Master of Composition (Guildhall Artist)

Programme & module specifications & assessment criteria for 2024/25

Details may change in future academic years, please consult the programme specification 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 Regulations.

Contents

1. Programme Title

Master of Composition (Guildhall Artist)

2. Programme Accredited by (if applicable)

n/a

3. Final qualification and level of award

MComp

4. Exit awards (where relevant)

MMus

PGDip

Graduate Certificate

5. Relevant QAA subject benchmarking group(s)

n/a

6. SITS code

PGARTMAST2C (Full-time, 2 years)

PGARTMASTPT2C (Part-time, 3 years)

PGARTMASTX2C (Extended - including Grad Cert year, 2 years)

PGARTMASTXPT2C (Extended – including Grad Cert year, 4 years)

7. Approved for the year of study

2024/25

8. Head of Programmes

Head of Music Programmes

9. Pathway Leader (where relevant)

Heads of Principal Studies Department

10. Aims of the Programme

The MComp Programme is designed to educate musicians with exceptional skills, dedication and drive to professional standards, excelling in their specialties with individuality and confidence; equip them with processes to sustain independently their future artistic and professional trajectory, and be aware of their musical practices and role within society.

The Programmes aim to:

- Develop to professional standards each student's abilities in Principal Study, with comprehensive technical expertise and systematic practical musical insight.
- Develop to professional standards each student's acquisition and communication of an original artistic voice in Principal Study.
- Embed in each student a capacity to develop a secure artistic and professional identity through independent self-awareness.
- Nurture the ability to articulate complex musical processes, experiences, identity and an appreciation of wider artistic thoughts and practices through a process of critical self-reflection.
- Offer students the possibility to acquire specialist or additional knowledge and skills in at least one area from those offered by the School and according to their own interests and ambitions.
- Develop each student's independent personal and artistic trajectory through the integration of the physical, emotional and intellectual aspects of music making.
- Stimulate students to expand their own intellectual, emotional and physical resources for a life of artistic and professional fulfilment.
- Educate the students for the professional environment and provide them resources to engage with it.
- Provide the students with a learning environment that stimulates awareness and individual growth as artists in society, and the resources to reflect on, and contribute to the wider musical world.
- Integrate the curriculum within a wider experiential environment that encourages students to extend critically their perspectives and ambitions.

The Programmes support students' future career development / further study by:

- Curriculum and training that match professional requirements.
- Providing opportunities and contacts with the 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, in collaboration with high profile artists and artistic organisations.
- Developing a broad range of musical and reflective skills that promote further independent learning.

11. Criteria for admission to the Programme

In the **Composition Pathway**, the principal studies are:

- Composition
- Electronic & Produced Music

11.1 Selection Process

Selection to the programme is based on the following process:

- Submission and evaluation of compositions and colloquium for Composition; submission and evaluation of an electronic music portfolio, response to a creative exercise and colloquium for Electronic & Produced Music. The audition may consist of more than one round.

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 compositions, portfolio of activities and other relevant material, and a video call interview (e.g. via Zoom) arranged by the School.

11.2 Standard Requirements

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

Students that do not meet the entry criteria in relation to level of Principal Study, but show significant potential are re-directed to the **Extended MComp Programme**, the first year of which is the Graduate Certificate year that is aimed at a focused and intense development in Principal Study.

The minimum academic qualification for entry is an Undergraduate degree with Honours, or an international equivalent.

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.

11.4 Non-standard entry

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

Non-standard applicants

Students who do not have the standard academic qualifications are required to satisfy the school that, by 15th July prior to the start of the academic year (or other specified earlier date), they are able, in terms of general musical knowledge and academic abilities, to undertake a Master's programme of study in composition or EPM. Evidence, set out by the school and provided by the student, might consist of, but is not limited to:

- Submission of academic written work
- Submission of evidence of artistic and professional musical experience

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

Direct entry to Final Year

Direct entry to Final Year is not permitted.

11.5 Age of entry

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

11.6 Students with disabilities

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

11.7 Equal opportunities

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

12. Programme learning outcomes

The programme provides opportunities for students to develop and demonstrate the following L7 learning outcomes. L6 LOs are also included below as some modules might be taken at L6 (GC PS, and some electives). 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

A. Technique and knowledge	
A6.1 - Compose / Produce with wide-ranging, individual and versatile technical abilities, consistent with the expectations of the music profession	A7.1 - Compose / Produce with comprehensive technical means, expertise and individual sophistication consistent with entry to the music profession
A6.2 - Compose / Produce with musical resources that integrate individual ambitions with the expectations or requirements of the music profession	A7.2 - Compose / Produce with systematic practical insight in music, and musical resources consistent with entry into the music profession
A6.3 - Compose / Produce with a nuanced and internalised	A7.3 - Compose / Produce with a systematic and comprehensive

understanding of relevant repertoires and models, and their interlinked artistic, stylistic and technical features	understanding of relevant repertoires and models, and their interlinked artistic, stylistic and technical features
A6.4 - Demonstrate methods and resources for critical enquiry into specific areas of practical music and musicology	A7.4 - Demonstrate methods and resources for further individual and detailed critical enquiry development in specific areas of practical music and/or musicology
A6.5 - Demonstrate skills, knowledge, understanding and insights in chosen area(s) of practical music or musicology*	A7.5 - Demonstrate advanced skills, knowledge, understanding and insights in chosen area(s) of practical music and/or musicology*
A6.6 - Demonstrate own intellectual and emotional resources for individual expression and communication in music making	A7.6 - Demonstrate own independent intellectual and/or emotional resources for original expression and communication in complex musical contexts/ideas
A6.7 - Sustain and develop personal and detailed musical practices with an understanding of individual needs and ambitions in music making	A7.7 - Demonstrate self-directed musical practices within a comprehensive understanding of own personal needs and ambitions in music making
A6.8 - Map individual artistic and professional paths onto a detailed understanding of music in contemporary society and contemporary professional music making	A7.8 – Design independent artistic and professional paths within the complex scenario of music in contemporary society and contemporary professional music making
	A7.9 - Question and evaluate, systematically and independently, personal learning trajectories and experiences*

B. Performance and/or creative output	
B6.1 - Compose / Produce with a level of artistic confidence and identity consistent with the expectations of the music profession	B7.1 - Compose / Produce with a level of independent artistic vision and originality consistent with entry to the music profession
B6.2 – Compose / Produce with individual imagination and creativity beyond the assimilation of received paradigms	B7.2 - Compose / Produce with autonomous and sophisticated individual creativity and imagination, and analytically reviewing received paradigms
B6.3 - Combine research and individual insights into detailed personal synthesis*	B7.3 - Combine critical reflection and insights into empowering syntheses of personal and artistic development*
B6.4 - Demonstrate the integration and cross fertilization of the practical, the theoretical and the personal	B7.4 - Demonstrate systematic and independent integration and cross

	fertilization of the practical, the theoretical, and the personal

C. Communication and artistic values	
C6.1 - Compose / Produce showing control and individuality in musical communication	C7.1 – Compose / Produce showing comprehensive awareness and original command of musical communication
C6.2 - Communicate with a distinct and developed own individual artistic voice and purpose*	C7.2 - Communicate as an autonomous musician, confident in own original artistic voice and purpose*
C6.3 - Demonstrate a detailed approach to the evaluation and processing of musical knowledge, ideas and experiences with both rigour and imagination*	C7.3 - Demonstrate a comprehensive approach to the evaluation and processing of complex practical musical knowledge and experiences*
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*	C7.4 – Demonstrate effective and autonomous communication in writing and verbally in the English language, and in any other content-specific way, within a professional environment*
C6.5 - Promote music and contribute to its function in society with attention to its specific values and potential, and to the role individual musicians can play	C7.5 - Promote music and contribute to its function in society with attention to its values and potential, and to the individual and original role musicians can play
C6.6 – Participate, initiate, lead and develop effectively and constructively music teams*	C7.6 - Participate, lead and develop effectively and constructively music teams in complex artistic and professional situations*
C6.7 - Demonstrate a range of IT skills appropriate to a variety of relevant outputs and communication contexts*	C7.7 - Demonstrate a range of self-directed IT and administrative skills required to work as a professional musician*
C6.8 - Take responsibility for own professional future through making realistic and informed choices and decisions*	C7.8 - Take responsibility for own professional future through making realistic, informed and self-directed choices and decisions*

