks and durations reflect the specific professional expectations and educational progression in the different instruments. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year. Guitar Musicianship and Repertoire & Performance classes are assessed with a progress report [Assessment Criteria: Process].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Strings (bowed)				
One-to–one lesson		90		
Practical classes/workshops		447		
Strings (harp)				
One-to–one lesson		90		
Practical classes/workshops		412		
Strings (guitar)				
One-to–one lesson		90		
Practical classes/workshops		347		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3 – Strings (bowed and harp)				
Practical Skills Assessment	Mid-Year Exam (20-35 min)	KPE	25	40
Practical Skills Assessment	End-of-Year Exam (30-45 min)	KPE	50	40

Practical Skills Assessment	Chamber Music (20 min)	KPE	25	40
Year 3 – Strings (guitar)				
Practical Skills Assessment	Mid-Year Exam (30 min)	KPE	25	40
Practical Skills Assessment	End-of-Year Exam (40 min)	KPE	50	40
Practical Skills Assessment	Repertoire & Performance Class Progress Report	KPE	12.5	40
Practical Skills Assessment	Guitar Musicianship Progress Report	KPE	12.5	40
Year 4 – Strings (bowed and harp)				
Practical Skills Assessment	Mid-Year Exam (25-35 min)	KPE	20	40
Practical Skills Assessment	Final Recital (45-60 min)	KPE	60	40
Practical Skills Assessment	Chamber Music (20 min)	KPE	20	40
Year 4 – Strings (guitar)				
Practical Skills Assessment	Mid-Year Exam (40 min)	KPE	20	40
Practical Skills Assessment	Final Recital (45-60 min)	KPE	60	40
Practical Skills Assessment	Repertoire & Performance Class Progress Report	KPE	10	40
Practical Skills Assessment	Guitar Musicianship Progress Report	KPE	10	40
c) Independent Study Hours		Notional Hours		
Strings (bowed)				
Personal practice/study		1063		
Strings (harp)				
Personal practice/study		1098		
Strings (guitar)				
Personal practice/study		1163		
d) Total student learning hours (all strings: bowed and guitar)		1600		

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Baron, J. H.	1998	Intimate Music: A History of the Idea of Chamber Music	Pendragon Press

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Brown, C.	1999	Classical and Romantic Performing Practice 1750-1900	Oxford UP
Casals, P.	1970	Joys and Sorrows	Touchstone (Simon and Schuster)
de Alcantara, P.	1997	Indirect Procedures: A Musician's Guide to the Alexander Technique	Oxford UP
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Greene, D.	2002	Rhinegold Publishing Ltd	Routledge
Highstein, E.	1997	Making Music in Looking Glass Land: A Guide to Survival and Business Skills for the Classical Musician	Concert Artists Guild
Klickstein, G.	2009	The Musician's Way	OUP
Ledbetter, D.	2009	Unaccompanied Bach: Performing the Solo Works	Yale University Press
Nightingale, C., R. Creaser and S. Reid (eds.)	2013	Musicians' Handbook: The Essential Guide for Professional and Aspiring Musicians	Rhinegold Publishing Ltd
Suzuki, S.	2013	Nurtured by Love	Alfred Publishing
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
International Association of Music Information Services	http://www.iamic.net/
Kammermusik Verlag	https://www.kammermusikverlag.de/en
Earsense: the chamber music exploratorium	https://www.earsense.org/
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Diversity, Equity Databases	https://www.alexshapiro.org/ProgrammingResources.html#webpages
Chamber Music America: Composer Equity Project	https://www.chamber-music.org/pdf/2019-CCP/Composers-Equity-Project.pdf
Centre de documentation de musique contemporaine (CDMC)	http://www.cdmc.asso.fr/en

13. Reading & Resources*	
Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.	
MusikProduktion Hoeflich: Repertoire explorer	https://repertoire-explorer.musikmph.de/en/product-category/beyond-waves-chamber-music/strings-piano/

17.4 Principal Study Wind, Brass & Percussion, Year 1

1. Module Title	Principal Study Wind, Brass & Percussion, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	WBP1002
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head of Wind Brass and Percussion
8. Department	Wind, Brass & Percussion

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Assessment:

The module is assessed with an end-of–year technical and orchestral excerpts exam, and a chamber music performance (pass/fail) [Assessment Criteria: Performance]. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

Formative assessments are solo platform reports and chamber music platform reports, as well as reports on a non-assessed solo recital.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

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

* Median, varies according to instrument

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Baines, A.	1967	Woodwind Instruments and their History	Faber & Faber
Bebey, F.	1975	African Music - A People's Art	Lawrence Hill
Beck, J. H.	1995	Encyclopedia of Percussion	Garland Publishing
Cameron, J.	1995	The Artist's Way	Putnam
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Green, B.	1987	The Inner Game of Music	Pan
Herbert, T. and J. Wallace (ed.)	1997	The Cambridge Companion to Brass	Cambridge UP
Linde, H.	1991	The Recorder Player's Handbook	Schott
Nachanovitch, S.	1990	Free Play: Improvisation in Life & Art	Penguin Putnam Inc. NY
Snell, H.	2006	The Art of Practice - a Self-help Guide for Music Students	Pen Press Publications
Snell, H.	1997	The Trumpet - Its Practice and Performance, a Guide for Students	Rakeway Music
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Music by Black Composers	https://www.musicbyblackcomposers.org/resources/living-composers-directory/

17.5 Principal Study Wind, Brass & Percussion, Year 2

1. Module Title	Principal Study Wind, Brass & Percussion, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	WBP2012
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head of Wind Brass and Percussion
8. Department	Wind, Brass & Percussion

9. Aims of the Module

This module aims to:

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

intonation, rhythmic coordination, rehearsal technique, communication within a group, communication with a variety of audiences;
- Develop musical awareness and interpretation of an increasingly diverse range of chamber music repertoire and/or un-notated music from different historical periods, including new music

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The module is assessed with a mid-year technical solo exam, and an end-of-year chamber music exam (pass/fail) [Assessment Criteria: Performance]. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			39*	
Practical classes/workshops			299*	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical Skills Assessment	Technical and Orchestral Assessment (30 min)	KPE	100	40

12. Module Pattern				
Practical Skills Assessment	Chamber Music Exam (30-40 min)	KPE	n/a	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			462	
d) Total student learning hours for module			800	

* Median, varies according to instrument

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Cameron, J.	1995	The Artist's Way	Putnam
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Green, B.	1987	The Inner Game of Music	Pan
Nachanovitch, S.	1990	Free Play: Improvisation in Life & Art	Penguin Putnam Inc.
Oliver, M. (ed.)	1999	Settling the Score - A Journey through the Music of the 20th Century	Faber and Faber
Ross, A.	2007	The Rest is Noise - Listening to the 20th Century	Farrar, Strauss & Giroux
Taylor, A.	1983	Labour and love: An oral history of the brass band movement	Elm Tree Books
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP
Williamon, A.	2004	Musical excellence: strategies and techniques to enhance performance	Oxford University Press

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Music by Black Composers	https://www.musicbyblackcomposers.org/resources/living-composers-directory/

17.6 Principal Study Wind, Brass & Percussion, Years 3 & 4

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

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

In year 3 the module is assessed with a mid-year and end-of-year exam, and a chamber music performance [Assessment Criteria: Performance]. In year 4, the three pathways (orchestral, chamber music and final recital) provide different weightings of the marks to support students' strengths, and in addition there is a component in contemporary music specialism. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
One-to–one lesson	93*			
Practical classes/workshops	643*			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3 (Saxophone)				
Practical skills assessment	Mid-Year Recital (30 min)	KPE	40	40

Practical skills assessment	Technical Assessment (30 min)	KPE	40	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	20	40
Year 3 (other instruments)				
Practical skills assessment	Mid-Year Recital (30 min)	KPE	35	40
Practical skills assessment	End-of-Year (technical material and orchestral repertoire) (30 min)	KPE	35	40
Practical skills assessment	Doubling instruments (or Editing for recorders) (15 min)	KPE	15	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Year 4 – Recital				
Practical skills assessment	Final Recital (35-45 min)	KPE	55	40
Practical skills assessment	Mid-Year Orchestral Audition (saxophones – West End show audition including all doubling instruments; recorders: individual presentation) (30 min)	KPE	20	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
Year 4 – Recital (Clarinets)				
Practical Skills assessment	Final Recital (35-45 min)	KPE	55	40
Practical Skills assessment	Mid-Year Orchestral Audition (30 min)	KPE	15	40
Practical Skills assessment	E.flat exam (15 min)	KPE	5	40
Practical Skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
Year 4 - Chamber Music				

Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	25	40
Practical skills assessment	Mid-Year Orchestral Audition (saxophones – West End show audition including all doubling instruments; recorders: individual presentation) (30 min)	KPE	20	40
Portfolio	Contemporary Specialism	KPE	10	40
Year 4 – Chamber Music (Clarinets)				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	25	40
Practical skills assessment	Mid-Year Orchestral Audition (30 min)	KPE	15	40
Practical skills assessment	E.flat exam (15 min)	KPE	5	40
Portfolio	Contemporary Specialism	KPE	10	40
Year 4 - Orchestral				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Mid-Year Orchestral Audition (saxophones – West End show audition including all doubling instruments; recorders: individual presentation) (30 min)	KPE	30	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
Year 4 – Orchestral (Clarinets)				
Practical skills assessment	Final Recital (30-40 min)	KPE	45	40
Practical skills assessment	Mid-Year Orchestral Audition (30 min)	KPE	20	40

Practical skills assessment	E.flat exam (15 min)	KPE	10	40
Practical skills assessment	Chamber Music Exam (30-40 min)	KPE	15	40
Portfolio	Contemporary Specialism	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			864	
d) Total student learning hours for module			1600	

* median, varies according to instrument

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Barenboim, D.	2008	Everything is Connected: the Power of Music	Weidenfeld & Nicholson
Bartolozzi, B. and R. Smith-Brindle (ed.)	1967	New Sounds for Woodwind	Oxford University Press
Ehrlich, C.	1986	The Music Profession in Britain Since the Eighteenth Century: A Social History	Clarendon Press
Fink, R.	2005	Repeating Ourselves - Minimalism as Cultural Practice	University of California Press
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Ross, A.	2007	The Rest is Noise - Listening to the 20th Century	Farrar, Strauss & Giroux
Schick, S.	2006	Different Beds, Same Dreams - The Percussionist's Art	University of Rochester Press
Small, C.	1998	Musicking - The Meanings of Performing and Listening	Wesleyan University Press
Smith-Brindle, R.	1987	The New Music: The Avant-garde since 1945	Oxford University Press
Snell, H.	2006	The Art of Practice - a Self-help Guide for Music Students	Pen Press Publications
Storr, A.	1997	Music and the Mind	Harper Collins

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. This is not an exclusive list and new and current material will be added as seen relevant.

Steenstrup, K.	2004	Teaching Brass	Royal Academy of Music, Aarhus
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Music by Black Composers	https://www.musicbyblackcomposers.org/resources/living-composers-directory/

17.7 Principal Study Keyboard, Year 1

1. Module Title	Principal Study Keyboard, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	KEY1003
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head of Department Class activities coordinated by Deputy Head of Department
8. Department	Keyboard

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

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

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

Assessment:

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
One-to–one lesson	45

12. Module Pattern				
Practical classes/workshops	109			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (20 min)	KPE	20	40
Practical skills assessment	End-of-Year Exam (35-45 min)	KPE	70	40
Practical skills assessment	Keyboard Skills (15 min)	KPE	10	40
c) Independent Study hours				Notional Hours
Personal practice/study				646
d) Total student learning hours for module				800

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Berman, B.	2000	Notes from the Pianist's Bench	Yale University Press
Brendel, A.	1998	Music Sounded Out	Robson Books
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Neuhaus, H.	1973	The Art of Piano Playing	Barrie & Jenkins
Roberts, P.	1996	Images	Amadeus
Rosen, C.	2004	The Hidden World of the Pianist	Penguin Books
Rowland, D. (ed.)	1998	The Cambridge Companion to the Piano	CUP
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP
For Keyboard Skills			
Pratt, G.	1984	The Dynamics of Harmony	OUP
Thorne, A.	1984	Classical Harmony through Figured Bass	Chappell

Composer	Title
Bach	Das Wohltemperierte Klavier
Scarlatti	Sonatas
Mozart	Piano Sonatas

13. Reading & Resources*	
Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. This is not an exclusive list and new and current material will be added as seen relevant.	
Haydn	Piano Sonatas
Beethoven	Piano Sonatas
Chopin	Etudes
Debussy	Preludes
Shostakovich	Preludes and Fugues
Spectrum Series	(published by ABRSM, 1996, 1999, 2001, 2005)
Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.8 Principal Study Keyboard, Year 2

1. Module Title	Principal Study Keyboard, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	KEY2013
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head of Department Class activities coordinated by Deputy Head of Department
8. Department	Keyboard

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

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

Assessment:

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours

One-to–one lesson		45		
Practical classes/workshops		101		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (25 min)	KPE	20	40
Practical skills assessment	End-of-Year Exam (45-60 min)	KPE	65	40
Practical skills assessment	Fortepiano	KPE	5	40
Practical skills assessment	Duo Performance	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			654	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Bach, C. P. E.	1974	Essay on the True Art of Playing Keyboard Instruments	Eulenburg
Floyd Jnr., S. A.	1999	The International Dictionary of Black Composers	Routledge
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Gollerich, A.	1996	The Piano Masterclasses of Franz Listz 1884-6	Indiana Press
Roberts, P.	2022	Reading Franz Liszt	Amadeus
Timbrell, C.	1992	French Pianism	Kahn & Averill
	1999	The Art of Piano: Great Pianists of the Twentieth Century	DVD NCV Arts
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Composer	Title
Bach	Das Wohltemperierte Klavier
Beethoven	Piano Sonatas
Chopin	Etudes
Debussy	Preludes
Haydn	Piano Sonatas

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Mozart	Piano Sonatas
Scarlatti	Sonatas
Shostakovich	Preludes and Fugues
Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.9 Principal Study Keyboard, Years 3 & 4

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

9. Aims of the Module

This module aims to:

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

- Encourage the self-reflection necessary to respond to life in a changing profession.

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Assessment:

In each year, the module is assessed with a mid-year and end-of-year exam performance (in year 4 the "Final Recital") and assessments of departmental classes in year 3 [Assessment Criteria: Performance]. Exam requirements and repertoire are published in the Departmental Handbook and distributed to students at the beginning of each Academic Year.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			120	
Practical classes/workshops			134	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Practical skills assessment	Mid-Year Exam	KPE	30	40
Practical skills assessment	End-of-Year (45-60 min)	KPE	60	40

12. Module Pattern across two years				
Practical skills assessment	Ensemble Assessments	KPE	10	40
Year 4				
Practical skills assessment	Mid-Year Exam	KPE	25	40
Practical skills assessment	Final Recital (55-60 min)	KPE	75	40
c) Independent Study hours			Notional Hours	
Personal practice/study			1346	
d) Total student learning hours for module			1600	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Beer, A.	2016	Sounds and Sweet Airs: the forgotten women of classical music	Oneworld Publications
Cortot, A and J. Thieffry	1989	Alfred Cortot's Studies in Musical Interpretation	Da Capo Press
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Roberts, P.	2012	Reflections	Amadeus
Schleifer, M.F. & G. Galván	2016	Latin America Classical Composers: A Biographical Dictionary	Rowman & Littlefield
	1993	The Golden Age of the Piano	DVD Philips
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Composer	Title
Bach	Das Wohltemperierte Klavier
Beethoven	Piano Sonatas
Chopin	Etudes
Debussy	Preludes
Haydn	Piano Sonatas
Mozart	Piano Sonatas
Scarlatti	Sonatas
Shostakovich	Preludes and Fugues
Online Sources	

13. Reading & Resources*	
Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
EDIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Living Composers Directory	https://www.musicbyblackcomposers.org/resources/living-composers-directory/
Women Composers by Time Period	https://www.oxfordmusiconline.com/page/women-composers-by-time-period

17.10 Principal Study Vocal Studies, Year 1

1. Module Title	Principal Study Vocal Studies, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	VOC1004
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head and Deputy Head of Vocal Studies
8. Department	Vocal Studies

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

This core module is designed to develop the students' vocal technique, familiarity with repertoire, and studies of music, language and stage skills. The central theme of

the module is the introduction of the processes involved in preparing for successful performance and the knowledge required for full communication with an audience.

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

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

Study Topics

- Individual Principal Study (voice) lessons
- Performance Practice Platform
- Repertoire & Performance Class
- Phonetics & Pronunciation
- Spoken & Sung English, Italian & German
- Body Work & Movement
- Drama
- Musicianship Skills for Singers
- Vocal Physiology
- Masterclasses (observation at this level)

Assessment:

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
One-to–one lesson	40

Practical classes/workshops			230	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Repertoire & Musicianship Progress Report	KPE	25	40
Practical skills assessment	Performance Craft Progress Report	KPE	25	40
Practical skills assessment	End-of-Year audition style performance (10-12 minutes)	KPE	50	40
c) Independent Study hours			Notional Hours	
Personal practice/study			530	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adams, D.	2008	A Handbook of diction for singers	Oxford
Baker, W. & W. Gibson	2016	The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love	AMACOM
Chapman, C. & R. Morris	2021	Singing and teaching singing: a holistic approach to classical voice, fourth edition	Plymouth, Plural
De Malet Burgess, T. and N. Skilbeck	2000	The singing and acting handbook	London. Routledge
Dimon, T.	2018	Anatomy of the voice: an illustrated guideAnatomy Of The Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists	North Atlantic Books
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Goren, I.	2017	The Singing Body: A Vocalist's Companion	CreateSpace Independent Publishing Platform
Kleinman,J. and P. Buckoke	2013	The Alexander Technique for Musicians	London, Bloomsbury
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to	Cambridge UP

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

		Understanding, edited by John Rink, 113-126	

Online Sources	
(IPA) transcriptions & literal translations of aria and art song texts	www.ipasource.com
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Music by Black Composers	https://www.musicbyblackcomposers.org/resources/living-composers-directory/
The LiederNet Archive	https://www.lieder.net/

17.11 Principal Study Vocal Studies, Year 2

1. Module Title	Principal Study Vocal Studies, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	VOC2014
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head and Deputy Head of Vocal Studies
8. Department	Vocal Studies

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Study Topics

- Individual Principal Study (voice) lessons
- Performance Practice Platform
- Repertoire & Performance Classes
- Spoken & Sung Italian, German, French & English
- Body Work & Movement
- Drama
- Musicianship Skills for Singers
- Vocal Physiology
- Masterclasses (primarily observation at this level)

Assessment:

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			40	
Practical classes/workshops			270	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Repertoire & Musicianship Progress Report	KPE	10	40
Practical skills assessment	Language, Diction & Recitative	KPE	30	40
Practical skills assessment	Performance Craft Progress Report	KPE	10	40
Practical skills assessment	End-of-Year audition style performance (12-15 min)	KPE	50	40
c) Independent Study hours			Notional Hours	
Personal practice/study			490	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adams, D.	2008	A Handbook of diction for singers	Oxford
Baker, W. & W. Gibson	2016	The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love	AMACOM
Chapman, C. & R. Morris	2021	Singing and teaching singing: a holistic approach to classical voice, fourth edition	Plymouth, Plural
De Malet Burgess, T. and N. Skilbeck	2000	The singing and acting handbook	London. Routledge
Dimon, T.	2018	Anatomy of the voice: an illustrated guideAnatomy Of The Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists	North Atlantic Books
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

		Oxford UP	
Goren, I.	2017	The Singing Body: A Vocalist's Companion	CreateSpace Independent Publishing Platform
Kleinman,J. and P. Buckoke	2013	The Alexander Technique for Musicians	London, Bloomsbury
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
(IPA) transcriptions & literal translations of aria and art song texts	www.ipasource.com
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	HYPERLINK "https://edims.network/resources/" https://edims.network/resources/
Music by Black Composers	https://www.musicbyblackcomposers.org/resources/living-composers-directory/
The LiederNet Archive	https://www.lieder.net/

17.12 Principal Study Vocal Studies, Years 3 & 4

1. Module Title	Principal Study Vocal Studies, Years 3 & 4
2. HE Level	6
3. Credit Value	160 (80 for Year 3; 80 for Year 4)
4. SITS Module Code	VOC3024
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 and 4
7. Module Leader	Head and Deputy Head of Vocal Studies
8. Department	Vocal Studies

9. Aims of the Module

This module aims to:

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

This core module focuses on the growth and development of the students' originality and individuality of thought and intention as a musician and singer. Central at this level are awareness and identification of the students' individual voice, awareness of their individual responsibility as soloist, chamber musician and ensemble member, and realistic preparation for a career in the vocal profession.