D. Professional protocols	
D6.1 - Engage successfully and with artistic integrity in all relevant musical situations	D7.1 - Engage successfully and with artistic integrity in complex professional musical situations
D6.2 - Interact efficiently and confidently with peers, staff and professionals, with awareness of the	D7.2 - Interact efficiently and confidently with peers, staff and professionals within

protocols and conventions of the music profession*	the requirements of comprehensive employment contexts*
D6.3 - Demonstrate personal presentation, organisation and time management in line with professional expectations*	D7.3 – Apply personal presentation and self-directed organisation and time management consistent with entry to the music profession *
D6.4 - Demonstrate personal responsibility and self-discipline commensurate with professional protocols and standards	D7.4 - Apply and promote personal responsibility, self-discipline, responsible leadership and professional codes of conduct in complex artistic and professional contexts*

13. Programme Structure

13.1 Programme Duration (years)

MComp:

2 years for FT students

3 years for PT students

Extended MComp:

3 years for FT students

4 years for PT students

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

Note: Grad Cert Year and final year of studies only available on a full-time basis

MComp:

Full-time – 2 years

Part-time – 3 years (Year 1 and Year 2 PT, Year 3 FT)

Extended MComp:

Full-time – 3 years

Part-time – 4 years (Year 1 FT, Year 2 and 3 PT, Year 4 FT)

13.3 Total student learning hours

MComp 3200

Extended MComp 4300

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

1800 notional learning hours in Year 1 for FT and Years 1 and 2 for PT students, and 1400 hours in Year 2 for FT and Year 3 for PT students, split broadly 30% contact and 70% private study depending on Principal Study.

For those on the Extended programme, Grad Cert is 1100 hours, Year 2 for FT and Years 2 and 3 for PT students, are 1800 notional learning hours, and 1400 in Year 3 for FT and Year 4 for PT students. Hours are also split broadly 30% contact and 70% private study depending on 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, practicing, and assessment preparation methods vary considerably, also in relation to their professional and artistic ambitions and opportunities.

13.5 MComp Programme

The final year that allows students to achieve a Master of Composition can only be taken on a full-time basis. It corresponds to Year 2 for full-time students, and Year 3 for those completing the first two years on a part-time basis.

Award/Exit Award	Mode of attendance	Year	Core modules		Elective modules	Total credits
MMus	Full-time	1	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	Total of 40 credits (maximum of 30 at L6)	180
	Part-time	1	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	Total of 20 credits (maximum of 30 at L6 overall)	180
		2			Total of 20 credits (maximum of 30 at L6 overall)	
PGDip	Any	Any	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	-	140 [no transfer]
MComp	Full-time	2 or 3	PS Portfolio 120 credits (L7)	Critique 20 credits (L7)	-	140

13.6 Extended MComp Programme

The Graduate Certificate Year can only be taken on a full-time basis. Students who pass the Graduate Certificate year can continue to Year 2, either on a full-time or part-time basis.

The final year that allows students to achieve a Master of Composition can only be taken on a full-time basis. It corresponds to Year 3 for full-time students, and Year 4 for those completing Year 2 and Year 3 of the programme on a part-time basis.

Award/ Exit Award	Mode of attendance	Year	Core modules		Elective modules	Total credits
Grad Cert	Full-time	1	Principal Study 90 credits (L6)	Reflective Practice (GC) 20 credits (L7)	-	110
MMus	Full-time	2	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	Total of 40 credits (maximum of 30 at L6)	180
	Part-time	2	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	Total of 20 credits (maximum of 30 at L6 overall)	180
		3			Total of 20 credits (maximum of 30 at L6 overall)	
PGDip	Any	Any	Principal Study 120 credits (L7)	Reflective Practice 20 credits (L7)	-	140 [no transfer]
MComp	Full-time	3 or 4	PS Portfolio 120 credits (L7)	Critique 20 credits (L7)	-	140

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

The curriculum provision includes all the activities that are taught as part of the degree and contribute to credits. There are three broad curriculum areas, deeply interconnected, each with carefully designed methodologies.

The teaching of the **Principal Study** modules 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. PS modules are a microcosm of teaching and learning aimed at the specific artistic and professional development of individual students.

In subsequent years, the intense work in one-to-one lessons and classes continues according to specialisms. Experiences in real professional contexts are an integral part of the students' development, and students are required to seek independent opportunities of presenting publicly their Principal Study work.

PS work is supported by **core reflective practice** aimed at developing students' ability to evaluate their own learning and professional development, in preparation for further continuous independent learning once the degree is completed. This work is supported by several core lectures on physical and psychological aspects of high intensity music making, understanding and interacting with the profession, and refining skills that enhance artistic and professional profile. This work is supported by an individual tutor through a mix of group and individual sessions.

During the first year (second year for students on the Extended programme), specialised **elective modules** complete the programme. They range from performance-based to academic-based and enhance learning and development in areas connected and complementary to PS, or additional to it.

Alongside the curriculum, experiential learning is crucial to the artistic and professional development of musicians and is a fundamental part of the overall experience at the School. This is mostly project based and includes principal study related activities, 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 effectively delivered online. Occasionally, other core-teaching sessions might be online.

14.3 Programme assessment strategy

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

Assessments are mostly based on the evaluation of product (for example 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 disciplines in terms of structures and schedules, but it is also necessarily diverse. It is ultimately driven by the specific professional expectations, technical demands, and patterns of student learning of instruments, voice, composition or production. Assessment in the other core or elective areas of the curriculum is regulated by equivalent parameters within the different assessment modalities.

All practical assessments are in person, apart from some individual presentations in Academic Studies 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.

14.5 Programme Modules

Modules will be completed at different stages of the programme depending on whether students choose full-time or part-time attendance. For detailed guidance on the structure and timing of modules, refer to point 13.5.

Year 1 (FT)		
Years 1 and 2 (PT)		
Core modules: students must take & pass all of the following modules for a total of 140 credits:		
Title	Credits	Level
Principal Study	120	7
Reflective Practice	20	7
Elective modules: students must take & pass 40 credits from the following. Please note that up to 30 credits can be taken at L6 (corresponding BMus modules):		
Title	Credits	Level
Advanced Principal Study	10 or 20	7
Artistry in Stylistic Composition A and B	10 each	7
Body Matters	10 or 20	7 (L6 for 10 cr)

Year 1 (FT)

Years 1 and 2 (PT)

Social Arts Practice	10 or 20	7
Composition for Media	20	7
Conducting	20	7
Contextual Studies: The Forbidden Saxophone	10	7
Creative Writing for Musicians	10	6
Electronic Music Composition and Production	20	7
Historical Performance	10 or 20	7
Interpretation through Improvisation	20	7
Introduction to Music Therapy	10 or 20	7 (L6 for 10 cr)
Jazz Composition and Arranging (Jazz only)	20	7
Jazz Improvisation (Jazz only)	20	7
Music, Philosophy and the Arts	10 or 20	7 (L6 for 10 cr)
Research Project	20 or 40	7
Voiceworks A and B (Composition and Voice only)	10 each	7

Year 2 (FT)

Year 3 (PT)

Core modules: students must take & pass all of the following modules for a total of 140 credits:

Title	Credits	Level
Principal Study portfolio	120	7
Critique of Personal Development	20	7

14.6 Extended Programme Modules

Modules will be completed at different stages of the programme depending on whether students choose full-time or part-time attendance. For detailed guidance on the structure and timing of modules, refer to point 13.6.