Study Topics

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

Assessment:

Details of exam requirements and repertoire [Assessment Criteria: Performance] are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year. Performance Craft (year 3) and Contemporary Specialism (year 4) are assessed with progress reports [Assessment Criteria: Process].

11. Learning Outcomes
On the 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:

11. Learning Outcomes
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			100	
Practical classes/workshops			440	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Practical skills assessment	Mid-Year Exam (12–15 min)	KPE	30	40
Practical skills assessment	End-of Year Exam (20 min)	KPE	50	40
Practical skills assessment	Performance Craft Progress Report	KPE	20	40
Year 4				
Practical skills assessment	Mid-Year Exam (12-15 min)	KPE	30	40
Practical skills assessment	Final Recital (45 min)	KPE	60	40
Practical skills assessment	Contemporary Music Specialism Progress Report	KPE	10	40
c) Independent Study hours			Notional Hours	
Personal practice/study			1060	
d) Total student learning hours for module			1600	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adams, D.	2008	A Handbook of diction for singers	Oxford
Baker, W. & W. Gibson	2016	The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love	AMACOM

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Chapman, C. & R. Morris	2021	Singing and teaching singing: a holistic approach to classical voice, fourth edition	Plymouth, Plural
De Malet Burgess, T. and N. Skilbeck	2000	The singing and acting handbook	London. Routledge
Dimon, T.	2018	Anatomy Of The Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists	North Atlantic Books
Ginsborg, J.	2004	Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142	Oxford UP
Goren, I.	2017	The Singing Body: A Vocalist's Companion	CreateSpace Independent Publishing Platform
Kleinman,J. and P. Buckoke	2013	The Alexander Technique for Musicians	London, Bloomsbury
Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP

Online Sources	
(IPA) transcriptions & literal translations of aria and art song texts	www.ipasource.com
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/
Music by Black Composers	https://www.musicbyblackcomposers.org/resources/living-composers-directory/
The LiederNet Archive	https://www.lieder.net/

17.13 Principal Study Compositions, Year 1

1. Module Title	Principal Study Composition, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	COM1005
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head and Associate Head of Composition
8. Department	Composition

9. Aims of the Module

This module aims to:

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Assessment:

The module is assessed with folio submissions of i) original compositions with accompanying commentaries (mid-year and end-of-year) [Assessment Criteria: Composition Portfolio; Personal & Professional Reflection], ii) techniques of composition exercises: Historical Techniques, XVI-XX Century, Electronic Music/Music Technology (mid-year and end-of-year) [Assessment Criteria: Composition Portfolio] , iii) Analysis [Assessment Criteria: Academic] and iv) Creative Ensemble [Assessment Criteria: Composition Portfolio; Personal & Professional Reflection].

Mid-Year

- Mid-Year Original Composition folio that includes: a piece for solo melody instrument (duration: 3-5 minutes) and a 2-part instrumental piece (duration: 3-5 minutes)
- Techniques of Composition folio: a set of exercises / short compositions
- Additional Techniques Component: Analysis, 1500-2000 word essay, or 12 min. presentation

End-of-Year

- End-Of-Year Original Composition folio which must include the following two projects:
    - A piece for Solo Percussionist (duration: 4-6 minutes)
    - Open Workshop: A piece for 2-6 performers (duration 3-5 minutes). The piece must include an element of non-standard-common-practice notation, this need not be for the full duration of the work but should demonstrate that the composers are exploring other communicative forms in the piece (audio scores, text scores and devising are permitted, as well as graphical scores and other forms of extended standard common practice notation). The number of performers, duration and other parameters may be flexible with the permission of the Associate Head of Composition (Undergraduate). Composers are expected to find their own performers for this collaboration with support from the Associate Head of Composition (Undergraduate).
- Techniques of Composition folio: a set of exercises / short compositions
- Additional Techniques Component: Creative Ensemble, progress report on contributions throughout the project

Students are, in special circumstances, permitted to substitute in alternative works in place of required pieces in their original portfolio, though this must be previously agreed with the Associate Head of Composition (Undergraduate). The order of the original folio projects and technique classes may be subject to change and the Associate Head of Composition (Undergraduate) will notify the students if this is the case.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			30	
Practical classes/workshops			116	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark

12. Module Pattern				
Portfolio	Mid-year Techniques	KCW	25	40
Portfolio	Mid-Year Original Composition	KCW	20	40
Portfolio	End-of-Year Techniques	KCW	25	40
Portfolio	End-of-year Original Composition	KCW	20	40
Portfolio	Analysis	KCW	5	40
Portfolio	Creative Ensemble	KCW	5	40
c) Independent Study hours			Notional Hours	
Personal practice/study			654	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Gottschalk, J.	2016	Experimental Music Since 1970	Bloomsbury
Gould, E.	2011	Behind Bars	Faber
Homewood, S. and C. Matthews	1990	Essentials of Music Copying: A Manual for Composers, Copyists and Processors	Music Publishers Association;
Lely, J. and J. Saunders	2012	Word Events: Perspectives on Verbal Notation	Continuum
Manning, P.	2013	Electronic and Computer Music	OUP
Piston, D.	1949	Counterpoint	Gollancz
Schoenberg, A.	1970	Fundamentals of Musical Composition	Faber
Slonimsky, N.	1999	Thesaurus of Scales and Melodic Patterns	Music Sales
Wishart, T. and Emmerson, S. (ed.)	1996	On Sonic Art	Routledge

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.14 Principal Study Composition, Year 2

1. Module Title	Principal Study Composition, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	COM2015
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head and Associate Head of Composition
8. Department	Composition

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Assessment:

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

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

Mid-Year

- Mid-Year Original Composition folio: a coherent sequence of five miniatures for minimum 3 and maximum 6 Wind and Brass instruments, selected from a given line-up (duration 8-12 minutes). Instrumentation and doublings must be agreed in liaison with Associate Head of Composition (Undergraduate)
- Techniques of Composition folio: a set of exercises / short compositions

End-of-Year

- End of Year Original Composition folio: a solo piano piece (duration 4-6 minutes) and a piece for an ensemble involving a number or all of the following instruments: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion (1 player), two violins, viola, cello, bass (duration: 6-9 minutes)
- Techniques of Composition folio: a set of exercises / short compositions

- Aditional Tecniques Component: Analysis, 1500-2000 words essay, or 12 min presentation
- Aditional Tecniques Component: Creative Ensemble, progress report on contribution throughout the project

Students are, in special circumstances, permitted to substitute in alternative works in place of required pieces in their original portfolio, though this must be previously agreed with the Associate Head of Composition (Undergraduate). The order of the original folio projects and technique classes may be subject to change and the Associate Head of Composition (Undergraduate) will notify the students if this is the case.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			30	
Practical classes/workshops			116	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mid-Year Original Composition	KCW	25	40
Portfolio	Mid-year Techniques of Composition	KCW	20	40
Portfolio	End-of-year Original Composition	KCW	25	40
Portfolio	End-of-Year Techniques of Composition	KCW	20	40
Portfolio	Analysis	KCW	5	40
Portfolio	Creative Ensemble	KCW	5	40
c) Independent Study hours			Notional Hours	
Personal practice/study			654	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Gottschalk, J.	2016	Experimental Music Since 1970	Bloomsbury
Gould, E.	2011	Behind Bars	Faber
Homewood, S. and C. Matthews	1990	Essentials of Music Copying: A Manual for Composers, Copyists and Processors	Music Publishers Association;
Lely, J. and J. Saunders	2012	Word Events: Perspectives on Verbal Notation	Continuum
Manning, P.	2013	Electronic and Computer Music	OUP
Piston, D.	1949	Counterpoint	Gollancz
Schoenberg, A.	1970	Fundamentals of Musical Composition	Faber
Slonimsky, N.	1999	Thesaurus of Scales and Melodic Patterns	Music Sales
Wishart, T. and Emmerson, S. (ed.)	1996	On Sonic Art	Routledge

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.15 Principal Study Composition, Year 3 & 4

1. Module Title	Principal Study Composition, Years 3 & 4
2. HE Level	6
3. Credit Value	160 (80 for Year 3; 80 for Year 4)
4. SITS Module Code	COM3025
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 and 4
7. Module Leader	Head and Associate Head of Composition
8. Department	Composition

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

i) original compositions with accompanying commentaries (mid-year and end-of-year) [Assessment Criteria: Composition Portfolio; Personal & Professional Reflection], ii) techniques of composition exercises: Historical Techniques XVI-XX Century, Electronic Music/Music Technology (mid-year and end-of-year) [Assessment Criteria: Composition Portfolio], and iii) Analysis [Assessment Criteria: Academic].

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

Year 3, <u>first half year</u>

- Mid-Year Original Composition folio: a work for string quartet (duration: 10-12 minutes)
- Techniques of Composition folio: a set of exercises short compositions

<u>Second half year</u>

- End-of-Year Original Composition folio: ‘Ensemble Plus’, a work for ensemble of up to 14 players as per the instrumentation of the Year 2 ensemble piece, plus one additional element in any medium including music (duration: 10-12 minutes)
- Techniques of Composition folio: a set of exercises short compositions
- Additional Techniques Components: Analysis, essay of 1800-2000 words, or 15 min presentation; Aesthetics, illustrated lecture of 15 min

Year 4, <u>first half year</u>

- Mid-Year Original Composition folio: a work for unaccompanied choir or vocal ensemble (up to eight parts)
- Additional Techniques Components: Aesthetics, essay of 1800-2200 words, or 15 min presentation; Analysis, essay of 1800-2000 words, or 15 min presentation

Second half year

- End-of-Year Original Composition folio: an orchestral piece, and a work for live sounds and electronics.
- Additional Techniques Components: Workshop and Rehearsal Skills,1350-1500 words reflection

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

Students are, in special circumstances, permitted to substitute in alternative works in place of required pieces in their original portfolio, though this must be previously agreed with the Associate Head of Composition (Undergraduate). The order of the original folio projects and technique classes for each year may be subject to change and the Associate Head of Composition (Undergraduate) will notify the students if this is the case.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			60	
Practical classes/workshops			156	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Portfolio	Mid-Year Original Composition	KCW	35	40
Portfolio	Mid-year Techniques of Composition	KCW	15	40
Portfolio	End-of-year Original Composition	KCW	25	40
Portfolio	End-of-Year Techniques of Composition	KCW	15	40
Portfolio	Aesthetics & Analysis	KCW	10	40
Year 4 – Option 1				

12. Module Pattern across two years				
Portfolio	Mid-Year Original Composition	KCW	25	40
Portfolio	End-of-year Original Composition	KCW	60	40
Portfolio	Aesthetics & Analysis	KCW	10	40
Portfolio	Workshop Technique/Conducting	KPE	5	40
Year 4 – Option 2				
Portfolio	Mid-Year Original Composition	KCW	35	40
Portfolio	End-of-year Original Composition	KCW	50	40
Portfolio	Aesthetics & Analysis	KCW	10	40
Practical skills assessment	Workshop Technique/Conducting	KPE	5	40
c) Independent Study hours			Notional Hours	
Personal practice/study			1384	
d) Total student learning hours for module			1600	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Gottschalk, J.	2016	Experimental Music Since 1970	Bloomsbury
Gould, E.	2011	Behind Bars	Faber
Homewood, S. and C. Matthews	1990	Essentials of Music Copying: A Manual for Composers, Copyists and Processors	Music Publishers Association;
Lely, J. and J. Saunders	2012	Word Events: Perspectives on Verbal Notation	Continuum
Manning, P.	2013	Electronic and Computer Music	OUP
Piston, D.	1949	Counterpoint	Gollancz
Schoenberg, A.	1970	Fundamentals of Musical Composition	Faber
Slonimsky, N.	1999	Thesaurus of Scales and Melodic Patterns	Music Sales

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Wishart, T. and Emmerson, S. (ed.)	1996	On Sonic Art	Routledge
Online Sources			
Composer Diversity Database		https://www.composerdiversity.com/composer-diversity-database	
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources/	

17.16 Principal Study Electronic and Produced Music, Year 1

1. Module Title	Principal Study Electronic and Produced Music, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	ELM1006
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head of Electronic and Produced Music
8. Department	Electronic and Produced Music

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

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

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

Assessment:

The module is assessed through mid-year and end-of year Creative Folios [Assessment Criteria: EPM Portfolio Submission] produced under the guidance of individual tuition, together with various assessments of work completed through the:

Aesthetic Group Session (evidence of a diverse range of project activity roughly equivalent to 15 minutes of 'audience' engagement) [Assessment Criteria: EPM Portfolio Submission]

Common Techniques Classes (completion of two common technique courses with their associated assessment) [Assessment Criteria: EPM Portfolio Submission]

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			30	
Aesthetic Group Session			60	
Common Technique Classes			45	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Common Techniques	KWE	20	40
Portfolio	Aesthetic Group	KPE	20	40
Portfolio	Creative Folio Semester 1	KCW	30	40
Portfolio	Creative Folio Semester 2	KCW	30	40
c) Independent Study hours			Notional Hours	
Personal practice/study			665	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Chion, M.	2009	Film, a Sound Art.	Columbia University Press

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Cook, M.	2008	A History of Film Music	Cambridge University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Holmes, T.	2020	Electronic and Experimental Music: Technology, Music and Culture	Routledge
Huber, D. M.	2020	The MIDI Manual: A Practical Guide to MIDI within Modern Music Production	Routledge
Lubin, T.	2022	Getting Great Sounds: The Microphone Book	Rowman & Littlefield Publishers
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press
Pejrolo, A.	2017	Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers	Oxford University Press
Summers, T.	2016	Understanding Video Game Music	Cambridge University Press

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.17 Principal Study Electronic and Produced Music, Year 2

1. Module Title	Principal Study Electronic and Produced Music, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	ELM2016
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head of Electronic and Produced Music
8. Department	Electronic and Produced Music

9. Aims of the Module

This module aims to:

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

- Help students to develop extra-musical skills in regard to professional expectation and conduct

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Assessment:

The module is assessed through mid-year and end-of year Creative Folios [Assessment Criteria: EPM Portfolio Submission] produced under the guidance of individual tuition, together with various assessments of work completed through the:

Aesthetic Group Session (evidence of a diverse range of project activity roughly equivalent to 15 minutes of 'audience' engagement) [Assessment Criteria: EPM Portfolio Submission]

Common Techniques Classes (completion of two common technique courses with their associated assessment) [Assessment Criteria: EPM Portfolio Submission]

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			30	
Aesthetic Group Session			60	
Common Technique Classes			45	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Common Techniques	KWE	20	40
Portfolio	Aesthetic Group Folio	KPE	20	40
Portfolio	Creative Folio Semester 1	KCW	30	40
Portfolio	Creative Folio Semester 2	KCW	30	40
c) Independent Study hours			Notional Hours	
Personal practice/study			665	
d) Total student learning hours for module			800	

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Chion, M.	2009	Film, a Sound Art.	Columbia University Press
Cook, M.	2008	A History of Film Music	Cambridge University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Holmes, T.	2020	Electronic and Experimental Music: Technology, Music and Culture	Routledge

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Huber, D. M.	2020	The MIDI Manual: A Practical Guide to MIDI within Modern Music Production	Routledge
Lubin, T.	2022	Getting Great Sounds: The Microphone Book	Rowman & Littlefield Publishers
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press
Pejrolo, A.	2017	Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers	Oxford University Press
Summers, T.	2016	Understanding Video Game Music	Cambridge University Press

Online Sources	
Composer Diversity Database	https://www.composerdiversity.com/composer-diversity-database
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.18 Principal Study Electronic and Produced Music, Years 3 & 4

1. Module Title	Principal Study Electronic and Produced Music, Years 3 & 4
2. HE Level	6
3. Credit Value	160 (80 for Year 3; 80 for Year 4)
4. SITS Module Code	ELM3026
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 and 4
7. Module Leader	Head of Electronic and Produced Music
8. Department	Electronic and Produced Music

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

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

Assessment:

In year three the module is assessed through mid-year and end-of year Creative Folios [Assessment Criteria: EPM Portfolio Submission] produced under the guidance of individual tuition, together with various assessments of work completed through the:

Aesthetic Group Session (evidence of a diverse range of project activity roughly equivalent to 15 minutes of 'audience' engagement) [Assessment Criteria: EPM Portfolio Submission]

Common Techniques Classes (completion of two common technique courses with their associated assessment) [Assessment Criteria: EPM Portfolio Submission]

In year four, the module is assessed through a Final Creative Folio [Assessment Criteria: EPM Portfolio Submission] (supported by a compulsory mid-year presentation designed to generate formal feedback on the work in progress), together with an assessment of work completed through the:

Aesthetic Group Session (evidence of a diverse range of project activity roughly equivalent to 15 minutes of 'audience' engagement) [Assessment Criteria: EPM Portfolio Submission]

and a Common Techniques Examination (consisting in a 48 hour artistic task) [Assessment Criteria: EPM Portfolio Submission]

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Year 3				
One-to–one lesson	30			
Practical classes/workshops	105			
Year 4				
One-to–one class/tutorial	45			
Practical classes/workshops	60			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Portfolio	Common Techniques	KWE	20	40
Portfolio	Aesthetic Group Folio	KPE	20	40
Portfolio	Creative Folio Semester 1	KCW	30	40
Portfolio	Creative Folio Semester 2	KCW	30	40
Year 4				
Examination	Timed Common Techniques Examination	KWE	10	40
Portfolio	Aesthetic Group Folio	KPE	20	40
Presentation	30-minute Presentation to demonstrate evidence of work in progress toward the Final Creative Folio	KPE	Pass/Fail	40
Portfolio	Final Creative Folio	KPE	70	40

12. Module Pattern across two years	
c) Independent Study hours	Notional Hours
Year 3	
Personal practice/study	665
Year 4	
Personal practice/study/research/revision	695
d) Total student learning hours for module	1600

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Chion, M.	2009	Film, a Sound Art.	Columbia University Press
Cook, M.	2008	A History of Film Music	Cambridge University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Holmes, T.	2020	Electronic and Experimental Music: Technology, Music and Culture	Routledge
Huber, D. M.	2020	The MIDI Manual: A Practical Guide to MIDI within Modern Music Production	Routledge
Lubin, T.	2022	Getting Great Sounds: The Microphone Book	Rowman & Littlefield Publishers
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press
Pejrolo, A.	2017	Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers	Oxford University Press
Summers, T.	2016	Understanding Video Game Music	Cambridge University Press
Online Sources			
Composer Diversity Database		https://www.composerdiversity.com/composer-diversity-database	

13. Reading & Resources*	
Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.	
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources/

17.19 Principal Study Jazz, Year 1

1. Module Title	Principal Study Jazz, Year 1
2. HE Level	4
3. Credit Value	80
4. SITS Module Code	JAZ1007
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Head of Jazz
8. Department	Jazz

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The assessment consists of a mid-year and end-of-year exams and ensemble performance [Assessment Criteria: Performance]. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
One-to–one lesson			30	
Practical classes/workshops/productions/rehearsals			242*	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (20 min)	KPE	30	40
Practical skills assessment	End-of-Year Exam (20 min)	KPE	35	40
Practical skills assessment	Ensemble	KPE	35	40
c) Independent Study hours				Notional Hours
Personal practice/study				528*
d) Total student learning hours for module				800

*median average, depending on principal study pathway

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Berliner, P.	1994	Thinking in Jazz – The Infinite Art of Improvisation	University of Chicago Press
Crook, H.	1991	How to Improvise - A Guide to Practising Improvisation	Advance
Crook, H.	1999	Ready, Aim Improvise! Exploring the Basics of Improvisation	Advance
Edwards, B.	2013	Drawing on the Right Side of the Brain	Souvenir Press Ltd
Fadnes, P. F.	2020	Jazz on the Line: Improvisation in Practice	Routlegdge
Gioia, T.	2021	The Jazz Standards: A Guide to the Repertoire	OUP USA
Grigson, L.	1997	Lionel Grigson Chord Book	Jazzwise Publications
Levine, M.	1989	The Jazz Theory Book	Sher Music
Monson, I.	1997	Saying Something: Jazz Improvisation and Interaction	University of Chicago Press
Nachmanovitch, S.	2019	The Art of Is: Improvising as a Way of Life	New World Library
Repertoire			
New Standards: 101 Lead Sheets by Women Composers			Berklee Press
The New Real Book volumes 1, 2 and 3			Sher Music Co
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources/	

17.20 Principal Study Jazz, Year 2

1. Module Title	Principal Study Jazz, Year 2
2. HE Level	5
3. Credit Value	80
4. SITS Module Code	JAZ2017
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Head of Jazz
8. Department	Jazz

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The assessment consists of a mid-year and end-of-year exams and ensemble performance [Assessment Criteria: Performance]. Exam requirements and

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to–one lesson	30
Practical classes/workshops/productions/rehearsals	225*

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Mid-Year Exam (25 min)	KPE	30	40
Practical skills assessment	End-of-Year Exam (25 min)	KPE	35	40
Practical skills assessment	Ensemble	KPE	35	40

c) Independent Study hours	Notional Hours
Personal practice/study	545*
d) Total student learning hours for module	800

*median average, depending on principal study pathway

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Berliner, P.	1994	Thinking in Jazz – The Infinite Art of Improvisation	University of Chicago Press
Crook, H.	1991	How to Improvise - A Guide to Practising Improvisation	Advance
Crook, H.	1999	Ready, Aim Improvise! Exploring the Basics of Improvisation	Advance
Edwards, B.	2013	Drawing on the Right Side of the Brain	Souvenir Press Ltd

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Fadnes, P. F.	2020	Jazz on the Line: Improvisation in Practice	Routlegdge
Gioia, T.	2021	The Jazz Standards: A Guide to the Repertoire	OUP USA
Grigson, L.	1997	Lionel Grigson Chord Book	Jazzwise Publications
Levine, M.	1989	The Jazz Theory Book	Sher Music
Monson, I.	1997	Saying Something: Jazz Improvisation and Interaction	University of Chicago Press
Nachmanovitch, S.	2019	The Art of Is: Improvising as a Way of Life	New World Library
Repertoire			
New Standards: 101 Lead Sheets by Women Composers			Berklee Press
The New Real Book volumes 1, 2 and 3			Sher Music Co
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources	

17.21 Principal Study Jazz, Years 3 & 4

1. Module Title	Principal Study Jazz, Years 3 & 4
2. HE Level	6
3. Credit Value	160 (80 for Year 3; 80 for Year 4)
4. SITS Module Code	JAZ3027
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 and 4
7. Module Leader	Head of Jazz
8. Department	Jazz

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

Learning takes place through individual lessons with a principal study professor, ongoing private practice, and through participation in ensembles. This is supported

by various other activities run by the jazz department. Whilst all students share the same aims and outcomes, their route is varied to suit their individual needs.

Assessment:

The assessment consists of a mid-year and end-of-year exams and ensemble performance [Assessment Criteria: Performance]. Exam requirements and repertoire are published in the Departmental Handbook, and distributed to students at the beginning of each Academic Year.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
One-to–one lesson		80		
Practical classes/workshops/productions/rehearsals		532*		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
Practical skills assessment	Mid-Year Exam (20 min)	KPE	30	40
Practical skills assessment	End-of-Year Exam (30 min)	KPE	45	40
Practical skills assessment	Ensemble	KPE	25	40
Year 4				
Practical skills assessment	Mid-Year Exam (30 min)	KPE	30	40
Practical skills assessment	Final Recital (40-45 min)	KPE	45	40
Practical skills assessment	Ensemble	KPE	25	40
c) Independent Study hours			Notional Hours	
Personal practice/study			988*	
d) Total student learning hours for module			1600	

*median average, depending on principal study pathway

13. Reading & Resources*

Principal Study teachers advise repertoire in the Principal Study area to students individually. Students will also be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Berliner, P.	1994	Thinking in Jazz – The Infinite Art of Improvisation	University of Chicago Press
Crook, H.	1991	How to Improvise - A Guide to Practising Improvisation	Advance
Crook, H.	1999	Ready, Aim Improvise! Exploring the Basics of Improvisation	Advance
Edwards, B.	2013	Drawing on the Right Side of the Brain	Souvenir Press Ltd
Fadnes, P. F.	2020	Jazz on the Line: Improvisation in Practice	Routlegdge
Gioia, T.	2021	The Jazz Standards: A Guide to the Repertoire	OUP USA
Grigson, L.	1997	Lionel Grigson Chord Book	Jazzwise Publications
Levine, M.	1989	The Jazz Theory Book	Sher Music
Monson, I.	1997	Saying Something: Jazz Improvisation and Interaction	University of Chicago Press
Nachmanovitch, S.	2019	The Art of Is: Improvising as a Way of Life	New World Library
Repertoire			
New Standards: 101 Lead Sheets by Women Composers			Berklee Press
The New Real Book volumes 1, 2 and 3			Sher Music Co
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources	

17.22 Joint Principal Study, Year 1

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

9. Aims of the Module

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

The learning takes place in individual lessons with the two principal studies professors. This is supported by other activities/classes run by the PS departments according to specific needs and negotiation. The content of these is the same as in the relevant PS modules.

Assessment:

The assessment includes the mid-year and the end-of-year assessments of both PS, and one further assessment related to the other activity/class chosen. The scope and content of all the assessed elements are same as in relevant PS modules. Students must consult the relevant individual Principal Study modules for further guidance on content, aims, teaching and learning, assessment methods and criteria.

In Joint PS year 1 there are several assessment scenarios (below) depending on whether the mid-year exams are present or not in one (or both) of the two PS.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A4.1, A4.2, A4.3, A4.6, A4.7, A4.8, B4.1, B4.2, C4.1, C4.2, C4.5, C4.6, C4.7, D4.1, D4.2, D4.3, D4.4

12. Module Pattern (dependent on combination of PS)					
a) Scheduled Teaching & Learning hours					
Type					Contact Hours
One-to–one lesson			Principal study lessons		60-75
Practical classes/workshops			Classes, platforms, workshops		100-130
b) Assessment (dependent on combination of PS)					
Scenario		Detail	KIS CODE	% Weighting	% Pass mark
A (Both PS have mid years with numerical marks)	Mid Year	Two assessments weighted at 50%, one for each PS	KPE	30	40
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40
B (Only one PS has a numerical mid-year mark)	Mid Year	Mark consists only of the numerical mid-year assessment	KPE	30	40

12. Module Pattern (dependent on combination of PS)					
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40
C (No mid-year PS assessments, or both non-numerical)	Mid Year	No mid-year assessments or non-numerical	KPE	0	
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	90	40
	Additional Component	One numerical mark	KPE	10	40
c) Independent Study hours				Notional Hours	
Personal practice/study				995-1040	
d) Total student learning hours for module				1200	

13. Reading & Resources

Please refer to the individual Principal Study Module Specifications.

17.23 Joint Principal Study, Year 2

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

9. Aims of the Module

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

- Assist the development of increasing individual technical facility, control and confidence in two Principal Studies.
- Develop artistic expression in the students and encourage an increasingly personal voice and approach to music.
- Deepen students' awareness of and confidence with the stylistic demands and characteristics of a range of repertoire pertinent to the Principal Studies' areas.
- Facilitate the ability to plan, undertake and evaluate sustained individual study, utilising a variety of approaches appropriate to the task, with tutor guidance but demonstrating increasing autonomy and skills for self-reflection, realistic planning, self-discipline and commitment.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The learning takes place in individual lessons with the two principal studies professors. This is supported by other activities/classes run by the PS departments according to specific needs and negotiation. The content of these is the same as in the relevant PS modules.

Assessment:

The assessment includes the mid-year and the end-of-year assessments of both PS, and one further assessment related to the other activity/class chosen. The scope and content of all the assessed elements are same as in relevant PS modules. Students must consult the relevant individual Principal Study modules for further guidance on content, aims, teaching and learning, assessment methods and criteria.

In Joint PS year 2 there are several assessment scenarios (below) depending on whether the mid-year exams are present or not in one (or both) of the two PS.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A5.1, A5.2, A5.3, A5.6, A5.7, A5.8, B5.1, B5.2, C5.1, C5.2, C5.5, C5.6, C5.7, D5.1, D5.2, D5.3, D5.4

12. Module Pattern

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

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

b) Assessment (dependent on combination of PS)

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

12. Module Pattern					
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	60	40
	Additional Component	One numerical mark	KPE	10	40
C (No mid-year PS assessments, or both non-numerical)	Mid Year	No mid-year assessments or non-numerical	KPE	0	
	End of Year	Two assessments weighted at 50%, one for each PS	KPE	90	40
	Additional Component	One numerical mark	KPE	10	40

c) Independent Study hours	Notional Hours
Personal practice/study	995-1040
d) Total student learning hours for module	1200

13. Reading & Resources

Please refer to the individual Principal Study Module Specifications.

17.24 Joint Principal Study, Years 3 & 4

1. Module Title	Joint Principal Study, Years 3 & 4
2. HE Level	6
3. Credit Value	Year 3 120 Year 4 120
4. SITS Module Code	JPS3033
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 and 4
7. Module Leader	Head of Music Programmes and Heads and Deputy Heads of relevant PS Department
8. Department	Relevant PS Department

9. Aims of the Module

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

The learning takes place in individual lessons with the two principal studies professors. This is supported by other activities/classes run by the PS departments according to specific needs and negotiation. The content of these is the same as in the relevant PS modules.

Assessment:

The assessment includes the mid-year and the end-of-year assessments of both PS, and one further assessment related to the other activity/class chosen. The scope and content of all the assessed elements are same as in relevant PS modules. Students must consult the relevant individual Principal Study modules for further guidance on content, aims, teaching and learning,assessment methods and criteria.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.6, A6.7, A6.8, B6.1, B6.2, C6.1, C6.2, C6.5, C6.6, C6.7, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern across two years				
a) Scheduled Teaching & Learning hours (dependent on combination of PS)				
Type				Contact Hours
One-to–one lesson		Principal study lessons		60-120
Practical classes/workshops		Classes, platforms, workshops		134-440
b) Assessment (dependent on combination of PS)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Year 3				
According to PS	Mid-Year overall mark (aggregate of two components, one for each PS, at 50%)	KPE	30	40
	End-of-Year overall mark (aggregate of two components, (one for each PS, at 50%)	KPE	60	40
	One PS component chosen among the remaining of the original PS modules	KPE	10	40
Year 4				

12. Module Pattern across two years				
According to PS	Mid-Year overall mark (aggregate of two components, one for each PS, at 50%)	KPE	30	40
	End-of-Year overall mark (aggregate of two components, (one for each PS, at 50%)	KPE	60	40
	One PS component chosen among the remaining of the original PS modules	KPE	10	40
c) Independent Study hours				Notional Hours
Personal practice/study				1840-2206
d) Total student learning hours for module				2400

13. Reading & Resources

Please refer to the individual Principal Study Module Specifications.

18. Academic Studies Modules and Professional Studies Modules

18.1 Integrated Studies in Music 1

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

9. Aims of the Module

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

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

In Year 1, ISM aims to:

- develop students' critical thinking
- facilitate the internalisation of explicit knowledge as tacit musicianship
- consolidate the interrelationships between aural, theory and musical notation
- develop skills in the communication of musical knowledge

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

Musicianship

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

Creating & Performing Knowledge

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

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

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

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

10. Teaching & Assessment Methodology

Delivery and assessment vary in order to support to the development of discipline specific knowledge and skills in Classical, Composition, Electronic & Produced Music and Jazz cohorts; different styles of delivery also reflect the different sizes of these cohorts.

Method of teaching delivery:

Musicianship

Classical, Composition and Electronic & Produced Music

Musicianship is divided into an Ear-Training course and a Musical Materials course (including harmony and analysis); both are divided into 6-week blocks. Students are streamed according to ability at the start of the academic year and develop their knowledge and skills as they progress through consecutive blocks of teaching.

Jazz

Jazz Musicianship is a programme of stylistically-specific musicianship teaching for jazz students, comprising classes in Rhythm and Aural & Transcription. Students are streamed on entry into different levels for Aural & Transcription.

Ear-Training

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

Classical students are initially divided into 6 streams which progressively develop:

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

Electronic & Produced Music students follow a specialised curriculum which combines aspects of the above with skills relevant to the departmental pathways.

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

Jazz Rhythm

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

Musical Materials

The course is designed to deepen understanding of tonal harmony in Western music by studying a variety of repertoire from the common-practice period; this may be explored through analysis or pastiche composition as appropriate. Classical Music

students are initially divided into 7 streams progressing from the basics of triads, cadences, and simple modulation, to encompassing more advanced compositional techniques and more chromatic language.

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

Classical and Electronic & Produced Music students are required to complete on-going formative tasks with informal formative assessment points at the end of each 6-week block. Knowledge accumulated through these tasks also helps to prepare for the end-of-year Creating & Performing Knowledge analytical commentary.

Jazz Aural & Transcription

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

Creating & Performing Knowledge

Classical and Composition

Teaching is delivered through three interrelated environments.

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

Tutorial Groups. The topics of each lecture are developed the following week in Tutorial Groups of approximately 7-10 students (depending on balance of cohort). These are grouped by Principal Study and offer the opportunity to explore the lecture's concepts through repertoire related to Principal Study. The latter part of the Spring Term consists of Tutorial Groups which reinforce connections between material delivered earlier in the year and prepare the students for the end-of-module assessments.

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

Electronic & Produced Music

EPM students' curriculum is delivered through Tutorial Groups taken by a rotating panel of tutors allowing different principal study specialisms to be explored. Tutorial Groups are supported through bi-termly individual tutorials.

Jazz

Teaching is delivered through three interrelated environments.

Lectures. During the Autumn Term and first third of the Spring Term, core concepts are introduced through a series of six whole-cohort lectures, delivered by the Creating & Performing Knowledge tutorial team and supported by material on Moodle (Academic Year 2023-24; whilst the delivery of a new curriculum is being developed, there will only be one whole-cohort lecture).

Tutorial Groups. The topics of each lecture are developed the following week in Tutorial Groups of approximately 7-10 students (depending on balance of cohort). These are grouped by Principal Study and offer the opportunity to explore the lecture's concepts through repertoire related to Principal Study. The latter part of the Spring Term consists of Tutorial Groups which reinforce connections between material delivered earlier in the year and prepare the students for the end-of-module assessments.

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

Assessment

By the end of the academic year, students will be required to have completed the following summative items from the Creating & Performing Knowledge class. Deadlines may be spaced through the year. The portfolio includes two assignments that contribute 50% each to the final module mark.