Graduate Certificate Year

Core modules: Students must take & pass all of the following modules for a total of 110 credits

Title	Credits	Level
GC Principal Study	90	6
Reflective Practice (GC)	20	7

Year 2 (FT)

Years 2 and 3 (PT)

Core modules: Students must take & pass all of the following modules for a total of 140 credits

Title	Credits	Level
Principal Study	120	7
Reflective Practice	20	7

Elective modules: Students must take & pass 40 credits from the following. Please note that up to 30 credits can be taken at L6

Title	Credits	Level
Advanced Principal Study	10 or 20	7
Artistry in Stylistic Composition A and B	10 each	7
Body Matters	10 or 20	7 (L6 for 10 cr)
Chamber Music	10 or 20	7
Social Arts Practice	10 or 20	7
Composition for Media	20	7
Conducting	20	7
Contextual Studies: The Forbidden Saxophone	10	7
Creative Writing for Musicians	10	6
Electronic Music Composition and Production	20	7
Historical Performance	10 or 20	7
Interpretation through Improvisation	20	7
Introduction to Music Therapy	10 or 20	7 (L6 for 10 cr)
Jazz Composition and Arranging (Jazz only)	20	7
Jazz Improvisation (Jazz only)	20	7
Music, Philosophy and the Arts	10 or 20	7 (L6 for 10 cr)
Opera & Theatre A and B (Voice only)	10 each	7
PianoWorks A and B (Keyboard only)	10 each	7
Research Project	20 or 40	7
Song accompaniment A and B (Keyboard only)	10 each	7
Vocal Repertoire A and B (Voice only)	10 each	7
Voiceworks A and B (Composition and Voice only)	10 each	7

Year 3 (FT)

Year 4 (PT)

Core modules: students must take & pass all of the following modules for a total of 140 credits:

Title	Credits	Level
Principal Study portfolio	120	7
Critique of Personal Development	20	7

15. Curriculum map relating programme learning outcomes to modules

Graduate Certificate Year

	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 (L6)	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓		✓	✓	✓	✓			✓	✓		✓	✓	✓	✓

	A7.1	A7.2	A7.3	A7.4	A7.5	A7.6	A7.7	A7.8	A7.9	B7.1	B7.2	B7.3	B7.4	C7.1	C7.2	C7.3	C7.4	C7.5	C7.6	C7.7	C7.8	D7.1	D7.2	D7.3	D7.4
Reflective Practice (GC) (L7)				✓	✓		✓	✓	✓			✓	✓			✓	✓			✓				✓	

Level 6 Electives

	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
Body Matters				✓	✓						✓	✓			✓	✓			✓	✓		✓	✓	✓
Creative Writing for Musicians				✓	✓						✓	✓			✓	✓			✓		✓	✓	✓	✓
Introduction to Music Therapy				✓	✓						✓	✓			✓	✓			✓			✓	✓	✓
Music, Philosophy & the Arts				✓	✓						✓	✓			✓	✓			✓			✓	✓	✓

Year 1 (FT), Year 1 & 2 (PT), Year 2 (Extended) – Modules

	A7.1	A7.2	A7.3	A7.4	A7.5	A7.6	A7.7	A7.8	A7.9	B7.1	B7.2	B7.3	B7.4	C7.1	C7.2	C7.3	C7.4	C7.5	C7.6	C7.7	C7.8	D7.1	D7.2	D7.3	D7.4
Principal Study	✓	✓	✓			✓	✓	✓		✓	✓		✓	✓	✓			✓	✓		✓	✓	✓	✓	✓
Reflective Practice				✓	✓		✓	✓	✓			✓	✓			✓	✓			✓				✓	

	A7.1	A7.2	A7.3	A7.4	A7.5	A7.6	A7.7	A7.8	A7.9	B7.1	B7.2	B7.3	B7.4	C7.1	C7.2	C7.3	C7.4	C7.5	C7.6	C7.7	C7.8	D7.1	D7.2	D7.3	D7.4
Advanced Principal Study	✓	✓	✓			✓	✓	✓		✓	✓		✓	✓	✓			✓	✓		✓	✓	✓	✓	✓
Artistry in Stylistic Composition				✓	✓	✓					✓			✓	✓									✓	
Body Matters				✓	✓	✓		✓				✓				✓	✓			✓				✓	
Composition for Media				✓	✓	✓					✓			✓	✓					✓				✓	✓
Conducting				✓	✓	✓					✓		✓	✓	✓		✓		✓				✓	✓	✓
Con. Stds. The Forbidden Sax				✓	✓	✓											✓			✓				✓	
Electronic Music Composition and Production				✓	✓	✓					✓			✓	✓					✓				✓	
HP: Performance			✓	✓	✓	✓	✓				✓		✓	✓	✓			✓	✓			✓	✓	✓	✓
Inter. through Improv.				✓	✓	✓					✓		✓	✓	✓				✓				✓	✓	✓
Introduction to Music Therapy				✓	✓	✓									✓		✓			✓				✓	
Jazz Comp. and Arranging				✓	✓	✓					✓			✓	✓					✓				✓	
Jazz Improvisation				✓	✓	✓					✓		✓	✓	✓			✓	✓				✓	✓	✓
Music, Phil. and the Arts				✓	✓	✓											✓			✓				✓	
Opera & Theatre			✓	✓	✓	✓	✓				✓		✓	✓	✓			✓	✓			✓	✓	✓	✓
PianoWorks	✓	✓	✓	✓	✓	✓	✓			✓	✓		✓	✓	✓			✓	✓			✓	✓	✓	✓
Research Project				✓	✓	✓							✓				✓			✓				✓	✓
Social Arts Practice				✓	✓	✓		✓	✓			✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

	A7.1	A7.2	A7.3	A7.4	A7.5	A7.6	A7.7	A7.8	A7.9	B7.1	B7.2	B7.3	B7.4	C7.1	C7.2	C7.3	C7.4	C7.5	C7.6	C7.7	C7.8	D7.1	D7.2	D7.3	D7.4
Song Accompaniment	✓	✓	✓	✓	✓	✓	✓			✓	✓		✓	✓	✓			✓	✓		✓	✓	✓	✓	✓
Vocal Repertoire	✓	✓	✓	✓	✓	✓	✓			✓	✓		✓	✓	✓			✓	✓		✓	✓	✓	✓	✓
VoiceWorks	✓	✓	✓	✓	✓	✓	✓			✓	✓		✓	✓	✓			✓	✓		✓	✓	✓	✓	✓

Year 2 (FT), Year 3 (PT & FT Extended), Year 4 (PT Extended) - Modules

	A7.1	A7.2	A7.3	A7.4	A7.5	A7.6	A7.7	A7.8	A7.9	B7.1	B7.2	B7.3	B7.4	C7.1	C7.2	C7.3	C7.4	C7.5	C7.6	C7.7	C7.8	D7.1	D7.2	D7.3	D7.4
Principal Study Portfolio	✓	✓	✓			✓	✓	✓		✓	✓		✓	✓	✓			✓	✓		✓	✓	✓	✓	✓
Critique of Personal Dev.				✓	✓		✓	✓	✓		✓	✓				✓	✓			✓				✓	

16. Assessment Regulations

The following regulations are in addition to the general assessment regulations for taught programmes that are in the Academic Regulations 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 50 (L7) or 40 (L6), 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 component that achieves a marginal fail (40-49 in L7 or 30-39 in L6) is allowed in any other module, provided the overall aggregate of the module is a pass.

All components scoring less than 40 (L7) or 30 (L6) do not meet 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.