Classical and Composition

- 1 essay (1800--2200 words) [Assessment Criteria: Academic]
  Essay titles are set by the Module Leader, and are drawn from the lectures
- 1 transcription with accompanying analytical commentary. [Assessment Criteria: Artistic]
  The analytical commentary is set by the Module Leader (Classical) or the Tutorial Group tutor with the oversight of the Module Leader (Composition)

Electronic & Produced Music

- 1 essay (1800--2200 words) [Assessment Criteria: Academic]
  Essay titles are set by the Tutorial Group panel with the oversight of the Module Leader and are drawn from material studied in Tutorial Groups
- A transcription and arrangement task [Assessment Criteria: Artistic]

Jazz

- 1 essay (1800--2200 words) [Assessment Criteria: Academic]

Essay titles are set by the Tutorial Group panel with the oversight of the Module Leader and are drawn from material studied in Tutorial Groups

- Transcription and analysis tasks [Assessment Criteria: Artistic]

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

11. Learning outcomes:
Please refer to the Programme Specification:
A4.4, A4.5, A4.6, B4.3, B4.4, C4.3, C4.4, C4.7, D4.2, D4.3, D4.4

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

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Author	Year	Title	Publisher
Cook, N.	1996	Analysis through Composition: Principles of the Classical Style	Oxford University Press

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Cooke, M.	2008	A History of Film Music	Cambridge University Press
Fabian, D., Timmers, R., and Schubert E.	2014	Expressiveness in music performance: Empirical approaches across styles and cultures	Oxford University Press
Herbert, T.	2001	Music in Words: A guide to Researching and Writing about Music	ABRSM
Laitz, S. G., and Callahan, M.	2023	The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening, Fifth Edition	Oxford University Press
Manning, P.	2013	Electronic and Computer Music	Oxford University Press
Stanbridge, A.	2023	Rhythm Changes: Jazz, Culture, Discourse	Routledge
Cleland, K. and P. Fleet (eds.)	2023	The Routledge Companion to Aural Skills Pedagogy: Before, In, and Beyond Higher Education	Routledge
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources	

18.2 Integrated Studies in Music 2

1. Module Title	Integrated Studies in Music 2
2. HE Level	5
3. Credit Value	40
4. SITS Module Code	MST2143N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	2
7. Module Leader	Deputy Head of Academic Studies, UG (Musicianship) Deputy Head of Academic Studies, Academic and Artistic Integration (Creating & Performing Knowledge)
8. Department	Academic Studies

9. Aims of the Module

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

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

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

Building on the concepts delivered in Year 1, Creating & Performing Knowledge provides the musical and intellectual basis for individual research in Year 3 and

encourages the exchange of musical ideas amongst peers. Delivered through groups based on Principal Study, creative work in Creating & Performing Knowledge continues to emphasise the relationship between academic thought and Principal Study.

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

In Year 2, ISM aims to:

- develop increased independence of students' critical thinking
- facilitate the internalisation of explicit knowledge as tacit musicianship
- broaden the range of students' musical knowledge and techniques
- deepen skills in the communication of musical knowledge

10. Teaching & Assessment Methodology

Method of teaching delivery:

Delivery and assessment vary in order to support to the development of discipline specific knowledge and skills in Classical, Composition, Electronic & Produced Music and Jazz cohorts; different styles of delivery also reflect the different sizes of these cohorts.

Creating & Performing Knowledge

Classical, Composition, Electronic & Produced Music, and Jazz

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

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

Electronic Music students may work in Tutorial Groups with composers depending on their Principal Study.

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

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

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

Jazz: Harmony and Repertoire

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

Areas of focus include:

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

Jazz: Ensemble Arranging and Directing

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

The content includes:

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

Electronic & Produced Music: Conducting

Electronic and Produced Music Students attend a PS departmental led class which leads to a series of 'studio conducting' exercises and culminates in a 'conducting to picture' assessment relevant to their 2nd semester Principal Study work.

Details of Elective classes

Ear-Training

Classical and Electronic & Produced Music students have the option of continuing with Ear-Training classes at a higher level than the class they took in Year 1. Classical students who have not successfully completed Level 5 by the end of Year 1 are required to take this class in Year 2. For Electronic & Produced Music students, the requirement is to pass Level 3. Jazz students may choose Ear Training as an elective.

Students will progressively continue to develop and refine:

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

Musical Materials

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

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

Analysis

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

The Analysis course requires the student to have achieved at least Level 5 in ISM 1 Musical Materials, or demonstration of equivalent skills.

Collaborative Skills

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

Composition

The Composition course aims to cater for individual tastes and preferences whilst following a structured scheme of work which enables an individual compositional style to emerge through the use of models and study of twentieth-century works. (Not available to PS Composition students.)

Electronic Music Workshop

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

Jazz Workshop

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

Keyboard Musicianship

Students are divided into groups on the basis of their experience, keyboard proficiency, musical background and interests. In addressing the needs of the students, this course integrates pianistic and academic elements in order to develop skills that will support work in musicianship and principal study areas. For more advanced keyboard players, the course will cover areas such as figured bass, score-reading, transposition, chord symbols, diatonic harmonisation, improvisation, and sight-reading. For beginners it offers a chance to develop a basic piano technique and to tackle simple keyboard musicianship tasks. For jazz keyboard players, the course will focus on the core skills of guide tones and voice leading in chord voicings, comping, accompanying right hand melodies, melodic interpretation, sight-reading and improvisation. (Not available to PS keyboard students.)

Music History

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

Second Study

Second Study offers students the opportunity for one-to-one lessons in a specific area appropriate to their needs and abilities. The intention is to enable students to work intensively on skills that are not offered generally in classes and to develop individually where they have already shown application and accomplishment. Instrumental students prepare for a 10 minute exam in week 5 of term 3; singers prepare three contrasting items performed from memory. Second Study pianists should include some duo repertoire relevant to their principal study area. Second Study composition or electronic & produced music students submit an 8-10 minute folio of their compositions.

Historical Performance

The Historical Performance (HP) elective introduces students to the practices of historical instruments; they also allow students who have begun to explore historical instruments to develop their skills as performers in this field. Lessons emphasise the innate qualities of historical instruments, how they interact with our musicianship, and what they can bring to our performance on both historical and modern instruments. Ensemble work introduces the importance to an understanding of text to all performers, and the different relationships between the instruments of historical ensembles.

Assessment:

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

Classical, Composition, and Electronic & Produced Music

- 1 essay (2250-2750 words) [Assessment Criteria: Academic]
  Essay titles are set in conjunction with the Tutorial Group tutor with the oversight of the Module Leader
- 1 analytical commentary on a piece of music (2250-2750 words equivalent; may contain notational work as well as written work) [Assessment Criteria: Artistic].
  The analytical commentary is set by the Tutorial Group tutors with the oversight of the Module Leader

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

Jazz

- 1 essay (2250-2750 words) [Assessment Criteria: Academic]
  Essay titles are set in conjunction with the Tutorial Group tutor with the oversight of the Module Leader
- Transcription and analysis tasks [Assessment Criteria: Artistic]

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

Two further assessments are submitted from the list below, corresponding to the elective classes taken. Deadlines may be spaced through the year; assessment lengths are indicative.

a) Progress in aural tasks during the year (50%) [Assessment Criteria: Process], practical exam (10 mins) (50%) [Assessment Criteria: Process] – Ear Training elective
b) Folio of harmony, analysis and/or compositional tasks (typically 4-6 tasks) [Assessment Criteria: Artistic] – Musical Materials elective
c) Practical exam (10 mins) [Assessment Criteria: Performance] – Harmony and Repertoire
d) Folio of written assignments (2500 words) [Assessment Criteria: Academic] – History elective
e) Electronic Music folio (4-6 mins) [Assessment Criteria: Artistic] – Electronic Music elective
f) Folio of original compositions (4-6 mins) [Assessment Criteria: Artistic] – Composition elective

g) Practical jazz exam (70%) (10 minutes) [Assessment Criteria: Artistic] and in-class practical work [Assessment Criteria: Process] (30%) – Jazz Workshop elective
h) Practical keyboard exam (10-12 minutes) – Keyboard Musicianship elective [Assessment Criteria: Artistic]
i) Regular practical work (70%) [Assessment Criteria: Process] + self-reflection (1000 words) (30%) [Assessment Criteria: Personal & Professional Reflection] – Collaborative skills elective
j) Analysis portfolio (2500 words with an 8-bar composition exercise) [Assessment Criteria: Academic] – Analysis elective
k) Performance exam / composition portfolio (10 minute performance or 6-8 minute composition portfolio with 600-800 words of explanatory notes) [Assessment Criteria: Performance] / [Assessment Criteria: Composition Portfolio or EPM Portfolio] – Second Study elective
l) HP performance project (typically 5 days' rehearsal and a performance) [Assessment criteria: Process] or 10 minute performance/continuo exam (depending on instrument) [Assessment criteria: Process] – HP elective

Classical, Composition and Electronic and Produced Music students:

- One practical conducting assessment (Pass/Fail) - Conducting [Assessment Criteria: Artistic]

Jazz students:

- Continuous assessment (Pass/Fail) – Arranging and Directing [Assessment Criteria: Artistic]

11. Learning outcomes: Please refer to the Programme Specification:
A5.4, A5.5, A5.6, B5.3, B5.4, C5.3, C5.4, C5.6, C5.7, D5.2, D5.3, D5.4

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Practical classes/workshops	18 for Ear-Training elective 18 for Musical Materials elective 22 for Collaborative Skills elective 20 for Harmony and Repertoire 13 for Second Study 13 for Historical Performance

12. Module Pattern				
	16 for each other elective 32 Classical Conducting 20 EPM Conducting 38 Jazz Ensemble Arranging and Directing			
Lecture	1 [CPK]			
Group tutorial	25.5 [CPK]			
Individual tutorial	4.5 [CPK]			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	CPK Mixed assessment portfolio set according to Principal Study; Item 1		17%	40
Portfolio	CPK Mixed assessment portfolio set according to Principal Study; Item 2		17%	40
Set exercise	Elective 1 / Harmony and Repertoire		33%	40
Set exercise	Elective 2		33%	40
Practical skills assessment	Conducting exam (Classical and Electronic & Produced Music students)		n/a	Pass/Fail
Continuous assessment	Ensemble Arranging and Directing (Jazz students)		n/a	Pass/Fail
c) Independent Study hours			Notional Hours	
Personal practice/study			284-316.5	
d) Total student learning hours for module			400	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Cook, N.	1996	Analysis through Composition: Principles of the Classical Style	Oxford University Press
Cooke, M.	2008	A History of Film Music	Cambridge University Press
Fabian, D., Timmers, R., and Schubert E.	2014	Expressiveness in music performance: Empirical approaches across styles and cultures	Oxford University Press
Herbert, T.	2001	Music in Words: A guide to Researching and Writing about Music	ABRSM
Laitz, S. G., and Callahan, M.	2023	The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening, Fifth Edition	Oxford University Press
Manning, P.	2013	Electronic and Computer Music	Oxford University Press
Stanbridge, A.	2023	Rhythm Changes: Jazz, Culture, Discourse	Routledge
Cleland, K. and P. Fleet (eds.)	2023	The Routledge Companion to Aural Skills Pedagogy: Before, In, and Beyond Higher Education	Routledge

Online Sources	
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources

18.3 Creating & Performing Knowledge

1. Module Title	Creating & Performing Knowledge
2. HE Level	6
3. Credit Value	30
4. SITS Module Code	CPK1001
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3
7. Module Leader	Deputy Head of Academic Studies, Academic and Artistic Integration
8. Department	Academic Studies

9. Aims of the Module

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

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

In Year 3, Creating & Performing Knowledge aims to:

- facilitate students' questioning of their practices
- promote students' independent critical thinking
- develop skills in the communication of musical knowledge

10. Teaching & Assessment Methodology

Method of teaching delivery:

The module begins with the refinement of the Research Proposal, developed during the Creating & Performing Knowledge component of ISM 2, which will shape students' line of research. Teaching is more fluid than in Years 1 & 2 of Creating & Performing Knowledge. Tutors are assigned, where possible, in sympathy with the topics and/or methodologies expressed in the Research Proposals. Tutorial Groups provide support for the technical development of research, writing, and presentational skills, and for peer support of Research Presentations.

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

Assessment:

Option 1

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

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

Option 2

Students complete two assessable tasks [Assessment Criteria: Academic].An introductory paper at the end of the Autumn term ensures that the student has a robust methodology for any subsequent practical work. The final research output is due at the beginning of the summer term.

- Paper (1575-1925 words): Introduction to Research
- Research output equivalent to a dissertation of 6300-7700 words. This may include, but not be limited to, a dissertation (presented either as an essay or a comparable multi-modal digital resource), an illustrated lecture (45-50 minutes), or a portfolio of research/performance artefacts supported by a written exegesis that navigates the evaluation process.

The format of the Research Output is subject to negotiation between the student and the tutor. For all formats, the School is only able to guarantee support in the content of the output ((Academic Year 2023-24; whilst the delivery of a new curriculum is being developed, this option will only be offered to projects for which the Research Proposal strongly encourages this approach).

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type	Contact hours			
Group sessions/workshops	6			
Individual tutorial	6			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Option 1				
Presentation	Research Presentation (13-15 mins)		20	40
Written submission or Presentation	Dissertation (6300-7700 words) or Illustrated Lecture (45-50 minutes)		80	40
Option 2				
Presentation	Paper: Introduction to Research (1575-1925 words)		20	40
Research Output	Equivalent to a dissertation of (6300-7000 words)		80	40
c) Independent Study hours			Notional Hours	
Personal practice/study			288	
d) Total student learning hours for module in each year of study			300	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Clarke, E., and Cook, N.	2004	Empirical Musicology: Aims, Methods, Prospects	Oxford University Press
Dogantan-Dack, M.	2015	Artistic Practice as Research in Music: Theory, Criticism, Practice	Routledge
Fabian, D., Timmers, R., and Schubert E.	2014	Expressiveness in music performance: Empirical	Oxford University Press

		approaches across styles and cultures	
Herbert, T.	2001	Music in Words: A guide to Researching and Writing about Music	ABRSM
Wisker, G.	2009	The Undergraduate Research Handbook	Palgrave Macmillan
Further texts as recommended by tutors for students' chosen topics			
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources	

18.4 Professional Studies 1

1. Module Title	Professional Studies 1
2. HE Level	4
3. Credit Value	10
4. SITS Module Code	PRD1201
5. Location of Delivery	Guildhall School & supervised external contexts
6a. Module Type	Taught
6b. Applicable in the year of study	1
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

The module aims to:

- Help produce an informed, open, flexible musician with an awareness of the physical and psychological demands of conservatoire education and professional life
- Introduce the students to the professional aspects of music making
- Develop in students a capacity for engaging in a variety of collaborative and creative processes
- Encourage curiosity, a desire to experiment, and a realisation of individual potential to inform the students' experiences and approach across other areas of the programme

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

- Health and Wellbeing – basic anatomy and physiology, mindfulness, effective practice techniques and stage presence

- Performance and Communication Skills – collaborative and cross school work, the relationship between audience and performers, socially engaged practice and building and inclusive community
- Professional Skills – an understanding of professional musical scenarios, including freelancing and taxation, as well as panel discussion with career professionals.

The delivery is in lectures that are immediately followed by smaller break-out groups led by a reflection leader, to encourage further consideration of the range of contexts in which musicians work, and their wider role within society, both economic and cultural, as well as the way in which the subjects discussed can be assimilated into the students' practice.

During the second term, the cross-School project takes place that involves all year 1 students form Music, Acting and Production Arts. This involves devising and performing collaboratively in small cross-school groups short pieces.

Assessment:

The module is assessed with two components:

- A progress report from the tutors on participation and contributions to the reflection groups (50%) [Assessment Criteria: Process]
- A 5 minute presentation on aspects of the course and the followed by a short interview (50%) [Assessment Criteria: Personal & Professional Reflection]

11. Learning outcomes: Please refer to the Programme Specification:
A4.4, A4.6, A4.7, A4.8, B4.4, C4.3, C4.4, C4.5, C4.6, C4.7, D4.2, D4.3, D4.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type				Contact Hours
Seminar				17
Reflection sessions				8.5
Practical classes/workshops (cross-school project)				18-20
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Progress report	KPE	50	40
Presentation	Interview & presentation	KCW	50	40
c) Independent Study hours				Notional Hours
Personal practice/study				54.5-56.5

12. Module Pattern	
d) Total student learning hours for module	100

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Cook, N.	2000	Music: A Very Short Introduction	Oxford University Press
Cox, C. & D. Warner	2004	Audio Culture: Readings in Modern Music	Continuum
De Alcantra, P.	1997	Indirect Procedures: A Musician's Guide to the Alexander Technique	Oxford University Press
Jeffery, G. (ed.)	2005	The Creative College: Building a Successful Learning Culture in the Arts	Trentham Books
Klickstein, G.	2009	The Musician's Way	Oxford University Press
Nightingale, C., R. Creaser & S. Reid (eds.)	2013	Musicians' Handbook: The Essential Guide for Professional and Aspiring Musicians	Rhinegold Publishing Ltd
Renshaw, P.	2010	Engaged Passions: Searches for Quality in Community Contexts	Eburon Academic Publishers
Rosset i Llobet, J. & G. Odam	2007	The Musician's Body: A Maintenance Manual for Peak Performance	Ashgate
Sennet, R.	2012	Together: The Rituals, Pleasures and Politics of Cooperation	Penguin
Wikström, P.	2019	The Music Industry: Music in the Cloud	Polity

Further appropriate reading and listening resources will also be recommended by individual tutors depending on the nature of work undertaken.

Online Sources	
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources

18.5 Professional Studies 2

1. Module Title	Professional Studies 2
2. HE Level	6
3. Credit Value	20
4. SITS Module Code	PRD3204N
5. Location of Delivery	Guildhall School and external venues
6a. Module Type	Taught
6b. Applicable in the year of study	4
7. Module Leader	Head of Music Programmes in conjunction with staff from each of the Music Principal Study music departments
8. Department	Principal Study and Academic Studies

9. Aims of the Module

The module aims to:

- Explore employment opportunities open to a professional musician
- Explore and develop skills that professional musicians require to manage and progress their careers
- Develop skills and understanding in music teaching, with particular reference to relevant PS specialisations
- Develop skills to conceptualise and realise external artistic and professional events
- Encourage the students to contextualise their artistic and professional activities externally
- Enable the use of effective self-promotion and publicity
- Develop an entrepreneurial attitude
- Developing understanding of the role of arts administrators
- Promote an awareness of legal issues pertinent to music professionals

10. Teaching & Assessment Methodology

Method of teaching delivery:

The content is arranged into four areas and delivered through classes, seminars, observation and interaction in a variety of contexts, and through practical tasks and projects. The four areas are:

1. Teaching Skills, including PS-specific pedagogy, the study of existing pedagogical materials and current research and trends in one-to-one tuition. Students are normally expected to plan and deliver a series of 1-1 or group music lessons, and to observe and analyse teaching led by experienced educators.

2. Independent Performance Project (IPP), including the skills for successfully devising, managing and promoting an external artistic/musical event (such as creating a viable pitch, finding and booking venues, planning and maintaining budgets, industry links and working relationships, publicity, programme and programme notes, legal issues such as PRS).

3. Professional Portfolio, including self-assessment of musical and transferable skills, professional goals, self-marketing and the creation of a 'professional portfolio' (indicative content: CV/Biography, photos; press information, digital and online content, industry research).

4. Cross-departmental seminars, including business and self-management, professional skills for performing musicians, health and wellbeing, musicians in society. Students are expected to attend a minimum of five cross-departmental sessions.

The content and of areas 1, 2 and 3 is organised and delivered by each PS department; Area 4 is organised and delivered centrally. Some topics may overlap, giving the students opportunities to examine and integrate professional aspects from different perspectives.

Whilst the module is part of the BMus4 curriculum, the content will also be relevant and important to students well before they reach BMus4. BMus3 students are invited to take part in chosen content areas that might be of interest or necessity (e.g. having started to teach). The assessment, however, is all due in BMus 4.

Assessment:

There are two options for assessment allowing each department the flexibility to tailor the requirements according to their specialisation needs. Each department will publish the details of their bespoke assessment brief on Moodle before teaching starts in the autumn term.

Option 1: (100%) Portfolio of written work and presentation(s)

Content areas 1) [Teaching Skills], 2) [IPP] and 3) [Professional Portfolio] are individually and directly assessed by either written submission or presentation [Assessment Criteria: Personal & Professional Reflection]. The portfolio as a whole must contain at least one of each assessment type (i.e. one written submission and two presentations, or two written submissions and one presentation). The three content areas are weighted flexibly with any combination of 50%, 25% and 25%. Word counts and presentation lengths will depend on the assigned weightings:

Weighting	Written submission	Presentation
50%	2600-3000 words	20-25 minutes
25%	1300-1500 words	10-12 minutes
25%	1300-1500 words	10-12 minutes

References to content area 4) [Cross-departmental Seminars] are expected to be used as appropriate to inform the portfolio.

Option 2: (80%) Portfolio of written work and presentation(s)

Content areas 1) [Teaching Skills], 2) [IPP] and 3) [Professional Portfolio] are individually and directly assessed by written submission or presentation [Assessment Criteria: Personal & Professional Reflection]. The portfolio as a whole must contain at least one written submission. The three content areas are weighted flexibly with any combination of 50%, 25% and 25%. Word counts and presentation lengths will depend on the assigned weightings:

Weighting	Written submission	Presentation
50%	2300-2500 words	17-20 minutes
25%	1100-1250 words	8-10 minutes
25%	1100-1250 words	8-10 minutes

References to content area 4) [Cross-departmental Seminars] are expected to be used as appropriate to inform the portfolio.

Option 2: (20%) Interview (15-20 minutes including Q&A)

Departments may choose one of the following formats [Assessment Criteria: Personal & Professional Reflection]:

- a job interview, in a relevant context for the PS area, or
- a presentation by the student that further develops a theme or focus relating to the portfolio (followed by Q&A), or
- a demonstration by the student of their teaching (followed by Q&A).

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

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Practical classes	Departmental classes/workshops		15-25	
Tutorials	Departmentally organised in small groups or individual		1.5-2	
Practical classes	Cross-departmental lectures/workshops		20	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Option 1				
Portfolio/Practical skill	Folio: combination of written work and oral presentation	KCW/KPE	100%	40
Option 2				
Portfolio/Practical skill	Folio: combination of written work and oral presentation	KCW/KPE	80%	40
Practical skill	Final Interview	KPE	20%	40
c) Independent Study hours			Notional Hours	
Personal practice/study			153-163.5	
d) Total student learning hours for module			200	

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Author	Year	Title	Publisher
Bassot, B.	2023	The Reflective Practice Guide: An Interdisciplinary Approach to Critical Reflection	Routledge
Boyle, K.	2022	The Instrumental Music Teacher: Autonomy, Identity and the Portfolio Career in Music	Routledge
Green, L.	2008	Music, Informal Learning and the School: A New Classroom Pedagogy	Ashgate

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Harris, P.	2014	Simultaneous Learning	Faber
Harrison, A.	2021	Music: The Business (8th edition)	Virgin Books
Kerchner, J. L.	2014	Music Across the Senses: Listening, Learning and Making Meaning	Oxford University Press
Leigh, M.	2023	Becoming an Outstanding Music Teacher	Routledge
Rhine, A. S.	2022	How to Market the Arts: A Practical Approach for the 21st Century	OUP
Robinson, K.	2021	Out of Our Minds: Learning to be Creative (3rd Edition)	Capstone

Online Sources	
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources

19. Elective Modules

19.1 Advanced Ensemble A & B

1. Module Title	Advanced Ensemble A Advanced Ensemble B
2. HE Level	6
3. Credit Value	10 each
4. SITS Module Code	CHM3083A CHM3083B
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A or B
7. Module Leader	Head of Chamber Music
8. Department	Chamber Music

9. Aims of the Module

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

These modules aim to:

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

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

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

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.5, A6.6, A6.7, B6.1, B6.2, C6.1, C6.2, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A and B) a) Scheduled Teaching & Learning Hours	
KIS Type	Contact Hours
Practical classes/workshops including masterclasses and coaching according to department	10

12. Module Pattern (A and B) a) Scheduled Teaching & Learning Hours				
b) Assessment (A and B)				
KIS Assessment Component	Detail	KIS Code	% Weighting	% Pass Mark
Practical skills assessment	20 mins platform performance	KPE	100	40

c) Independent Study Hours	Notional Hours
Self-directed group rehearsal/study	90
d) Total Student Learning Hours for Module	100

13. Reading & Resources*

Scores, parts and recordings of relevant repertoire.

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Baron, J. H.	1998	Intimate Music: A History of the Idea of Chamber Music	Pendragon Press
Hefling, S. E.	2004	Nineteenth-Century Chamber Music	Routlege
King-Dorset, R.	2019	Black Classical Musicians and Composers, 1500-2000	McFarland & Company
McCalla, J.	2003	Twentieth-Century Chamber Music	Routledge
Radice, M. A.	2012	Chamber Music: An Essential History	University of Michigan Press
Sadie, J. A. and R. Samuel	1995	The Norton/Grove Dictionary of Women Composers	W. W. Norton
Online Sources			
Composer Diversity Database		www.composerdiversity.com/composer-diversity-database	

19.2 Advanced Principal Study A, B & C

1. Module Title	Advanced Principal Study A Advanced Principal Study B Advanced Principal Study C
2. HE Level	6
3. Credit Value	A and B: 10 each C: 20
4. SITS Module Code	APS3081A APS3081B APS3082
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A, B, or C
7. Module Leader	Heads of Principal Study departments
8. Department	Principal Study departments

9. Aims of the Module

These modules offer students with a particularly strong talent for solo or duo performance / composition / studio work an additional opportunity to focus on this area.

Prerequisites: Performance and Composition students can select APS A or B if they have achieved an overall grade of at least 65 in their Principal Study module in the previous academic year; they may select APS C if they have achieved an overall grade of at least 70 in their Principal Study module in the previous academic year.

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

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

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

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

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

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

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

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.5, A6.6, A6.7, B6.1, B6.2, C6.1, C6.2, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A, B and C)				
a) Scheduled Teaching & Learning hours				
KIS Type	Contact Hours			
One-to-one class	0			
b) Assessment (A, B and C)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
APS A & B				
Practical skills assessment	15 mins performance, or composition portfolio	KPE	100	40
APS C				
Practical skills assessment	30 mins performance, or composition portfolio	KPE	100	40

c) Independent Study hours	Notional Hours
Personal practice/study	100 APS A & B 200 APS C
d) Total student learning hours for module	100 APS A & B 200 APS C

13. Reading & Resources*
Scores, parts and recordings of relevant repertoire. Refer to relevant PS modules and PS handbooks.

19.3 Artistry in Stylistic Composition A & B

1. Module Title	Artistry in Stylistic Composition A Artistry in Stylistic Composition B
2. HE Level	6
3. Credit Value	10 each
4. SITS Module Code	MST3160A MST3160B
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A or B
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

These modules aim to:

- build on the skills learnt in the ISM classes in years 1 and 2, and use them in more specific chosen contexts.
- develop technical abilities and artistic perspectives in stylistic composition or orchestration
- encourage in students detailed attention to the technical and artistic aspects of music.
- deepen the students' understanding of historical composers' practices in order to enhance their own musical outputs
- 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 and music producers.

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

Not all pathways are available every year, and classes might need a minimum number of students to run. This will be notified before elective choices are made. Year 3 students may take module A only. Students who have taken module A in Year 3 may take module B in Year 4 provided they select a different pathway.

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

Students may choose between four 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.
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).
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.

Assessment:

For all pathways, assessment comprises a portfolio of notational assignments (100%) [Assessment Criteria: Artistic]. These range from a collection of two and three part species counterpoint, to two fugues, four orchestration assignments, and short xviii and xix Century instrumental compositions.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, B6.2, C6.1, C6.2, C6.7, D6.1, D6.2, D6.3, D6.4

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

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S.	2002	The Study of Orchestration	Norton
Blatter, A.	1981	Instrumentation/Orchestration	Longman
Butterworth, A.	1994	Stylistic Harmony	Oxford University Press
Damschroder, D.	2010	Harmony in Schubert	Cambridge University Press
Gauldin, R.	1997	Harmonic Practice in Tonal Music	Norton
Gjerdingen, R.	2007	Music in the Galant Style	Oxford UP
Jacob, G.	1986	Orchestral Technique	OUP
Kennan, K. and D. Grantham	1983	The Technique of Orchestration (4th Edition)	Prentice Hall
Mann, A. (ed.)	1987	The Study of Fugue	Dover
Pratt, G.	1996	The Dynamics of Harmony: Principles and Practice	Oxford University Press
Redhead, L.	2022	Music Composition and Epistemic Injustice. Tempo 76, no. 302 (2022): 32–41. doi:10.1017/S0040298222000328.	Cambridge University Presss
Tymoczko, D.	2011	A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice	Oxford University Press
Walker, P. M.	2000	Theories of Fugue from the Age of Josquin to the Age of Bach	University of Rochester Press

13. Reading & Resources*	
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.	
Online Sources	
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list	https://edims.network/resources

19.4 Body Matters

1. Module Title	Body Matters
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	MST2146 MST3146
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module is for students who wish to study the interaction between the psyche and the soma (body) in music, addressing a range of body and mind issues relevant to learning, practising, creating, making and performing music.

This module aims to:

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

The course consists of 24 hours of lectures

Assessment:

One essay in response to a set question (1800-2200 words) [Assessment Criteria: Academic] and a Critical Reflection on the impact of the course on the student's own musical practice (written submission of 900-1100 words, or presentation recorded on video of 7-10 min) [Assessment Criteria: Personal & Professional Reflection].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.4, A6.5, B6.3, B6.4, C6.3, C6.4, C6.7, C6.8, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type		Contact Hours		
Lectures		24		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Essay (1800-2200 words)	KWE	70	40
Written assignment Or Oral assessment	Written reflection (900-1100 words) Or Video presentation (7-10 min)	KWE KPE	30	40
c) Independent Study hours			Notional Hours	
Personal practice/study			76	
d) Total student learning hours for module			100	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Martini, FH, Bartholomew, EF	2000	Essentials of Anatomy and Physiology	Prentice Hall
Paull, B and Harrison, C	1997	The Athletic Musician: A Guide to Playing without Pain	Scarecrow Press
Rink, J, Gaunt, H and Williamon, A	2017	*Musicians in the Making: Pathways to Creative Performance*	Oxford University Press

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Rosset i Llobet, J and Odam, G	2007	The Musician's Body	Ashgate and Guildhall School of Music & Drama
Sundberg, J		The Science of the Singing Voice	Northern Illinois University Press
Williamon, A	2004	*Musical Excellence: Strategies and Techniques to Enhance Performance*	Oxford University Press
Winspur, I and Wynn Parry, CB	2018	The Musician's Hand (2nd ed.)	JP Medical

19.5 Brass and Wind Arranging

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

9. Aims of the Module

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

This module aims to:

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

This module is taught in classes of 8 to 14 students.

Assessment:

The module is assessed with the submission of three arrangement assignments (weighted 30%-30%-40%), each based on a piece chosen by the student and teacher in consultation, to be completed within a given deadline, from a given set of guidelines and criteria [Assessment Criteria: Artistic]. The assignments will increase in complexity as the elective progresses. The indicative overall duration is 6-8 minutes of music.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, B6.2, C6.1, C6.2, C6.7, D6.1, D6.2, D6.3, D6.4

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

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Adler, S	2016	The Study of Orchestration	W. W. Norton & Company
Black, D, and Gerou, T	1999	Essential Dictionary of Orchestration	Alfred
Piston, W	1955	Orchestration	Gollancz
Rimsky-Korsakov, N	1987	Treatise on Orchestration	Dover

19.6 Composition for Media

1. Module Title	Composition for Media
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	MST2106 MST3106
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module 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, including digital audio workstation and score writing software.

Prerequisites: Students must either have completed Level B or C of the Year 2 Integrated Studies in Music Electronic Music option, or demonstrate comparable skills and experience through a portfolio submission.

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

Lectures, seminars and tutorial-based sessions focused on the application of music technology (including digital audio workstation and score writing software) to various compositional tasks that reflect current professional practices.

Assessment:

The assessment is based on a portfolio of three specific tasks completed throughout the year (the first two at 30% and the last at 40%) [Assessment Criteria: Artistic]. The indicative overall duration is 2-3 minutes of music.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, B6.2, C6.1, C6.2, C6.7, D6.1, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
Lectures and seminars				24
One-to-one tutorial				1
Supervised time in studio/workshop/productions/rehearsals				1
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Two set exercises	KPE	2 x 30%	40
Final Project	One set exercise	KPE	40%	40
c) Independent Study hours				Notional Hours
Personal practice/study				76
d) Total student learning hours for module				100

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Davis, R	2000	Complete Guide to Film Scoring	Berklee Press
Hill, A	2017	Scoring the Screen: The secret language of Film Music	Applause Theatre Book Publishers

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Rona, J	2006	The Reel World: Scoring for Pictures	Miller Freeman
Director	Year	Film	Composer
Crosland, A	1927	The Jazz Singer	Louis Silvers
Fleming, V	1939	Gone with the Wind	Max Steiner
Welles, O	1941	Citizen Kane	Bernard Herman
Hanna/Barbera	1945	Tom & Jerry: Bowling Alley Cat	Scott Bradley
Preminger, O	1955	The Man with the Golden Arm	Elmer Bernstein
Various	1966-1973	Mission Impossible	Lalo Schifrin
Schaffner, F, J	1968	Planet of the Apes	Jerry Goldsmith
Kubrick, S	1968	2001: A Space Odyssey	J.Strauss/R.Strauss/ Ligeti
Spielberg, S	1975	Jaws	John Williams
Scott, R	1982	Bladerunner	Vangelis
Mendes, S	1999	American Beauty	Thomas Newman
Phillips, T	2019	Joker	Hildur Guönadóttir
Villeneuve, D	2015	Sicario	Jóhann Jóhannsson

19.7 Conducting A & B

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

9. Aims of the Module

These modules develop the work covered in the conducting classes of Integrated Studies in Music 2; they aim to:

- develop the students' skills in conducting, musical direction and leadership, and their confidence and consistency in their application
- examine social and psychological considerations of conducting and directing;
- extend technical, expressive and rhythmic resources in relation to ensemble types and complexity of music
- extend stick technique, both conscious and unconscious, and communication skills
- examine contemporary conducting techniques and evaluate their effectiveness
- develop skills in score realisation, preparation and learning; knowledge of instruments / voices and historical contextual considerations.

Because of limited availability of spaces, students who take module A are selected by audition. Students who have taken module A in Year 3 will need to re-audition to take module B in year 4.

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The assessment consists of a practical exam (15 mins) (60%) and a progress report on engagement and learning during the course (40%) [Assessment Criteria: Artistic].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, A6.6, B6.2, B6.4, C6.1, C6.2, C6.4, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A and B)				
a) Scheduled Teaching & Learning hours				
KIS Type	Contact Hours			
Practical classes/workshops	24			
Technique and Musicianship classes	7			
One to one tutorial	0.5			
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Practical Exam	KPE	60	40
Practical skills assessment	Progress report	KPE	40	40
c) Independent Study hours				Notional Hours
Personal practice/study				68.5
d) Total student learning hours for module				100

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Colson, J. F.	2012	Conducting and Rehearsing the Instrumental Music Ensemble:	Scarecrow Press

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

		Scenarios, Priorities, Strategies, Essentials, and Repertoire	
Del Mar, N.	1983	Anatomy of the Orchestra	Faber and Faber
Farnham, A.	2023	In Good Hands: The Making of a Modern Conductor	Faber & Faber
Jacob, G.	1981	Orchestral Technique	OUP
Piston, W.	1973	Orchestration	Gollancz
Service, T.	2012	Music as Alchemy: Journeys with Great Conductors and their Orchestras	Faber & Faber
	2002	Art of Conducting: Great conductors of the past	Teldec Video
	2002	Art of Conducting: Legendary conductors of a golden era	Teldec Video

19.8 Creative Writing for Musicians

1. Module Title	Creative Writing for Musicians
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	4
7. Module Leader	the Writer-in-Residence at the Guildhall School
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- Develop skills in creative writing in three key areas: 1) how to write creatively about music, 2) how to write creatively for music, 3) the setting of text to music.
- Utilize creative writing as a way to deepen and mature the students' own musical knowledge, understanding and imagination.
- Explore and develop self-knowledge and expression through creative writing.
- Equip the students with the ability to communicate in writing in different chosen literary genres.

Entry requirement: places will be limited to six students. Applicants should supply a short sample of their creative writing, not necessarily connected to music. This sample would consist in 500 words of prose, or five pages of script, or three poems.

10. Teaching & Assessment Methodology

Method of teaching delivery:

An introductory session delivered by the Writer-in-Residence at the Guildhall School will discuss approaches to writing about music and outline the key issues in the relationship between words and music in a number of contexts (song, opera, operetta, and oratorio). Beyond this session, students will receive one to one tuition in order to develop their own creative writing practice in one of these musical

contexts. These sessions will cover the following: how to source ideas; how to choose the medium; writing and self-editing.