Some module components may include a number of smaller subcomponents that are detailed in the handbooks, course material, or the School VLE. Compensation can always be applied at sub-component level, including in PS modules, also below 40 (L7) or 30 (L6), apart from fail 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:

     i.   The re-sit must be equivalent to the original task, its aims and learning outcomes

     ii.   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 at the original failed mark for calculation of the overall module/degree result. For more details see also the Academic Regulations (3.12).

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 may permit 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 (40-49, L7; 30-39, L6).

16.2a Requirement to pass a year and to progress

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

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

These aggregate marks constitute the calculations of the relevant awards.

To progress to the next year, a student must fulfil the requirements below:

Full-time students:

To progress from Year 1 to Year 2, a student needs to pass all modules in Year 1.

Part-time students:

To progress from Year 2 to Year 3, a student needs to pass all modules in Year 1 & 2.

Students on the Extended programme:

To progress from the <u>Graduate Certificate Year</u>, a student needs to pass all modules of the GC.

To progress from <u>Year 2 to Year 3 (FT student), or Year 3 to Year 4 (PT student)</u>, a student needs to pass all modules in Year 2, or Year 3, respectively.

16.2b Compensation at programme level

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 passed modules/module components that share the same LOs. Where compensation is applied to any module included in the calculation for an award, the maximum classification awarded will be a Pass.

16.3 Award regulations

<u>Exit awards</u>

16.3a Graduate Certificate

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

    i.   GC Principal Study (90 credits)
    ii.   Reflective Practice (GC) (20 credits)

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

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

16.3b PGDip

A student who successfully passes the following modules for a total of 140 credits:

    i.   Principal Study (120 credits)
    ii.   Reflective Practice (20 credits)

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

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

16.3c MMus

A student who completes and passes the following modules for a total of 180 credits:

    i.   Principal Study (120 credits)
    ii.   Reflective Practice (20 credits)
    iii.   Electives (40 credits in total)
    iv.   for Opera Specialism only, 60 credits of the Performance Practice modules,

and ceases their studies, may be considered for the award of **Master of Music [MMus].** The result is the overall aggregate of the module marks weighted according to their credit value.The classification shall be determined as follows:

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

<u>Final Awards</u>

16.3d MComp

A student who completes and passes the following modules for a total of 180 credits:

    i.   Performance Portfolio (120 credits)
    ii.   Critique of Personal Development (20 credits)

and has achieved all 180 credits previously, is considered for the award of **Master of Composition [MComp (Guildhall Artist)].** The result is the overall aggregate of the module marks weighted according to their credit value. The classification shall be determined as follows:

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

16.3e Starred Award for exceptional performance in a specified assessment

Composition and Electronic & Produced Music students will receive a *Starred Award* for achievement of 80% or more in their composition portfolio (either Principal Study in Composition or Composition Portfolio modules).

A student can only get one *Starred Award* during the programme. If a student achieves a *Starred Award* in one year, they will not be eligible for it again in subsequent years.

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 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 for a particular year, having exhausted all re-sit opportunities at module component or module level, but satisfies the requirements for an exit award for that year or a preceding year (Grad Cert, PG Dip, MMus) , the student may be considered by the School Board of Examiners for an exit award 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 the award of an exit qualification, 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:

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

The maximum period of study will include any repeat year and/or periods of deferral or interruption.

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

16.8 Years of the programme and mode of attendance

The programme is offered on a two-year full-time or three-year part-time bases, except for the Extended Programme, which is available over three years full-time or four years part-time. Please refer to 13.1 and 13.2.

Where applicable, a student may apply to change from full-time to part-time at any point up until the end of week 6 in the autumn term. Changes after this date, and up to the end of the second term, will only be permitted for very exceptional professional/academic reasons supported by written statements from the Head of Principal Study Department, obtained by the students themselves.

The Graduate Certificate year and final year are available only as one-year full-time.

16.9 Scheduling of Assessment

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

This does not apply to project B and C of the PS module in the final year, which are devised and scheduled by students themselves according to a specific process supervised by the School (see 16.14).

16.10 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 Services 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.

16.11 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. See Academic Regulations (3.8.4). This normally applies to an internal student continuing from BMus to the MComp, but exceptions in PS are possible for artistic, professional and developmental reasons, and cleared by the Head of Department.

2) Principal Study Final Recital durations are detailed in the principal study departmental handbooks. Durations are normally taken from when the students 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 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
- 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:
- 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."
- 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.

16.12 Assessment Procedures

16.12a In practical examinations, including principal study, 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.

16.12b The assessment of written submissions varies. For PS Composition and EPM, submissions are double marked by an external assessor and the results 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.

16.12c 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, through academic-type work, through completion of artistic/creative tasks either practical or written, through the monitoring of specific learning processes, through reflection on learning experiences.

16.12d Pass/Fail elements of the curriculum, both practical and coursework based, are assessed using the relevant standard criteria in terms of both the pass/fail threshold and the language used in the feedback.

16.13 Feedback to students after assessments

Normally, practical exam reports 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.

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 and that, for pedagogical reasons, if failed, may need to be re-sat before the end-of-year exam can be taken.

17. Principal Study Modules

17.1 Graduate Certificate: Principal Study in Composition

1. Module Title	Graduate Certificate: Principal Study in Composition
2. HE Level	6
3. Credit Value	90
4. SITS Module Code	COM4033
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Grad Cert Year only
7. Module Leader	Associate Head of Composition (PG)
8. Department	Composition

9. Aims of the Module

This module is at the centre of teaching and learning in Composition of the Graduate Certificate Year of the Extended Programme. It is aimed at students who are not yet at the required level for the Year 2 Principal Study module but have the potential of reaching that level by the end of the academic year.

This module aims to:

- Develop students' technical and artistic capacity for composition at the level required to access Year 2 of the programme, in both original composition and a range of supporting subjects.
- Equip students with appropriate expertise which can be used in professional contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities to identify and understand their own artistic vision.
- Start developing in the students' appropriate communication and interaction skills with performers and audiences.

10. Teaching & Assessment Methodology

Method of teaching delivery:

This module consists of one-to-one lessons, workshops and departmental activities. It also includes a choice to two further supporting classes chosen among the BMus 3 and 4 Principal Study Composition components in negotiation with the Principal Study professor and the Head of Department. These might include historical techniques, electronic music and analysis, and other departmental activities necessary for the development of the students' technical preparation, repertoire and stylistic knowledge, artistic insight and individual imagination. Classes other than PS based (e.g. electives) can also be taken if appropriate.

Assessment:

There are four assessment components.

- Two folios of Original Composition, Mid-Year and End-of-Year, each of approximately 12-15 minutes, and to include written commentaries of 100-150 words per minute of music [Assessment Criteria: Composition Portfolio].
- Two further folios of the chosen supporting classes. Assessment requirements are described in detail in the handbook, departmental VLE and course material [Assessment Criteria: as appropriate to the class].

Written feedback is provided for each summative assessment. Informal formative feedback is provided by the principal study professor, as well as other departmental professorial staff involved in the departmental classes and workshops.

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

12. Module Pattern

a) Scheduled Teaching & Learning hours	
Type	Contact Hours
One- to –one class/tutorial	30
Practical classes/workshops	82
b) Assessment	

12. Module Pattern

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mid-Year Original Composition folio	KCW	20*	40
Portfolio	Mid-Year Supporting Studies folio	KCW	20	40
Portfolio	End-of-Year Original Composition folio	KCW	40*	40
Portfolio	End-of-Year Supporting Studies folio	KCW	20	40

c) Independent Study hours	Notional Hours
Personal practice/study	788
d) Total student learning hours for module	900

*weighting subdivided Compositions 95% and Commentaries 5%

13. Reading & Resources

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

Author	Year	Title	Publisher
Adler, S.	1989	The Study of Orchestration	Norton
Cowell, H. and D. Nicholls (contr.)	1996	News Musical Resources	Cambridge University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Gottschalk, J.	2016	Experimental Music Since 1970	Bloomsbury
Gould, E.	2011	Behind Bars	Faber

Johnson, T.	2014	Other Harmony: Beyond Tonal and Atonal Edition 75	Edition 75
Kramer, J. D.	1988	The Time of Music	Macmillan USA
Saunders, J. (ed.)	2009	Ashgate Companion to Experimental Music	Routledge
Schoenberg, A.	1970	Fundamentals of Musical Composition	Faber
Strauss, J. N.	2016	Introduction to Post–Tonal Theory 4th Edition	W. W. Norton & Company
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list	https://edims.network/resources/		

17.2 Principal Study in Composition

1. Module Title	Principal Study in Composition
2. HE Level	7
3. Credit Value	120
4. SITS Module Code	COM4034
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Associate Head of Composition (PG)
8. Department	Composition

9. Aims of the Module

This module is at the centre of teaching and learning of the aforementioned study years (see 6b) of the Composition Pathway.