Assessment:

During the module, the student will create a piece of work for assessment [Assessment Criteria: Artistic] that comprises one of the following:

1) A piece of creative writing inspired by an existing piece of music or a musical topic (2300-2700 words)

2) The texts for a song cycle (between 5 and 8 songs)

3) A draft opera or operetta libretto (13-15 pages)

The module will conclude with a sharing of the work. This would take the form of a masterclass, with the module leader and an invited writer. The final assessment will be made after the group presentation.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.4, A6.5, B6.3, B6.4, C6.3, C6.4, C6.7, D6.1, D6.2, D6.3, D6.4

12. Module Pattern a) Scheduled Teaching & Learning Hours				
KIS Type				Contact Hours
Introductory group session				2
Individual fortnightly sessions				5
Final group masterclass				3
Individual tutorials				
b) Assessment				
KIS Assessment Component	Detail	KIS Code	% Weighting	% Pass Mark
Submission	Written submission	KPE	100%	40%
c) Independent Study Hours				Notional Hours
Personal practice/study				90
d) Total Student Learning Hours for Module				100

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

A short reading list will be issued in advance of the module. Writers included will be Johann Wolfgang von Goethe (early poems), Emily Dickinson, , E.T.A. Hoffmann, Thomas Mann , Edgar Allan Poe and E.E. Cummings

Author	Year	Title	Publisher
Prose			
Hoffman, E.T.A.	1982	Tales of Hoffman	Penguin Classics
Hoffman, E.T.A. (trans. J. L. Miller)	2001	Ritter Glück	http://eaglesweb.com/John_Louis_Miller/R_Gluck.PDF
Mann, T.	1996	Doktor Faustus	Penguin Vintage Classics
Plays			
Brecht, B.	2007	Rise and Fall of the City of Mahagonny	Bloomsbury
Gay, J.	2013	The Beggar's Opera	Oxford World Classics
Schaffer, P.	2007	Amadeus	Penguin Modern Classics
Handbooks			
Morely, D.	2007	The Cambridge Introduction to Creative Writing	Cambridge University Press
Neale, D., B. Greenwell and L. Anderson	2009	A Creative Writing Handbook	A & C Black Publishers Ltd
Waters, S. N.	2010	The Secret Life of Plays	Nick Hearn Books
Wood, J.	2009	How Fiction Works	Vintage

19.9 Electronic Music Composition and Production

1. Module Title	Electronic Music Composition and Production
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	MST2113
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

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

Prerequisites: For this module, students must either have completed Level B or C of the Year 2 Integrated Studies in Music Electronic Music option, or demonstrate comparable skills and experience through the submission of a portfolio of sample work. This module is not open to PS Electronic Music students. Students may not repeat the module in a subsequent year of their programme.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The teaching is organised in group sessions and tutorials, and includes presentation, practical demonstration, listening and discussion.

Assessment:

Submission of a final project, normally a composition or live performance of between 4 and 6 minutes duration, or an agreed equivalent (e.g. a sound installation or recording project) including a self-evaluation report of techniques and ideas that the student employed in the final project (600-800 words) (100%) [Assessment Criteria: Artistic] .

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, B6.2, C6.1, C6.2, C6.7, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A and B)				
a) Scheduled Teaching & Learning hours				
KIS Type			Contact Hours	
Seminar			18	
Group tutorial			1.5	
One-to–one tutorial			0.5	
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Project output	Production Project and self-evaluation	KCW	100%	40
c) Independent Study hours			Notional Hours	
Personal practice/study			80	
d) Total student learning hours for module			100	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Holmes, T.	2020	Electronic and Experimental Music: Technology, Music and Culture	Routledge

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Huber, D. M.	2020	The MIDI Manual: A Practical Guide to MIDI within Modern Music Production	Routledge
Izhaki, R.	2023	Mixing Audio: Concepts, Practices and Tools	Focal Press
Lubin, T.	2022	Getting Great Sounds: The Microphone Book	Rowman & Littlefield Publishers
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press
Pejrolo, A.	2017	Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers	Oxford University Press

19.10 Historical Performance A, B, C & V

1. Module Title	Historical Performance: A
	Historical Performance: B
	Historical Performance: C
	Historical Performance: V
2. HE Level	6
3. Credit Value	A, B, V: 10 each
	C: 20
4. SITS Module Code	MST3162A
	MST3162B
	MST3162C
	MST3162V
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A
	4: A, B, C, V
7. Module Leader	Head of Historical Performance
8. Department	Historical Performance

9. Aims of the Module

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

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

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

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

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

10. Teaching & Assessment Methodology

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

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

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

Teaching and Learning

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

10 credits (HP A)

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

10 credits (HP B)

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

20 credits (HP C)

Students receive 13 hours of individual and/or group lessons as appropriate to the instrument. Students participate in selected Historical Performance department

ensembles and projects for which they are assessed. Students are also welcome to audit relevant Historical Performance principal study classes.

10 credits – Vocal (HP V, Year 4 only)

Students participate in selected Historical Performance department ensembles and projects for which they are assessed. Students are also encouraged to audit relevant Historical Performance principal study classes, notably Gesture & Ornamentation.

Assessment

10 credits (HP A and B)

Students are assessed on their participation and performance in a Historical Performance Department project or projects as appropriate to their instrument, typically a week's rehearsal followed by a performance. For some instruments, this assessment may be substituted by a 15 minute recital or continuo exam. [Assessment criteria: Process]

20 credits (HP C)

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

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

Students are assessed on their participation and performance in a Historical Performance Department project, typically a week's rehearsal followed by a performance. [Assessment criteria: Process]

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.4, A6.5, A6.6, A6.7, B6.1, B6.2, B6.4, C6.1, C6.2, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A, B & C)	
a) Scheduled Teaching & Learning hours	
Type	Contact hours
Individual/ group lessons	13 (10 credits), 15 (20 credits)
Performance Projects	24
b) Assessment	

12. Module Pattern (A, B & C)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A & B (10 credits)				
Project output	Participation in a HP department performance or 15 minute recital/continuo exam	KPE	100	40
(Module C (20 credits)				
Practical skills assessment	Recital 15 minutes	KPE	50	40
Project output	Participation in a HP department performance project or 15 minute recital/continuo exam	KCW	50	40
Module V (10 credits vocal only)				
Project output	Participation in a HP department performance project	KCW	100	40

c) Independent Study hours	Notional Hours
Personal practice/study	63 (10 credits) 161 (20 credits)
d) Total student learning hours for module	100 (10 credits)
	200 (20 credits)

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Harnoncourt, N.	1995	Baroque Music Today: Music as Speech	Amadeus Press
Parrott, A.	2022	The Pursuit of Musick: Musical Life in Original Writings & Art C1200-1770	Taverner
Tarling, J.	2000	The Weapons of Rhetoric: A guide for musicians and audiences	Corda Music Publications
Varwig, B.	2021	Rethinking Bach	Oxford University Press
Wilson, N.	2014	The Art of Re-enchantment. Making Early Music in the Modern Age	Oxford University Press

Honisch, E., Zanovello, G., et al.	2020	Inclusive Early Music	https://inclusiveearlymusic.org/

19.11 Interpretation through Improvisation A & B

1. Module Title	Interpretation through Improvisation A Interpretation through Improvisation B
2. HE Level	6
3. Credit Value	10 each
4. SITS Module Code	MST2117 MST3117
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A or B
7. Module Leader	Head of Centre for Classical Improvisation and Creative Performance
8. Department	Centre for Classical Improvisation and Creative Performance

9. Aims of the Module

The work is practical and normally covers improvised dialogues and counterpoints against an unprepared harmonic background, to improvised simple dance forms in baroque and classical styles without embellished repeats, including ABA form, rondo, simple sonata form, baroque and classical cadenzas, structured tonally-free improvisation, polymodal harmony and counterpoint. The work also includes developing structural/harmonic reductions in real time of passages from the students' repertoire, and experimenting with elaborating on these reductions in different ways.

These modules aim to:

- encourage a fusion in real time of structural, harmonic and stylistic awareness, with spontaneity and with an individual search for interpretation, by experimenting with different gestures within a given structure.
- encourage the ability to lead as well as follow in an ensemble performance situation of both extemporised and composed music.
- encourage the inner ear to 'hear forward' beyond the actual notes played at any given moment.

- strengthen awareness of harmonic progressions and musical structures as real-time dynamic events in motion, rather than just as theoretical issues.
- enhance enjoyment of and confidence in music-making and empathy between fellow performers, and to assist in the process of confident learning by heart.

Year 3 students may take ITI A only. Students who have taken ITI A in Year 3 may take ITI B in Year 4. Year 4 students, who have not taken ITI A in Year 3, take ITI A. Students taking ITI B study and are assessed through different and progressive levels of improvisation.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The work proceeds through fortnightly classes in small groups (normally 4 to 5 students per group in order to ensure active participation of every student as well as a supporting working ambience). Content is approached as class workshops in which students interact in performance with the tutor and with other students. The teaching/learning process normally includes also analysis of video and audio recordings of lessons. Students are also encouraged to have access to some relevant theoretical knowledge.

Assessment:

The module is assessed with an exam in an open lesson format (70%) [Assessment Criteria: Artistic] and a progress report on engagement and learning and progress during the course (30%) [Assessment Criteria: Process].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, A6.6, B6.2, C6.1, C6.2, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A and B)				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Practical classes/workshops	24			
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Exam: lesson format	KPE	70	40
Practical skills assessment	Progress report	KPE	30	40
c) Independent Study hours				Notional Hours

12. Module Pattern (A and B)	
Personal practice/study	76
d) Total student learning hours for module	100

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Bach, C.P.E.	1778/1948	Essay on the True Art of Playing Keyboard Instruments	W.W. Norton and Co.,
Dolan, D	2005	'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	Ashgate
Dolan, D. et al.	2018	The improvisational state of mind: A multidisciplinary study of an improvisatory approach to classical music repertoire performance'	Frontiers in Psychology
Dolan, D., Sloboda, J., Jeldroft Jensen, H., Crüts, B., Feygelson, E.	2013	'The improvisatory approach to classical music performance: an empirical investigation into its characteristics and impact'	Music Performance Research
Eigeldinger, J-J	1986	Chopin: Pianist and Teacher	Cambridge University Press
Juslin, P N. and Sloboda, J A.	2001	Music and Emotion	Oxford University Press
Lerdhal, F. and Jackendoff, R.S.	1983	A Generative Theory of Tonal Music	MIT Press
Meyer, L B	1956	Emotion and Meaning in Music	University of Chicago Press
Nettl, B.	1974	'Thoughts on improvisation: a comparative approach'	The Musical Quarterly, 124
Rink, J.	1993	'Schenker and Improvisation'	Journal of Music Theory, 37(1), 1-54.
Salzer, F	1952	Structural Hearing Vols.1 and 2	Faber & Faber
Sapp, C. S.	2007	'Comparative analysis of multiple musical performances'	Proceedings of the International Conference on Music Information Retrieval, 497-500.

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Schoenberg, A	1958/1983	Structural Functions of Harmony	Clarendon Press
Sloboda, J.A	1985	The Musical Mind: The Cognitive Psychology of Music	Norton

19.12 Introduction to Music Therapy

1. Module Title	Introduction to Music Therapy
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	MST2132 MST3132
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

The course aims to introduce students to the origins and current practices of Music Therapy, to its current profession, range of clinical fields and the significance of music, improvisation and group work.

This module aims to:

- introduce music therapy, examining what it is and how it can be defined
- give students a broad overview of the application of music therapy in relation to different client groups and areas of work
- examine how theory is applied to the practical application of music therapy
- promote an awareness of different levels of activity in the work of music therapists – musical, interactive, psycho-dynamic and the 'psychological overlay'.

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

The course consists of 24 hours of lectures.

Assessment:

One spoken presentation to be delivered in class (12-15 min); one essay (1800-2200 words) written in response to a set question, normally addressing a different topic from the presentation [Assessment Criteria: Academic].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.4, A6.5, B6.3, B6.4, C6.3, C6.4, C6.7, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		24		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	12-15 min presentation	KPE	30	40
Written assignment	1800-2200 words	KCW	70	40
c) Independent Study hours			Notional Hours	
Library-based study			76	
d) Total student learning hours for module			100	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Belgrave, M & Kim, S (eds.)	2021	Music Therapy in a Multicultural Context	Jessica Kingsley Publishers
Bunt, L & Hoskyns, S (eds.)	2002	The Handbook of Music Therapy	Routledge
Bunt, L & Stige, B	2014	Music Therapy - An Art Beyond Words	Routledge
Darnley-Smith, R & Patey, H.M	2003	Music Therapy	Sage Publications
Edwards, J (ed.)	2016	The Oxford Handbook of Music Therapy	Oxford University Press
Hadley, S (ed.)	2002	Psychodynamic Music Therapy: Case Studies	Barcelona Publishers

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Koen, B (ed)	2008	The Oxford Handbook of Medical Ethnomusicology	Oxford University Press

19.13 Jazz Arranging for Large Ensembles

1. Module Title	Jazz Arranging for Large Ensembles
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	MST3161A
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

These modules aim to:

- establish a repertoire of jazz arranging techniques for ensembles comprising six or more frontline and rhythm section
- develop the students' abilities to creatively manipulate melodic, rhythmic and harmonic materials, and elements of form whilst retaining a clear and convincing sense of musical and stylistic awareness
- synthesise imagination and creativity with a foundation of secure technique
- develop the students' historical, aesthetic and artistic outlook, and the ability to create their own musical challenges.

Prerequisites: Normally available to Jazz students only. Non-Jazz students may take the elective if they demonstrate an appropriate level of skills and knowledge.

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

This module is taught in classes of 8 to 14 students and includes lectures and workshops, score reading and analysis, performance of musical examples and background reading and research. Students study techniques of jazz arranging related to, for example, voicings, melody writing, counterpoint, rhythmic and

harmonic devices, form and texture. They rehearse their work to gain formative feedback on instrumental and vocal technical considerations.

Assessment:

The module is assessed through the submission of an arrangement and demonstration recording (100%) [Assessment Criteria: Artistic].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, B6.2, C6.1, C6.2, C6.7, D6.1, D6.2, D6.3, D6.4

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

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Coker, J.	2016	A Guide to Jazz Arranging and Composing	Advance Music
Dobbins, B.	2015	Jazz Arranging and Composing: A Linear Approach	Advance Music
Lindsay, G.	2005	Jazz Arranging Techniques: From Quartet to Big Band	Staff Art Publishing
Pease, T.	2011	Arranging Jazz: Modern Jazz Voicings	Music Sales
Pilkington, B.	2021	Counterpoint in Jazz Arranging	Berklee Press
Sturm, F.	1995	Changes Over Time: The Evolution of Jazz Arranging	Advance Music
Wright, R.	1982	Inside the Score	Kendor

19.14 Jazz Performance A & B

1. Module Title	Jazz Performance A Jazz Performance B
2. HE Level	6
3. Credit Value	10 each
4. SITS Module Code	MST2119 MST3119
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A or B
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

The Jazz Performance (JP) electives are normally divided into two streamed classes: one for Jazz students and one for non-Jazz students. **Prerequisites:** Non-Jazz students must either have completed the Jazz Workshop component of Integrated Studies in Music 2 or demonstrate comparable skills and experience through an audition.

These modules are designed to provide intensive improvisation training and to enable students to further develop their knowledge, skills and experience within jazz.

The modules aim to:

- Further develop the students' abilities to prepare and execute jazz performances
- develop stylistic awareness through the study of rhythmic, melodic and harmonic materials, texture and form
- broaden the students' artistic outlook, exploring and consolidating new and challenging repertoire
- address issues of interaction and spontaneity in performance

Year 3 students can take JP A. Students who have taken JP A in Year 3 may take JP B in Year 4. Year 4 students who have not taken JP A in Year 3 take JP A only. For JP B, students learn and are assessed on different and progressive repertoire from JP A.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Teaching and learning methods include classes and workshops, exercises and performances, formative assessment and feedback, demonstration and audio examples, transcription and analysis, reflection and discussion.

Assessment

Students are individually assessed within an ensemble performance of repertoire studied in the module [Assessment Criteria: Artistic]. Each student acts as a featured soloist on three tunes. The overall length of the assessment will vary according to the number of students participating in the performance.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, A6.6, B6.2, C6.1, C6.2, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A and B)				
a) Scheduled Teaching & Learning hours				
Type	Contact Hours			
Practical classes/workshops	24			
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Performance of course repertoire	KPE	100	40

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

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Author	Year	Title	Publisher

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Baker, D.	1994	A Creative Approach to Practicing Jazz	Jamey Aebersold Jazz, Inc.
Coker, J	1990	How To Practice Jazz	Jamey Aebersold Jazz, Inc.
Crook, H	1991	How to Improvise: A Guide to Practising Improvisation	Advance Music
Crook, H	1999	Ready, Aim Improvise! Exploring the Basics of Improvisation	Rottenburg: Advance
Galper, H.	2004	Forward Motion	Sher Musc
Fadnes, P. F.	2020	Jazz on the Line: Improvisation in Practice	Routlegdge
Monson, I.	1997	Saying Something: Jazz Improvisation and Interaction	University of Chicago Press
Nachmanovitch, S.	2019	The Art of Is: Improvising as a Way of Life	New World Library

19.15 Music, Philosophy and the Arts

1. Module Title	Music, Philosophy and the Arts
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	MST2149 MST3149
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3 or 4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module is for students who wish to gain an 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, aesthetic values and the social and cultural value of music.

This module aims to:

- give students an understanding of music in the context of the arts and culture in general.
- ground students in techniques of philosophical analysis and critical reading, thinking and writing.
- develop students' understanding of their musical performance studies, by using this to inform class discussion and relating it to course materials.
- develop students' abilities in oral and written presentation and abstract thinking.

The elective is not open to Principal Study Composition students due to its overlap with their compulsory Aesthetics classes.

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

The course consists of 18 hours of group lecture/seminars and small group tutorials (60 min).

Assessment:

One spoken presentation to be delivered in class (12-15 min); one essay (1800-2200 words) written in response to a set question, normally addressing a different topic from the presentation [Assessment Criteria: Academic].

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.4, A6.5, B6.3, B6.4, C6.3, C6.4, C6.7, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
KIS Type	Contact Hours			
Lecture/Seminar	18			
Small group tutorials	1			
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Oral assessment	Presentation (12-15 min)	KPE	30	40
Written assignment	Essay (1800-2200 words)	KCW	70	40
c) Independent Study hours			Notional Hours	
Library-based study			81	
d) Total student learning hours for module			100	

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Author	Year	Title	Publisher
Babbitt, M.	1958	Who Cares if You Listen?	
Benjamin, W.	1936	The Work of Art in the Age of Mechanical Reproduction	
Downes, S. (ed.)	2014	Aesthetics of Music: Musicological Perspectives	Routledge

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Goehr, G.	2007	The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music	Oxford University Press
Gloag, K.	2012	Postmodernism in Music	Cambridge University Press
Lorenz Sorgner, S. and O. Fürbert (eds.)	2010	Music in German Philosophy	University of Chicago Press
McAuley, T. (ed.), N. Nielsen (ed.), J. Levinson (ed.), & A. Phillips-Hutton (ed.)	2020	The Oxford Handbook of Western Music and Philosophy	Oxford University Press
Paddison, M.	1993	Adorno's Aesthetics of Music	Cambridge University Press

19.16 Opera and Theatre 1 & 2 (Singers)

1. Module Title	Opera and Theatre 1 (Singers) Opera and Theatre 2 (Singers)
2. HE Level	6
3. Credit Value	1: 10 2: 20
4. SITS Module Code	VOC3034 VOC3035
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	4
7. Module Leader	Head of Vocal Studies
8. Department	Vocal

9. Aims of the Module

These electives familiarise singers with the performance of repertoire designed for the opera stage. These modules aim to:

- Develop in the singer a capacity for performance in individual and ensemble dramatic performance contexts.
- Equip singers with appropriate expertise for a broad range of imminent contemporary professional contexts.
- Provide dramatic experience and opportunity which correspond to the development of singers' artistic and professional needs.
- Develop appropriate communication and interaction skills in relation to audiences and performance partners.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Teaching and learning is through class activities, ensemble rehearsals and performances both in directed and undirected groups, and personal practice and

research. The module is offered at 10 credits (module 1, one project) or 20 credits (module 2, two projects).