This module aims to:

- Develop students' technical and artistic capacity for composition at professional level in a range of artistic settings.
- Equip students with appropriate expertise to be used in a broad range of imminent professional contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities to grown in confidence and resourcefulness in their own artistic vision.
- Further develop in the students' communication and interaction skills with collaborators, performers and audiences.

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The assessment method consists of:

- Folio of five contrasting works created during the year, at least three of which have been composed in response to school-based commissions. Approximate length of the complete folio is 35 min [Assessment Criteria: Composition Portfolio].
- Folio needs of written commentaries (100-150 words per minute of music) [Assessment Criteria: Personal & Professional Reflection].
- Final viva-voce with a panel that includes both an external assessor and an internal member of staff and is chaired by the Associate Head of Composition [Assessment Criteria: Personal & Professional Reflection].

Written feedback is provided for each summative assessment. Informal formative feedback is provided by the principal study professor, as well as other departmental professorial staff involved in the departmental classes and workshops.

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:
A7.1, A7.2, A7.3, A7.6, A7.7, A7.8, B7.1, B7.2, B7.4, C7.1, C7.2, C7.5, C7.6, C7.8, D7.1, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours	
Type	Contact Hours
One- to –one class/tutorial	30
Seminar	60
Practical classes/workshops	15
b) Assessment	

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark

12. Module Pattern

Portfolio	Composition Folio (five contrasting pieces)	KCW	90	50
Portfolio	Written Commentaries (100-150 words per minute)	KCW	5	50
Oral assessment	End-of-Year Viva	KPE	5	50

c) Independent Study hours	Notional Hours
Personal practice/study and Self-directed group rehearsal/study	1095
d) Total student learning hours for module	1200

13. Reading & Resources

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

Author	Year	Title	Publisher
Adler, S.	1989	The Study of Orchestration	Norton
Cowell, H. and D. Nicholls (contr.)	1996	News Musical Resources	Cambridge University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Gottschalk, J.	2016	Experimental Music Since 1970	Bloomsbury
Gould, E.	2011	Behind Bars	Faber
Johnson, T.	2014	Other Harmony: Beyond Tonal and Atonal Edition 75	Edition 75
Kramer, J. D.	1988	The Time of Music	Macmillan USA
Saunders, J. (ed.)	2009	Ashgate Companion to Experimental Music	Routledge
Schoenberg, A.	1970	Fundamentals of Musical Composition	Faber
Strauss, J. N.	2016	Introduction to Post–Tonal Theory 4th Edition	W. W. Norton & Company
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

17.3 Composition Portfolio

1. Module Title	Composition Portfolio
2. HE Level	7
3. Credit Value	120
4. SITS Module Code	COM4035
5. Location of Delivery	Internal and External
6a. Module Type	Taught
6b. Applicable in the year of study	Year 2 (FT), Year 3 (PT & FT Extended), Year 4 (PT Extended)
7. Module Leader	Associate Head of Composition (PG)
8. Department	Composition

9. Aims of the Module

This module is at the centre of teaching and learning in composition during the final year of the programme.

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The assessment of the module consists of three composition projects that combine the following requirements:

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

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

By a deadline set early in the autumn term, students submit a proposal for the three projects. This proposal must be supported by a short statement (approximately 1000 words) to describe and justify the artistic and professional nature of the three projects with particular emphasis on the creative platform event, in relation to the students' own development and aims. The proposal is evaluated and approved by the Composition Department and Head of Music Programmes. The assessment consists of:

- Submissions of the three projects, each accompanied by an audio recording, or a video recording for projects involving a visual, theatrical or choreographic element. The project performed within the creative platform event is assessed live by an examiner and internally moderated by a senior member of the Music Department and the External Assessor by video recording.

- Folio of written commentary for each project (100-150 word per minute of music) must be also submitted.
- Final viva-voce with a panel that includes both an external assessor and an internal member of staff and is chaired by the Associate Head of Composition.

Written feedback is provided for each summative assessment. Informal formative feedback is provided by the principal study professor, as well as other departmental professorial staff involved in the departmental classes and workshops.

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:
A7.1, A7.2, A7.3, A7.6, A7.7, A7.8, B7.1, B7.4, C7.1, C7.5, C7.6, C7.8, D7.1, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
One- to –one class/tutorial	30
Seminars	60
Practical classes/workshops	15
Supervised time in studio/workshop/productions/rehearsals	25

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Set exercise	Portfolio item 1	KCW	30	50
Set exercise	Portfolio item 2	KCW	30	50
Set exercise	Portfolio item 3	KCW	30	50
Written assignment	Written Commentaries (100-150 words per minute of music)	KCW	5	50
Oral assessment	Viva Voce	KPE	5	50

c) Independent Study hours	Notional Hours
Personal practice/study and Self-directed group rehearsal/study	1370
d) Total student learning hours for module	1500

13. Reading & Resources

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

Author	Year	Title	Publisher
Adler, S.	1989	The Study of Orchestration	Norton
Cowell, H. and D. Nicholls (contr.)	1996	News Musical Resources	Cambridge University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Gottschalk, J.	2016	Experimental Music Since 1970	Bloomsbury
Gould, E.	2011	Behind Bars	Faber
Johnson, T.	2014	Other Harmony: Beyond Tonal and Atonal Edition 75	Edition 75
Kramer, J. D.	1988	The Time of Music	Macmillan USA
Saunders, J. (ed.)	2009	Ashgate Companion to Experimental Music	Routledge
Schoenberg, A.	1970	Fundamentals of Musical Composition	Faber
Strauss, J. N.	2016	Introduction to Post–Tonal Theory 4th Edition	W. W. Norton & Company
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

17.4 Graduate Certificate: Principal Study in Electronic & Produced Music

1. Module Title	Graduate Certificate: Principal Study in Electronic & Produced Music
2. HE Level	6
3. Credit Value	90
4. SITS Module Code	ELM4003
5. Location of Delivery	Guildhall School
6a. Module Type	Taught and project based
6b. Applicable in the year of study	Grad Cert Year only
7. Module Leader	Head of Electronic & Produced Music
8. Department	Electronic & Produced Music

9. Aims of the Module

This module is at the centre of teaching and learning in Electronic & Produced Music of the Graduate Certificate Year of the Extended Programme. It is aimed at students who are not yet at the required level for the Year 2 Principal Study module, but have the potential of reaching that level by the end of the academic year.

This module aims to:

- Develop students' technical and artistic capacity for electronic music at the level required to access Year 2 of the programme in one or more of the following specialisms: Sonic Art, Film Music, Live Electronics, Game Audio, Electro-Acoustic Composition, New Media, Popular Music Production.
- Equip students with appropriate expertise which can be used in professional contexts
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands.
- Provide students with experiences and opportunities to identify and understand their own artistic vision.
- Start to develop in the students' appropriate communication and interaction skills with performers, technicians, audiences, administrators and interactive public.

Indicative content includes:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

The module is taught through a combination of one-to-one lessons, classes and collaborative group sessions/seminars. Students integrate two further components of the BMus 3 and 4 Principal Study modules. An appropriate mix will be agreed upon entry with the Head of Electronic & Produced Music.

Assessment:

There are 4 assessment components [Assessment Criteria: EPM Portfolio]:

- Two folios of individual electronic music projects at Mid-Year and End-of-Year (the content and duration will reflect the student's chosen discipline)
- One folio of collaborative project work (indicatively 15 minutes of 'audience engagement')
- One folio of 'common techniques' (completion of two common technique courses with their associated assessment)

Written feedback is provided for each summative assessment. Informal formative feedback is provided by the principal study professor, as well as other departmental professorial staff involved in the departmental classes and activities.

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

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Principal Study Lessons	30
Workshops	60
Classes	45

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Mid-Year Folio	KCW	30	40
Portfolio	End-of-Year Folio	KCW	30	40
Portfolio	Collaborative Work	KCW	20	40
Portfolio	Common Techniques	KCW	20	40

c) Independent Study hours	Notional Hours
Personal Production Work and study	665
Collaborative Production Work	100
d) Total student learning hours for module	900

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
Butler, M.	2014	Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance	Oxford University Press

Chion, M.	2009	Film, a Sound Art.	Columbia University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Hill, A.	2017	Scoring the Screen: The Secret Language of Film Music	Rowman & Littlefield Publishers / Hal Leonard
Licht, A.	2019	Sound Art Revisited	Bloomsbury Academic
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press
Sterne, J.	2003	The Audible Past: Cultural Origins of Sound Reproduction	Duke University Press
Strachan, R.	2017	Sonic Technologies: Popular Music, Digital Culture and the Creative Process	Bloomsbury Academic
Summers, T.	2016	Understanding Video Game Music	Cambridge University Press
Zak, A III	2001	The Poetics of Rock: Cutting Tracks, Making Records	University of California Press

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

17.5 Principal Study in Electronic & Produced Music

1. Module Title	Principal Study in Electronic & Produced Music
2. HE Level	7
3. Credit Value	120
4. SITS Module Code	ELM4004
5. Location of Delivery	Guildhall School
6a. Module Type	Taught and project based
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Head of Electronic & Produced Music
8. Department	Electronic & Produced Music

9. Aims of the Module

This module is at the centre of teaching and learning of the Electronic & Produced Music Pathway of the programme.

This module aims to:

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

Indicative content includes:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

There are 3 assessment components [Assessment Criteria: EPM Portfolio]:

- One folio of individual electronic music projects at End of Year (the content and duration will reflect the student's chosen discipline)
- One folio of collaborative project work (indicatively 15 min. of 'audience engagement')
- One folio of project direction (20 min.)

Written feedback is provided on each summative assessment. Informal formative feedback is provided by the principal study professor, as well as other departmental professorial staff involved in the departmental classes and activities.

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:

A7.1, A7.2, A7.3, A7.6, A7.7, A7.8, B7.1, B7.2, B7.4, C7.1, C7.2, C7.5, C7.6, C7.8, D7.1, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Principal Study Lessons	30
Workshops	60
Classes	30

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	End of Year Folio	KCW	60	50
Portfolio	Collaborative Work	KCW	20	50
Portfolio	Folio of Project Direction including evidence of project direction	KCW	20	50

c) Independent Study hours	Notional Hours
Personal Production Work	600
Collaborative Production Work and Project Direction	240
Research	240
d) Total student learning hours for module	1200

13. Reading & Resources

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

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company

Butler, M.	2014	Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance	Oxford University Press
Chion, M.	2009	Film, a Sound Art.	Columbia University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Hill, A.	2017	Scoring the Screen: The Secret Language of Film Music	Rowman & Littlefield Publishers / Hal Leonard
Licht, A.	2019	Sound Art Revisited	Bloomsbury Academic
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press
Sterne, J.	2003	The Audible Past: Cultural Origins of Sound Reproduction	Duke University Press
Strachan, R.	2017	Sonic Technologies: Popular Music, Digital Culture and the Creative Process	Bloomsbury Academic
Summers, T.	2016	Understanding Video Game Music	Cambridge University Press
Zak, A III	2001	The Poetics of Rock: Cutting Tracks, Making Records	University of California Press
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

17.6 Electronic & Produced Music Portfolio

1. Module Title	Electronic & Produced Music Portfolio
2. HE Level	7
3. Credit Value	120
4. SITS Module Code	ELM4005N
5. Location of Delivery	Guildhall School
6a. Module Type	Taught and project based
6b. Applicable in the year of study	Year 2 (FT), Year 3 (PT & FT Extended), Year 4 (PT Extended)
7. Module Leader	Head of Electronic & Produced Music
8. Department	Electronic & Produced Music

9. Aims of the Module

This module is at the centre of teaching and learning in composition during the final year of the programme.

This module aims to:

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

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

Indicative content includes:

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

Students themselves plan, prepare and complete three projects, each involving its individual sense of artistic focus and specific context. These three projects must satisfy together the following conditions:

- One project must be in fulfilment of a departmental collaborative project
- One project must be an external opportunity generated by the student
- One project must have a collaborative element
- One project must be in response to, or result in, a commercially viable opportunity

Students are free to negotiate with their one-to-one professor and Head of Department the precise configuration of their projects for assessment using these

parameters, but the combined 'audience engagement time' across the three projects must be roughly equivalent to a minimum of 30 minutes. Each project will be equally weighted (30%) within the folio.

By a deadline set early in the autumn term, students submit a proposal for the three projects. This proposal must be supported by a short statement (approximately 500 words) to describe and justify the artistic and professional nature of the three projects, in relation to the students' own development and aims. The proposal is evaluated and approved by the EPM Department and Head of Music Programmes. Folio submissions may be in whatever format is most appropriate for the character of the project(s) and where these differ significantly, multiple submission formats are accepted (e.g. installation art is best assessed on site so the most appropriate submission is to arrange for a team of assessors to visit the project in situ, backed up by material that documents the project as effectively as is possible).

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

Written feedback is provided after each summative assessment. Informal formative feedback is provided by the principal study professor, as well as other departmental professorial staff involved in the departmental classes and activities.

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:
A7.1, A7.2, A7.3, A7.6, A7.7, A7.8, B7.1, B7.4, C7.1, C7.5, C7.6, C7.8, D7.1, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

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

b) Assessment

KIS Assessment Component	Detail	KIS code	% Weighting	% Pass Mark
Set exercise	Portfolio item 1	KCW	30	50
Set exercise	Portfolio item 2	KCW	30	50

12. Module Pattern

Set exercise	Portfolio item 3	KCW	30	50
Written Submission	Business Plan or Artistic Manifesto	KCW	10	50

c) Independent Study hours	Notional Hours
Personal Production Work	900
Collaborative Production Work and Project Direction	180
Research	300
d) Total student learning hours for module	1500

13. Reading & Resources

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

Author	Year	Title	Publisher
Adler, S.	2016	The Study of Orchestration	W. W. Norton & Company
Butler, M.	2014	Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance	Oxford University Press
Chion, M.	2009	Film, a Sound Art.	Columbia University Press
Cox, C. and D. Warner	2017	Audio Culture, Revised Edition: Readings in Modern Music	Bloomsbury Academic
Hill, A.	2017	Scoring the Screen: The Secret Language of Film Music	Rowman & Littlefield Publishers / Hal Leonard
Licht, A.	2019	Sound Art Revisited	Bloomsbury Academic
Manning, P.	2013	Electronic and Computer Music, 4th edition	Oxford University Press

13. Reading & Resources

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

Sterne, J.	2003	The Audible Past: Cultural Origins of Sound Reproduction	Duke University Press
Strachan, R.	2017	Sonic Technologies: Popular Music, Digital Culture and the Creative Process	Bloomsbury Academic
Summers, T.	2016	Understanding Video Game Music	Cambridge University Press
Zak, A III	2001	The Poetics of Rock: Cutting Tracks, Making Records	University of California Press
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