Assessment:

The predominant focus for assessment is on performance in realistic, professionally equivalent contexts. It consists of two components:

- Assessment O&T 1 (10 credits): A minimum of one project in Opera Scenes or Chorus [Assessment Criteria: Performance].
- Assessment O&T 2 (20 credits): A minimum of one project in Opera Scenes and normally one project in Opera Chorus (or equivalent) [Assessment Criteria: Performance]. The exact repertoire covered will vary from year to year depending on the School's productions and the vocal forces required. If it is not possible for a student to participate in the Opera Chorus, s/he will complete another equivalent project instead.

11. Learning outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.5, A6.6, A6.7, B6.1, B6.2, B6.4, C6.1, C6.2, C6.6, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		25 per project		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits, module 1				
Practical skills assessment	Opera Scenes or Chorus	KPE	100	40
20 Credits, module 2				
Practical skills assessment	Opera Scenes or Chorus	KPE	50	40
Practical skills assessment	Opera Chorus, Scenes or equivalent	KPE	50	40
c) Independent Study hours			Notional Hours	
Personal practice/study			75 (10 credit) 50 (20 credits)	
d) Total student learning hours for module				
10 credits 20 credits			100 200	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Opera			
André, N.	2018	Black Opera: History, Power and Engagement	Champaign: University of Illinois Press
André, N., M. K. Bryan & E. Saylor (eds.)	2012	Blackness in Opera	Champaign: University of Illinois Press
Blodrey, R.	1994	Guide to Operatic Roles and Arias	New York: Caldwell Publishing
Castel, N.	various	Opera texts & translations (various)	Leyerle Publications
Kobbé, G.	1997	The New Kobbé's Opera Book	London: Ebury Press
Acting and Drama			
Alfreds, M.	2007	Different Every Night: Freeing the Actor	London: Nick Hern Books
Brook, P.	1990	The Empty Space	Penguin
Harvard, P.	2013	Acting Through Song: Techniques and Exercises for Musical-Theatre Actors	London: Nick Hern Books
Oida, Y. & L. Marshall	2002	The Invisible Actor	Methuen
Performance			
Nagel, J. J.	2017	Managing Stage Fright	Oxford: Oxford University Press
Rodenburg, P.	2007	Presence: How to Use Positive Energy for Success in Every Situation	Penguin
Wilson, G. D.	2001	Psychology for Performing Artists: Butterflies & Bouquets	London: Jessica Kingsley
Movement and the Body			
Pisk, L.	2017	The Actor and his Body	London: Bloomsbury
Snow, J.	2012	Movement Training for Actors	London: Bloomsbury

19.17 PianoWorks 1 & 2 (Pianists)

1. Module Title	PianoWorks 1 (Pianists) PianoWorks 2 (Pianists)
2. HE Level	6
3. Credit Value	1:10 2: 20
4. SITS Module Code	MST3158 MST3159
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	4
7. Module Leader	Deputy Head of Keyboard
8. Department	Keyboard Studies Department

9. Aims of the Module

These modules aim to:

- develop an awareness of extended techniques, their notation, and how they are used in this area of repertoire
- encourage pianists to explore various methods of preparing contemporary scores
- give experience of working in duos and small ensembles
- help pianists develop constructive ways of collaborating with composers on new scores
- prepare concerts for public performance

10. Teaching & Assessment Methodology

Method of teaching delivery:

Pianists taking these modules can choose between a number of extant projects. These include the New Music Ensemble, VoiceWorks, Composer Workshops, BBC Total Immersion events and the various opportunities for developing & performing new works written by the postgraduate composers. The projects on offer will vary

from year to year, but there will always be at least three to choose from. Each will have its own schedule of classes, coaching and rehearsal, and each will culminate in a performance, usually open to the public.

Students taking PianoWorks 1 will select one project; students taking PianoWorks 2 will select two projects.

Assessment:

Each module will be assessed both through progress report on the project (40%) [Assessment Criteria: Process], and through the final performance (60%) [Assessment Criteria: Performance]. The indicative length of the performance per project is 20 min, but ultimately it is led by the artistic aims and nature of each project.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.1, A6.2, A6.3, A6.5, A6.6, A6.7, B6.1, B6.2, B6.4, C6.1, C6.2, C6.6, C6.8, D6.1, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Practical classes/workshops			12 (10 credits)	
			24 (20 credits)	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 Credits, module 1				
Practical skills assessment	Project 1 engagement	KPE	40	40
Practical skills assessment	Project 1 performance	KPE	60	40
20 credits, module 2				
Practical skills assessment	Project 1 engagement	KPE	20	40
Practical skills assessment	Project 1 performance	KPE	30	40
Practical skills assessment	Project 2 engagement	KPE	20	40
Practical skills assessment	Project 2 performance	KPE	30	40
c) Independent Study hours			Notional Hours	

12. Module Pattern	
10 credits	
Personal practice/study	63
Self-directed group rehearsal/study	20
Library-based study	5
20 credits	
Personal practice / study	126
Self-directed group rehearsal/study	40
Library-based study	10
d) Total student learning hours for module	
10 credits	100
20 credits	200

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Anderson, J.	2020	Dialogues on Listening, composing and Culture	Boydell & Brewer
Cage, J.	1973	Silence: lectures and writings	Wesleyan University Press
Ford, A.	1993	Composer to composer: conversations about contemporary music	London, Quartet
Iddon, M.	2013	New music at Darmstadt: Nono, Stockhausen, Cage and Boulez	CUP
Johnson, S. (ed.)	2002	The New York Schools of music and the visual arts: John Cage, Morton Feldman Edgar Varese, Willem de Kooning, Jasper Johns, Robert Rauschenberg.	Routledge
Nicholls, D. (ed.)	2002	The Cambridge Companion to John Cage	CUP

Websites	
Living Composers Directory	https://www.musicbyblackcomposers.org/resources/living-composers-directory/
Women Composers by Time Period	https://www.oxfordmusiconline.com/page/women-composers-by-time-period

19.18 Research Project 1 and 2

1. Module Title	Research Project 1 Research Project 2
2. HE Level	6
3. Credit Value	10 or 20
4. SITS Module Code	MST3168 MST3169
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	4
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

These modules aim to:

- develop students' knowledge and understanding of their chosen fields of musicology and artistic research
- foster curious and creative musicians through research
- develop students' awareness of key researchers, practitioners, texts and debates in their chosen fields of musicology and artistic research
- promote students' independent study and increase their confidence in this work by developing their research and critical skills
- develop effective communication of ideas through presentation, writing and (where relevant) performance.

Prerequisite: a mark of 60 or above in the BMus3 'Creating & Performing Knowledge' module.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Students have a free choice of topic within the field of music research, with advice from the tutor. Teaching is through a flexible combination of one-to-one tutorials and

group seminars (delivered by the module leader and/or, where appropriate, in collaboration with the doctoral community), tailored to suit the project and research training needs of the student. The majority of time is devoted to individual study, though the tutor 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.

Assessment:

For the 10-credit module, the assessment comprises:

- a presentation of the work in progress (10 min) [Assessment Criteria: Academic]
- A single research output equivalent to a dissertation of 3600-4400 words [Assessment Criteria: Academic]. This may include, but not be limited to, a dissertation (presented either as an essay or a comparable multi-modal digital resource), an illustrated lecture, or a portfolio of research/performance artefacts supported by a written exegesis that navigates the evaluation process.

For the 20-credit module, the assessment comprises:

- a presentation of the work in progress (15 minutes) [Assessment Criteria: Academic]

And either:

- A single research output equivalent to a dissertation of 5400-6600 words [Assessment Criteria: Academic]. This may include, but not be limited to, a dissertation (presented either as an essay or a comparable multi-modal digital resource), an illustrated lecture, or a portfolio of research/performance artefacts supported by a written exegesis that navigates the evaluation process.

Or

- Multiple complementary outputs which have an equivalent, total weighting of 5400-6600 words [Assessment Criteria: Academic]. These outputs may occur at different stages of the project.

The method of assessment must be agreed between student and tutor by the Work in Progress Presentation.

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.4, A6.5, B6.3, B6.4, C6.3, C6.4, C6.7, C6.8, D6.2, D6.3, D6.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Seminar (both 10 and 20 credits)			4	
One-to-one tutorial and presentation prep. (10 credits)			3.5	
One-to-one tutorial and presentation prep. (20 credits)			5	
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 Credits				
Presentation	10-12 min presentation	KPE	30%	40
Research output	Equivalent to a research paper of 3600-4400 words	KCW	70%	40
20 Credits				
Presentation	15-20 min presentation	KPE	30%	40
Research output(s)	Equivalent to a research paper of 5400-6600	KCW	70%	40
c) Independent Study hours			Notional Hours	
10 credits				
Personal study			92.5	
20 credits				
Personal study			191	
d) Total student learning hours for module				
10 credits			100	
20 credits			200	

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Beard, D. and K. Gloag	2005	Musicology: The Key Concepts	Routledge
Booth, W. C. et al	2016	The Craft of Research, Fourth Edition	University of Chicago Press
Burke, A. and A. Onsman (eds.)	2017	Perspectives on Artistic Research in Music	Rowman & Littlefield
Butt, J.	2009	Playing with History	Cambridge University Press
Clayton, M., T. Herbert and R. Middleton (eds.)	2003	The Cultural Study of Music: A Critical Introduction	Routledge,

13. Reading & Resources*			
Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.			
Cook, N.	1998	Music: A Very Short Introduction	Oxford University Press
Cook, N. and M. Everist (eds.)	1999	Rethinking Music	Oxford University Press
Crispin, D.	2014	Artistic Experimentation in Music: An Anthology	Leuven University Press
Dogantan-Dack, M. (ed.)	2015	Artistic Practice as Research in Music: Theory, Criticism, Practice	Ashgate
Herbert, T.	2001	Music in Words: A guide to Researching and Writing about Music	Associated Board of the Royal Schools of Music
Huber, A. et al (eds.)	2021	Knowing in Performing. Artistic Research in Music and the Performing Arts	Transcript
Meyer, L.	1996	Styel and Music: Theory, History and Ideology	Universtity of Chicago Press
Williams, A.	2001	Constructing Musicology	Ashgate
Further reading will be centred on the student's individual research topic.			
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources	

19.19 Second Study A & B

1. Module Title	Second Study A Second Study B
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	(see specific department)
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A or B
7. Module Leader	Heads and Deputy Heads of Principal Study departments
8. Department	Principal Study departments

9. Aims of the Module

This module aims to:

- offer to the students the possibility of one-to-one lessons in a specific PS area where they have demonstrated exceptional ability and accomplishment
- enable students to work intensively following an individual study path devised in collaboration with their tutor

Prerequisites: Students need to have extensive previous experience and expertise on their chosen second study area, and a level of accomplishment similar to Principal Study module requirements of Year 3-4.

Year 3 students take module A. Students who have taken module A in Year 3 take module B in Year 4. Year 4 students who have not taken module A in Year 3 take module A only.

10. Teaching & Assessment Methodology

Method of teaching and delivery:

Students can elect this module in consultation with their Head of Department and Principal Study teacher; an audition is required if Second Study was not taken in the previous academic year.

In general, students from the Wind, Brass and Percussion department will not be allowed to take doubling instruments as a Second Study. Woodwind students (flute, oboe, clarinet, bassoon or saxophone only) can take a 'Woodwind Repair' option that includes workshop lessons in small groups at a specialist centre where appropriate. No previous experience is required. For the Woodwind Repair option places may be limited; in this case, in place of the audition students will be selected on the basis of a written application, expressing their interest, intent and reasons for applying.

Assessment:

Students prepare either (i) a 15-minute programme, which takes place normally in week 5 of the summer term [Assessment Criteria: Performance]. Second Study pianists may include duo repertoire relevant to their principal study if they wish, or (ii) for composition or electronic & produced music students, an 8-10 minute folio of compositions [Assessment Criteria: Composition Portfolio] / [Assessment Criteria: EPM Portfolio].

Woodwind Repair students will undertake a 15-minute assessment that consists of the diagnosis and repair of an instrument.

Students taking module B are assessed on different and progressive repertoire than they studied for module A. However, the Woodwind Repair option may only be taken once.

11. Learning outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.3, A6.4, A6.5, A6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A and B)	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Performance and Composition	
One-to-one class/tutorial	13
Woodwind Repair	
One-to-one class/tutorial and small group workshops	13

12. Module Pattern (A and B)				
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Performance				
Practical skills assessment	15 mins performance	KPE	100	40
Composition				
Portfolio	8-10 minute composition folio	KCW	100	40
Woodwind repair				
Practical skills assessment	15 mins Woodwind Repair task	KPE	100	40
c) Independent Study hours			Notional Hours	
Personal practice/study			87	
d) Total student learning hours for module			100	

13. Reading & Resources

Varies according to the disciplines; relevant lists are given by tutors at the beginning of the module.

19.20 Workshop Skills A, B & C

1. Module Title	Workshop Skills A Workshop Skills B Workshop Skills C
2. HE Level	6
3. Credit Value	Workshop Skills A 10 credits Workshop Skills B: 10 credits Workshop Skills C: 20 credits
4. SITS Module Code	PRD2203 PRD2203B PRD3203
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	3: A 4: A, B, or C
7. Module Leader	Deputy Head of Academic Studies (UG), Pathway Leaders Nell Catchpole and Sigrun Griffiths
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- Equip students with a knowledge of creative and collaborative skills and music leadership, applicable to a variety of artistic and socially diverse environments
- enable students to present themselves as professional practitioners whilst exploring in greater depth what is expected of musicians in today's society
- give students experience of participating, planning and leading a substantial project with the combined role of composer, performer and leader
- Give the students the skills to document and reflect on their learning

Students who have taken module A (10 credits) in Year 3 may take either module B (10 credits) or module C (20 credits) in Year 4. Students who have not taken module A in Year 3 may only take module A (10 credits) in Year 4. Students taking two of these modules in years 3 and 4 are involved and assessed in a different set of projects and placements.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Module A

This module prepares students for operating in a variety of creative environments, gaining experience in collaborative processes, facilitation and leadership. In the first part of the course, a number of areas of workshop practice are explored, including peer-to-peer collaborations, collaborative compositional methods and fundamental elements of workshop skills and leadership. In the second part, students focus on one area of workshop practice in greater depth, leading towards the delivery of their own workshop session.

Module B

Module B follows the same pattern as Module A. Students taking module B are involved and assessed in a different set of contexts and placements.

Module C

Module C may only be taken after taking module A. Students work on projects in a minimum of two contrasting contexts. Learning is supported by a programme of talks and seminars where internal and external practitioners and artists present their work and the wider social, political and artistic context. Students are also required to partake in practical training sessions, developing creative, collaborative and leadership skills. Student placements take place in more demanding social and artistic environments, requiring greater depths of understanding, knowledge and skills as collaborators, performers and leaders. Students receive regular mentoring to help contextualise their learning.

Assessment:

Module A & B

1) A progress report by the tutor (30%) [Assessment Criteria: Process]
2) An interview (15-20 minutes): discursive student / staff evaluation of internal and external performances throughout the module (70%) [Assessment Criteria: Personal & Professional Reflection]

Module C

1) A progress report by the tutor (20%) [Assessment Criteria: Process]
2) An interview (15-20 minutes): discursive student /staff evaluation of internal and external performances throughout the module with special reference to individual responsibility and awareness within the group, planning, communication skills, problem-solving, structuring and arranging of creative ideas, performance skills, risk-taking, evidence of imaginative thinking and grasp of key concepts. (40%) [Assessment Criteria: Personal & Professional Reflection]
3) A project folio (2700-3300 words): a report by the student documenting their experiences during the course. Particular reference should be made to pedagogical issues, the creative rationale and the context of the project. The folio should conclude with an evaluation of the workshop(s) with recommendations for the future. (40%) [Assessment Criteria: Personal & Professional Reflection]

11. Learning Outcomes
On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A6.4, A6.5, A6.6, B6.3, B6.4, C6.4, C6.5, C6.6, D6.1, D6.2, D6.3, D6.4

12. Module Pattern (A, B and C)				
a) Scheduled Teaching & Learning hours				
Type			Contact Hours	
Practical classes/workshops (A, B and C)			10	
Placement n.1 (A, B and C)			14	
Placement n.2 (C only)			14	
Tutorial (C)			0.5	
b) Assessment (A, B and C)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Module A and B				
Continuous assessment	Tutor's progress report	KPE	30	40
Oral assessment	Interview 15-20 mins	KPE	70	40
Module C				
Continuous assessment	Tutor's progress report	KPE	20	40
Oral assessment	Interview 15-20 mins	KPE	40	40
Portfolio	Project Folio, 2700-3300 words	KCW	40	40
c) Independent Study hours			Notional Hours	
Personal practice/self-directed group rehearsal/study			75.5 (A and B) 161.5 (C)	

12. Module Pattern (A, B and C)	
d) Total student learning hours for module	100 (A and B) 200 (C)

13. Reading & Resources*

Students will be recommended chapters and extracts from the following texts. They will not generally be expected to read the complete book. This is not an exclusive list and new and current material will be added as seen relevant.

Author	Year	Title	Publisher
Bishop, C.	2006	Participation: (Documents of Contemporary Art)	Whitechapel Gallery
Everitt, A.	1997	Joining In: An Investigation into Participatory Music	Gulbenkian Foundation
Fancourt, D.	2017	Arts in Health: Designing and Researching Interventions	OUP
Odam, G.	1995	The Sounding Symbol: Music Education in Action	Stanley Thornes
Renshaw, P.	2020	Young Artists Speak Out: Passion, Compassion and Purpose in the Arts and Education	https://youngartistsspeakout.uk/
Robinson, K.	2021	Out of Our Minds: Learning to be Creative (3rd Edition)	Capstone
Rogers, R.	2002	Creating a Land with Music: The Work, Education and Training of Musicians in the 21st Century	Youth Music/HEFCE
Small, C and R. Walser	1996	Music, Society and Education	Wesleyan University Press
Swanwick, K.	1999	Teaching Music Musically	Routledge Falmer
Toop, D.	1999	Exotica: Fabricated Soundscapes in a Real World	Serpents Tail
Online Sources			
DIMS Equality, Diversity, and Inclusion in Music Studies Resource list		https://edims.network/resources	

20. Principal Study 1 to 1 Contact Time

By department/instrument (where appropriate).