18. Reflective Practice Modules

18.1 Reflective Practice

1. Module Title   Reflective Practice

2. HE Level   7

3. Credit Value   20

4. SITS Module Code   REF4003 (Graduate Certificate)

                                               REF4004A (Year 1 FT, Years 1 & 2 PT, Year 2 FT Extended, Years 2 & 3 PT Extended)

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Grad Cert Year, Year 1 FT, Years 1 & 2 PT, Year 2 FT Extended, Years 2 & 3 PT Extended

7. Module Leader   Deputy Head of Academic Studies, Academic and Artistic Integration

                                               Senior Postgraduate Tutor (Discussion Groups)

8. Department   Academic Studies

9. Aims of the Module

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

- introduce professional development issues of relevance to all postgraduate students;

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

10. **Teaching & Assessment Methodology**

Methods of teaching delivery:

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

At the start of the year, students attend two whole-cohort lectures, to introduce them to the key concepts of reflective practice, and professional practice and well-being. Subsequent seminars during the year address topics including diversity and resilience as well as asking philosophical questions about the "stuff" of music.

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

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

A mini-module, Making Things Happen, offers workshops introducing the musician as producer, paying particular attention to the developing blended performance environment. Students create a project pitch as part of these workshops and may be invited for further mentoring to develop particularly innovative projects.

Discussion groups provide formative feedback on the students' engagement with the whole-cohort activities of the first and second terms. Students are also invited to attend BMus 4 Professional Practice seminars that develop the administrative skills required by a freelance musician.

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

Assessment:

The module is assessed with:

<u>Self-reflective Account 1</u> (1350-1650 words) with objectives and learning and development strategies for the coming year (pass/fail) [Assessment Criteria: Personal & Professional Reflection].

<u>Self-reflective Account 2</u> (2250-2750 words) with evaluation of musical and personal progress and artistic exploration during the year, developing ideas formulated in SRA1 [Assessment Criteria: Personal & Professional Reflection].

<u>Project Pitch</u> (1-2 pages) (pass/fail) [Assessment Criteria: Personal & Professional Reflection].

Part-time students and Opera Studies

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

Extended programme

The self-reflective process is continuous; students who undertook the Graduate Certificate year take the RP module again in Year 2 (Years 2 and 3 if part-time or Opera), and the SRAs submissions reflect the continuing development from GC into the following year(s).

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:
A7.4, A7.5, A7.7, A7.8, A7.9, B7.3, B7.4, C7.3, C7.4, C7.7, D7.3

12. Module Pattern

a) Scheduled Teaching & Learning hours	
Type	Contact hours

12. Module Pattern

Lectures	10
Discussion groups	4
Individual tutorials	1

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective Account 1 (1350-1650 words)	KCW	n/a	Pass/Fail
Written assignment	Self-reflective account 2 (2250-2750 words)	KCW	100	50
Project output	Project pitch (1-2 pages)	KCW	n/a	Pass/Fail

c) Independent Study hours	Notional Hours
Personal practice/study	185
d) Total student learning hours	200

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
Eaton, K.	2021	Library - Anti-Racism Resources	MyGuildhall
Elliott, D. J., Silverman, M. and Bowman, W. D.	2016	Artistic Citizenship: Artisty, Social Responsibility, and Ethical Praxis	Oxford University Press
Fabian, D., Timmers, R., and Schubert E.	2014	Expressiveness in music performance: Empirical approaches across styles and cultures	Oxford University Press
Kagayama, N.	2023	Bulletproof Musician	https://bulletproofmusician.com
Nelson, R.	2022	Practice as Research in the Arts (and beyond): Principles, Processes, Contexts, Achievements	Palgrave Macmillan
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

18.2 Critique of Personal Development

1. Module Title	Critique of Personal Development
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	CON4033
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 2 (FT), Year 3 (PT & FT Extended), Year 4 (PT Extended)
7. Module Leader	Deputy Head of Academic Studies, Academic and Artistic Integration Senior Postgraduate Tutor (Mentoring Groups)
8. Department	Academic Studies

9. Aims of the Module

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

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

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

The majority of teaching is self-directed, offering formative feedback through weekly, cross-departmental Peer Presentations which are moderated by senior members of the Academic Studies team. Students share and discuss new musical ideas; each student delivers material at two Peer Presentations and attends and contributes to discussions at a further two sessions.

The first presentation reflects upon an aspect of the student's musicianship that has been influenced by and event outside of their regular curriculum. This may include School series (e.g. ResearchWorks, String Lab, or similar), external musical events (e.g. concerts or conferences), or engagement with other art forms. The module includes also a series of seminars during the year which address topics including diversity and resilience as well as asking philosophical questions about the "stuff" of music.

The second presentation is a staging post towards the final assessment, offering an opportunity for students to present some of the themes they will develop, and receive feedback and inspiration from their peers.

Formal, tutorial support is provided through an introductory, whole-cohort lecture which reminds students of the concepts of reflective practice and emphasises the rhythm of the year. Further tutorial support is offered on an on-request basis; students are expected to take up the opportunities to develop and refine their ideas as they prepare for their assessments.

Assessment:

Assessment consists of two submissions:

The first, the External Project Framework, is a written submission of 1350-1650 words that is due at the end of the first term. This follows on and develops from the short submission of the students' principal study project plans earlier in the term, reflecting in particular on the artistic framework for the external project(s).

The second submission, the Critique of Personal Development, is a freer piece of work in which students may choose to reflect on, for example, a single aspect of their musicianship, a particular project, or their trajectory as an artist. The output takes the form of a piece of work equivalent to 3150-3560 words. This may include, but not be limited to, an extended essay (presented either as an essay or a comparable multi-modal digital

resource) or a portfolio of research/performance artefacts supported by a written exegesis of the evaluation process.

Approaches will vary and guidance from the tutor and peer-presentations will be valuable in determining the most appropriate way of structuring this submission.

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:
A7.4, A7.7, A7.8, A7.9, B7.3, B7.4, C7.3, C7.4, C7.7, D7.3

12. Module Pattern

a) Scheduled Teaching & Learning hours in each year of study	
Type	Contact hours in each year of study
Lectures	6
Individual tutorials	1
Peer presentation	6

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	External Project Framework (1350-1650 words)	KCW	30	50
	Critique of Personal Development (3150-3560 words or equivalent)	KCW	70	50

c) Independent Study hours	Notional Hours
Personal practice/study	287
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
Bassot, B.	2023	The Reflective Practice Guide: An Interdisciplinary Approach to Critical Reflection	Routledge

Eaton, K.	2021	Library - Anti-Racism Resources	MyGuildhall
Elliott, D. J., Silverman, M. and Bowman, W. D.	2016	Artistic Citizenship: Artisty, Social Responsibility, and Ethical Praxis	Oxford University Press
Fabian, D., Timmers, R., and Schubert E.	2014	Expressiveness in music performance: Empirical approaches across styles and cultures	Oxford University Press
Kagayama, N.	2023	Bulletproof Musician	https://bulletproofmusician.com
Nelson, R.	2022	Practice as Research in the Arts (and beyond): Principles, Processes, Contexts, Achievements	Palgrave Macmillan

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

19. Elective Modules (Level 7)

19.1 Advanced Principal Study

1. Module Title	Advanced Principal Study
2. HE Level	7
3. Credit Value	10 or 20
4. SITS Module Code	ELE4076 (10 Credits) ELE4077 (20 Credits)
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Heads or Deputy Heads
8. Department	Principal Study Departments

9. Aims of the Module

This module offers the principal study performance and principal study composition students the opportunity to dedicate additional time, scope and focus to their PS, and to enhance the development of their technical and artistic capacity for performance at professional level.