Jazz	**Hours**
BMUS1	30
BMUS2	30
BMUS3	40
BMUS4	40

Strings	**Hours**
BMUS1	45
BMUS2	45
BMUS3	45
BMUS4	45

Vocal	**Hours**
BMUS1	40
BMUS2	40
BMUS3	45
BMUS4	55

Keyboard	**Hours**
BMUS1	45
BMUS2	45
BMUS3	60
BMUS4	60

Composition	**Hours**
BMUS1	30
BMUS2	30
BMUS3	30
BMUS4	30

Electronic and Produced Music	**Hours**
BMUS1	30
BMUS2	30
BMUS3	30

Electronic and Produced Music	Hours
BMUS4	45

WBP (Fl, Brass, Rec)	Hours
BMus1	30
BMus2	36
BMus3	45
BMus4	45

WBP (Ob, Bsn)	Hours
BMus1	30
BMus2	39
BMus3	45
BMus4	45

WBP (Clt)	Hours
BMus1	30
BMus2	39
BMus3	51
BMus4	49

WBP (Sax)	Hours
BMus1	42
BMus2	42
BMus3	45
BMus4	45

WBP (Perc)	Hours
BMus1	39
BMus2	39
BMus3	45
BMus4	45

21. BMus Assessment Criteria

21.1 BMus Assessment Criteria: Performance

	Technique and knowledge		Performance and /or creative output	Communication and artistic values		Professional Protocols
	Instrumental/vocal control	**Musical awareness and understanding**	**Variety of sound and imagination**	**Communication**	**Ensemble communication**	**Professional standards**
85-100	Exceptionally compelling control of instrument/voice, sophisticated and secure	Exceptionally compelling musical insight and stylistic detail, showing substantial depth of understanding	Exceptionally compelling quality of sound. A captivating sound palette that projects both subtle and individual musical intentions	Exceptionally compelling engagement with the audience, with consistency and a substantial artistic voice	Exceptionally compelling communication and interaction, producing an integrated performance	Exceptionally compelling professional standards of presentation and manner, personal and sophisticated
70-84 [dist.]	Excellent control of instrument/voice, clear and distinctive	Excellent musical insight and stylistic detail, showing distinctive understanding	Excellent quality of sound. A distinctive sound palette that projects subtle musical intentions	Excellent engagement with the audience, with consistency and a distinctive artistic voice	Excellent communication and interaction, with a cohesive and responsive performance	Excellent professional standards of presentation and manner, distinctive and personal
60-69 [merit]	Good control of the instrument/voice, convincing overall	Good musical and stylistic understanding, overall effective	Good quality of sound, projecting an effective range of musical intentions	Good engagement with the audience, with overall continuity and an individual artistic voice	Good communication and response to others, effective overall	Good professional standards of presentation and manner, effective overall
50-59	Satisfactory control of the instrument/voice, mostly proficient	Satisfactory musical and stylistic understanding, mostly effective	Satisfactory quality of sound, with evidence of broad capacity for variety	Satisfactory engagement with the audience, mostly with continuity and with an emerging artistic voice	Satisfactory communication and response to others, broadly adequate	Satisfactory professional standards of presentation and manner, mostly acceptable
40-49 [pass]	Occasional limitations in the control of the instrument/voice	Recognisable but limited musical and stylistic understanding	Recognisable but limited quality and variety of sound	Recognisable but limited engagement with the audience	Occasional limitations in the interaction with ensemble members	Limited but acceptable professional standards of presentation and manner
30-39 [fail]	Generally unreliable control of the instrument/voice that limits the capacity for the projection of musical intentions	Generally unreliable musical and stylistic understanding	Generally inconsistent quality of sound, with limited variety to project musical intention	Generally inconsistent capacity to engage the audience	Generally unreliable interaction with ensemble members	Generally inconsistent professional standards of presentation and manner
0-29	Unsatisfactory control of the instrument/voice that seriously impinges on capacity to project musical intentions	Unsatisfactory stylistic awareness, with very limited and inconsistent musical understanding	Unsatisfactory quality of sound, with limited variety and projection of musical intentions	Unsatisfactory capacity to engage the audience	Unsatisfactory interaction with ensemble members	Unsatisfactory professional standards, persistent failures in professionalism

21.2 BMus Assessment Criteria: Composition, portfolio submission

	Technique & knowledge	Creative Imagination	Professional protocols
85-100	Exceptionally compelling and sophisticated control of structure, materials and forces	Exceptionally compelling and imaginative work projecting a sophisticated aesthetic sensibility and communicating both subtle and individual musical intentions with clarity	An exceptionally compelling awareness and upholding of professional standards of presentation and notation, communicating the composer's intentions with clarity and elegance
70-84 (dist.)	Excellent and highly impressive control of structure, materials and forces	Excellent and highly imaginative work projecting a consistent and coherent aesthetic sensibility and communicating subtle musical intentions with clarity	An excellent awareness and upholding of professional standards of presentation and notation, communicating the composer's intentions with sophistication and fluency
60-69 (merit)	Good and generally convincing control of structure, materials and forces.	Good and overall imaginative work, projecting generally coherent aesthetic aims and communicating musical intentions with clarity	A good awareness and upholding of professional standards of presentation and notation, communicating the composer's intentions in general with detail and accuracy
50-59	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 (pass)	Recognisable but limited control of structure, materials and forces	Work shows limited but acceptable degrees of imaginative engagement and basic aesthetic awareness; some musical intentions are projected with a limited degree of clarity	A generally unreliable level of awareness of professional standards of presentation and notation, with consistent inaccuracies and errors
30-39 (fail)	A generally unreliable level of control of structure, materials and forces	A generally unreliable level of imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly	A generally unreliable level of awareness of professional standards of presentation and notation, with inadequate standards of notation
0-29	An unsatisfactory level of control of structure, materials and forces	An unsatisfactory level of imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly	An unsatisfactory level of awareness of professional standards of presentation and notation, with inadequate standards of notation

21.3 Electronic & Produced Music, portfolio submission BMus

	Engagement	Technical	Production	Stylistic
85-100	Exceptionally clear, and convincing capacity to engage	Exceptional, complete, comprehensive and error-free	Exceptional, sophisticated and imaginative control of sonic content	Exceptional, captivating, compelling and ground-breaking
70-84 (dist.)	Excellent, consistent capacity to engage	Excellent, convincing and error-free	Excellent clarity and convincing control of sonic content	Excellent, convincing and engaging
60-69 (merit)	Good, considerable capacity to engage	Good, convincing with few errors	Good, considerable control of sonic content	Good, consistent and engaging
50-59	Satisfactory, some capacity to engage	Satisfactory, acceptable with few major errors	Satisfactory, acceptable control of sonic content	Acceptable with some variety
40-49 (pass)	Recognisable attempt to engage	Recognisable competence but basic	Recognizable but basic control of sonic content	Acceptable
30-39 (fail)	Inconsistent capacity to engage	Inconsistent competence	Inconsistent control of sonic content	Inconsistent
0-29	Limited capacityto engage	Limited or no competence	Limited control of sonic content	Limited

21.4 BMus Assessment Criteria: Academic

	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Research	**Understanding**	**Content**	**Critical discussion**	**Language**	**Presentation**
85-100	Exceptionally compelling resourcefulness, relevance and depth, showing commendable knowledge of the wider contemporary academic field	Exceptionally compelling acquisition and internalisation of knowledge, showing a substantial depth of understanding	Exceptionally compelling synthesis of complex information, concepts and ideas, showing a captivating imagination and individuality	Exceptionally compelling rigour, insight and cogency in the consideration of complex ideas, concepts and information	Exceptionally compelling communication, stylish, fluent and personal	Exceptionally compelling presentation standards, ready for specialist audience dissemination
70-84 [dist.]	Excellent resourcefulness, relevance and depth, showing significant knowledge of the current academic field	Excellent acquisition and internalisation of knowledge, showing distinctive depth of understanding	Excellent synthesis of information and ideas, showing distinctive imagination and individuality	Excellent rigour, coherence and emerging insight in the consideration of ideas, concepts and information	Excellent communication, stylish and fluent	Excellent presentation standards, ready for public dissemination
60-69 [merit]	Good resourcefulness, relevance and range, overall efficient and reliable	Good acquisition and processing, overall effective and credible	Good synthesis of information and ideas, overall with convincing individual points	Good clarity and persuasiveness in the processing of ideas and information, credible critical appraisal of sources	Good communication, fluent and clear, overall correct use of language	Good presentation standards, overall effective
50-59	Satisfactory range and relevance, mostly suitable	Satisfactory acquisition and processing, broadly adequate	Satisfactory information, mostly derivative but broadly acceptable with an attempt at individuality	Satisfactory clarity and conviction in the processing information, some critical appraisal of sources, mostly adequate	Satisfactory communication, fluent and mostly clear, broadly adequate use of language	Satisfactory presentation standards, mostly acceptable
40-49 [pass]	Recognizable but limited range and relevance	Recognizable but limited acquisition, generally correct	Recognizable but heavily derivative	Recognizable but limited clarity and conviction in the processing information, limited critical appraisal of sources	Recognizable but limited communication, acceptable use of language	Recognizable but limited presentation standards
30-39 [fail]	Generally unreliable engagement with source material	Generally unreliable acquisition of knowledge, with misunderstandings	Generally unreliable, flawed content	Generally unreliable clarity or conviction in the consideration of information, inadequate appraisal of sources	Generally unreliable communication, mostly confused and poor use of language	Generally unreliable presentation standards
0-29	Unsatisfactory engagement with research, showing very little awareness of relevant tools	Unsatisfactory acquisition of knowledge, with serious misunderstanding	Unsatisfactory content, with serious flaws	Unsatisfactory clarity or conviction, extremely limited critical appraisal of sources	Unsatisfactory communication, confused and with poor use of language	Unsatisfactory presentation, careless

21.5 BMus Assessment Criteria: Artistic

	Technique and knowledge		Content and /or creative output		Communication and academic values	Professional Protocols
	Skills	**Models**	**Output**	**Originality**	**Communication**	**Presentation**
85-100	Exceptionally compelling acquisition of creative skills and commendable resourcefulness of creative means	Exceptionally compelling acquisition and internalisation of relevant artistic models and contexts, showing substantial understanding	Exceptionally compelling integration of specific artistic context and individual imagination, wholly captivating	Exceptionally compelling originality and risk-taking, accomplished with rigour and insight and cogency	Exceptionally compelling persuasion in the projection of substantial artistic content and values	Exceptionally compelling presentation standards in line with artistic professional contexts and with a captivating personal style
70-84 [dist.]	Excellent acquisition, showing significant creative skills and resourcefulness of creative means	Excellent acquisition and internalisation of relevant artistic models and contexts, showing distinctive understanding	Excellent integration of specific artistic context and individual imagination, distinctive results	Excellent originality and risk-taking, accomplished with rigour and insight	Excellent persuasion in the projection of distinctive artistic content and values	Excellent presentation standards, individual and in line with artistic professional context
60-69 [merit]	Good creative skills and means, overall effective and reliable	Good acquisition and processing of general artistic models, overall credible and effective	Good interplay of general artistic issues and individual ideas, overall effective and credible	Good personal ideas pursued with clarity and interest, overall credible and effective	Good communicative tools for expressing artistic ideas, overall effective and efficient	Good presentation standards, overall effective for general public display
50-59	Satisfactory creative skills and means, broadly adequate	Satisfactory acquisition and processing of general artistic models, mostly suitable	Satisfactory interplay of general artistic issues and some individual ideas, broadly acceptable	Satisfactory personal ideas pursued mostly with clarity and interest	Satisfactory communicative tools for expressing artistic ideas, mostly adequate	Satisfactory presentation standards, broadly adequate for general public display
40-49 [pass]	Recognizable but limited creative skills and means	Recognizable but limited acquisition and processing of general artistic models	Recognizable interplay of general artistic issues and limited individual ideas	Recognizable personal ideas pursued with limited clarity and interest	Recognizable but limited communicative tools for expressing artistic ideas	Recognizable but limited presentation standards, broadly effective for general public display
30-39 [fail]	Generally unreliable creative skills, and inconsistent use of relevant tools	Generally unreliable acquisition of artistic models, with little elements of value	Generally unreliable engagement with artistic issues, with limited elements of interest	Generally unreliable personal ideas, showing limited attention to details	Generally unreliable communication, mostly confused projection of ideas	Generally unreliable presentation standards,
0-29	Unsatisfactory creative skills, showing very little use of relevant tools	Unsatisfactory acquisition of artistic models with very few elements of value	Unsatisfactory engagement with artistic issues and very few elements of interest	Unsatisfactory personal ideas, showing very limited attention to details	Unsatisfactory communication; very confused and poor projection of ideas	Unsatisfactory presentation standards

21.6 BMus Assessment Criteria: Personal & Professional Reflection

	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Questions	**Knowledge and contexts**	**Development**	**Reflection on experiences**	**Communication**	**Presentation**
85-100	Exceptionally compelling resourcefulness, relevance and depth of questioning, showing commendable and methodical use of appropriate critical tools	Exceptionally compelling acquisition and internalization showing substantial depth of understanding	Exceptionally compelling synthesis of the dynamics of personal and professional development, showing captivating imagination and individuality	Exceptionally compelling rigour, insight and persuasiveness in the pursuit of a commendable level of self-awareness	Exceptionally compelling communication, captivating and personal	Exceptionally compelling presentation and upholding of individual commendable professional and individual standards
70-8 [dist.]	Excellent resourcefulness, relevance and depth of questioning, showing significant and methodical use of appropriate critical tools	Excellent acquisition and internalization, showing distinctive understanding	Excellent synthesis of the dynamics of personal and professional development, showing distinctive imagination and individuality	Excellent rigour, emerging insight, and persuasiveness, showing considerable imagination and distinctiveness	Excellent communication, with a distinctive sense of style	Excellent presentation and upholding distinctive and personal professional standards
60-69 [merit]	Good resourcefulness and relevance of questioning, showing generally consistent use of effective tools	Good acquisition and processing, overall effective and credible	Good synthesis of personal and professional development, overall effective and showing individuality	Good clarity and persuasiveness in the pursuit of self-awareness, overall credible and effective	Good communication, overall efficient	Good presentation and upholding of overall effective professional standards
50-59	Satisfactory relevance of questioning, broadly showing use of adequate tools	Satisfactory acquisition and processing, mostly acceptable	Satisfactory consideration of issues of personal and professional development, broadly adequate and individual	Satisfactory clarity and conviction in the pursuit of self-awareness, mostly adequate	Satisfactory communication, mostly acceptable	Satisfactory presentation and of upholding professional standards, broadly acceptable
40-49 [pass]	Recognizable but limited relevance of questioning, showing some use of effective tools	Recognizable but limited acquisition and processing	Recognizable but limited consideration of issues of personal and professional development, with an attempt at individuality	Recognizable but limited clarity and conviction in the pursuit of self-awareness	Recognizable but limited communication and use of language	Recognizable but limited presentation and upholding professional standards
30-39 [fail]	Generally unreliable questioning, with an inconsistent use of relevant tools	Generally unreliable acquisition, with un-processed elements of value	Generally unreliable, with very limited elements of interest	Generally unreliable clarity or conviction, showing a very limited attempt at reflection	Generally unreliable communication, with poor use of language	Generally unreliable, with very limited awareness and implementation of professional standards
0-29	Unsatisfactory questioning, showing very	Unsatisfactory acquisition, with very few elements of value	Unsatisfactory engagement with relevant issues, lacking elements of interest	Unsatisfactory clarity or conviction, showing no	Unsatisfactory communication,	Unsatisfactory presentation,

21.6 BMus Assessment Criteria: Personal & Professional Reflection

	little awareness of relevant tools			serious attempt at reflection	confused and with poor use of language	persistent failures in professional standards

21.7 BMus Assessment Criteria: Process

	Technique and knowledge		Performance and /or creative output	Communication and artistic values	Professional Protocols
	Instrumental/vocal process	**Musical awareness and understanding**	**Integration of artistic context**	**Communication**	**Professional standards**
85-100	Exceptionally compelling acquisition of technical and creative skills through a commendable resourcefulness of means	Exceptionally compelling acquisition and internalisation of musical insight and stylistic detail, showing substantial depth of understanding	Exceptionally compelling integration of specific artistic context and individual contribution, wholly captivating	Exceptionally compelling communication, producing an integrated and interacting communication of artistic content	Exceptionally compelling professional standards of presentation and manners, personal and sophisticated
70-84 [dist.]	Excellent acquisition of technical and creative skills through a resourcefulness of means	Excellent acquisition and internalisation of musical insight and stylistic detail, showing distinctive understanding	Excellent integration of specific artistic context and individual contribution, distinctive results	Excellent communication, with a cohesive and responsive communication of artistic content	Excellent professional standards of presentation and manners, distinctive and personal
60-69 [merit]	Good acquisition of technical and creative skills, through taught means	Good acquisition and processing of musical and stylistic understanding, overall effective and credible	Good interplay of general artistic issues and individual contribution, overall effective and credible	Good communication and response to others, overall effective communication of artistic content	Good professional standards of presentation and manners, effective overall
50-59	Satisfactory acquisition of technical and creative skills, through taught means	Satisfactory acquisition and processing musical and stylistic understanding, mostly credible	Satisfactory interplay of general artistic issues and some individual contribution, broadly acceptable	Satisfactory communication and response to others, broadly adequate communication of artistic content	Satisfactory professional standards of presentation and manners, mostly acceptable
40-49 [pass]	Recognisable but limited acquisition of technical and creative skills through taught means	Recognisable but limited acquisition and processing of musical and stylistic understanding	Recognisable interplay of general artistic issues and limited individual contribution	Occasional limitations in the interaction with ensemble members with limited communication of artistic content	Limited but acceptable professional standards of presentation and manners
30-39 [fail]	Generally unreliable acquisition of technical and creative skills with inconsistent use of taught means	Generally unreliable acquisition and processing of musical and stylistic understanding	Generally unreliable engagement with artistic issues, with limited elements of interest	Generally unreliable interaction with ensemble members with no communication of artistic content	Generally inconsistent professional standards of presentation and manners

0-29	Unsatisfactory acquisition of technical and creative skills showing very little response to taught means	Unsatisfactory acquisition and processing of stylistic awareness, with very limited and inconsistent musical understanding	Unsatisfactory engagement with artistic issues and very few elements of interest	Unsatisfactory interaction with ensemble members, disrupting communication of artistic content	Unsatisfactory professional standards, persistent failures in professionalism