The module is offered at 10 or 20 credits.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Teaching and supervision relevant to the student's work on this module take place within the Principal Study individual lessons. Students can allocate, in negotiation with their professor and HoD, up to 6 (10 credits) or 9 (20 credits) hours of their normal PS lesson towards the specific preparation for this module.

Assessment:

APS 10 credit: **Electronic & Produced Music students** submit a folio of advanced work, normally 8-10 minutes in length or equivalent as agreed with the student's PS Professor

for work which involves significant technical development (e.g. computer programming), or has no fixed length (e.g. sound installation, game audio) [Assessment Criteria: EPM Portfolio]. **Composers** submit a 5–6-minute medium-sized chamber work (4-6 players). The final details of the APS Composition submission to be approved in consultation with the Principal Study teacher and the AHoD (Postgraduate) in advance [Assessment Criteria: Composition Portfolio].

APS 20 credit: **Electronic & Produced Music students** submit a folio of advanced work, normally 17-20 minutes in length or equivalent as agreed with the student's PS Professor for work which involves significant technical development (e.g. computer programming), or has no fixed length (e.g. sound installation, game audio) [Assessment Criteria: EPM Portfolio]. **Composers** submit a 9–12-minute medium-sized chamber work (4-6 players) or equivalent. The final details of the APS Composition submission to be approved in consultation with the Principal Study teacher and the AHoD (Postgraduate) in advance [Assessment Criteria: Composition Portfolio].

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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:

A7.1, A7.2, A7.3, A7.6, A7.7, A7.8, B7.1, B7.2, B7.4, C7.1, C7.2, C7.5, C7.6, C7.8, D7.1, D7.2, D7.3, D7.4

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12. Module Pattern

a) Scheduled Teaching & Learning Hours

KIS Type	Contact Hours
One-to–one lesson	up to 6 (10 credits) up to 9 (20 credits)

b) Assessment

KIS Assessment Component	Detail	KIS Code	% Weighting	% Pass Mark
10 credits				
Practical skills/Submission assessment	20 mins performance 5-6mins submission (Comp) 8-10 mins submission (EPM)	KPE	100	50
20 credits				

12. Module Pattern

a) Scheduled Teaching & Learning Hours

Practical skills/Submission assessment	30 mins performance 9-12 mins submission (Comp) 17-20 mins submission (EPM)	KPE	100	50
c) Independent Study Hours			Notional Hours	
Personal practice/study			94 (10 cr) 191 (20 cr)	
Library-based study				
d) Total Student Learning Hours for Module			100 (10 cr) 200 (20 cr)	

13. Reading & Resources

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

19.2 Artistry in Stylistic Composition A & B

1. Module Title	Artistry in Stylistic Composition
2. HE Level	7
3. Credit Value	Each Module 10
4. SITS Module Code	ELE4068A ELE4068B
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- develop technical abilities and artistic perspectives in stylistic composition or orchestration.
- encourage in students a critical attention to the technical and artistic detail of music.
- develop a critical understanding of historical composers' practices which will aid students' own musical practices.
- 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.

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

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.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Students may choose between five possible pathways:

1) 'Stylistic Composition' (assessment group A): students will write in selected styles and genres (for example nineteenth-century piano miniatures/songs for voice and piano) through a process of study, analysis and pastiche composition. **Prerequisites:** students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills

2) 'Counterpoint' (assessment group B): 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' (assessment group C): students will learn to write two and three-part fugues in a tonal idiom that broadly ranges from the eighteenth to the nineteenth centuries. The pedagogical approach is based on relevant repertoire supported by treatises Dubois and Gedalge, complemented by other eighteenth-century sources (Fux, Martini) and current literature (Walker). **Prerequisites:** students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.

4) 'Orchestration' (assessment group D): this class 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. **Prerequisites:** students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.

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 three 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:
A7.4, A7.5, A7.6, B7.2, C7.1, C7.2, D7.3

12. Module Pattern (A and B)

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Practical classes / workshops	24

b) Assessment (A and B)

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Portfolio of notational work	KCW	100%	50

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 Press

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

19.3 Body Matters

1. Module Title   Body Matters

2. HE Level   7

3. Credit Value   20

4. SITS Module Code   ELE4047 (20 credits)

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)

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 critically and in depth a range of body and mind issues relevant to learning, practising, creating, making and performing music, and how they might relate to their own practices.

This module aims to:

- give students the opportunity to study, in depth, aspects of physiology and psychology relevant to practice and performance
- facilitate musicians in the monitoring of and reflection on a process of adopting healthy approaches to their bodies and minds
- promote students' systematic and critical application of theory to their musical practice
- encourage students to identify, investigate and work towards resolving personal performance-related difficulties in a sustainable manner.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The course consists of 24 hours of lectures and 1 hour of group tutorials.

Assessment:

A critically reflective presentation (20-25 minutes) [Assessment Criteria: Personal & Professional Reflection] and a related written submission (essay) of 1800-2200 words) written in response to a question developed by the student [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:
A7.4, A7.5, A7.6, A7.9, B7.3, C7.3, C7.4, C7.7, D7.3

12. Module Pattern

a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Lectures	24
Group Tutorials	1

b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	Critical Reflection (20-25 mins)		70	50
Written assignment	Essay (1800-2200 words)		30	50

c) Independent Study hours	Notional Hours
Personal practice/study 20 credits	175
d) Total student learning hours for module 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
Martini, F.H., and E.F. Bartholomew	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, H. Gaunt, H and A. Williamon	2017	Musicians in the Making: Pathways to Creative Performance	Oxford University Press
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

19.4 Composition for Media

1. Module Title	Composition for Media
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4016
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Head of Academic Studies
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- Introduce and develop a critical and creative understanding of compositional techniques appropriate for producing music for media.
- Enable students to critically evaluate the factors influencing the establishment of techniques, such as composing to a brief or to picture.
- Develop skills in critical analysis and application of compositional techniques used in 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: for this module, students need to demonstrate the right level of prior knowledge and skills through the submission of a portfolio of sample work, and discussion with the elective teacher.

10. Teaching & Assessment Methodology

Method of teaching delivery:

Lectures, seminars and tutorial-based sessions focused on the application of music technology to various compositional tasks that reflect current professional practices.

Assessment:

The module is assessed through completion of a portfolio of two technical assignments (each worth 20%) and a final project (60%) [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:
A7.4, A7.5, A7.6, B7.2, C7.1, C7.2, C7.7, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
One-to-one class/tutorial	1.5
Lectures and seminars	24
Supervised time in studio/workshop/productions/rehearsals	1

b) Assessment

Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Two technical assignments (1 min. 15''-20'' total)	KCW	2 x 20	50
Final project	Final project (1 min 40''-45'' total)	KCW	60	50

c) Independent Study hours	Notional Hours
Personal practice/study	173.5
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
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

Rona, J	2006	The Reel World: Scoring for Pictures	Miller Freeman
Films			
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

19.5 Conducting

1. Module Title	Conducting
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4031
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Head of Academic Studies
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

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

Because of limited availability of places in the module, students requesting this module are selected through submission of a video audition, assessed on practical abilities and potential.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The module is taught in classes where students receive group and individual tutorials with the support of a class pianist.

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

Assessment:

The assessment consists of two parts:

- a 20-minute practical exam (70%). This might be split into two sections: one with an ensemble, the other with piano [Assessment Criteria: Artistic].
- Progress report (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:
A7.4, A7.5, A7.6, B7.2, B7.4, C7.1, C7.2, C7.4, C7.6, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours					
Type		Contact Hours			
Practical classes/workshops		24			
Technique and Musicianship classes		7			
One to one tutorial		0.5			
b) Assessment					
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark	
Practical skills assessment	Practical exam (20 mins)	KPE	70%	50	
Practical skills assessment	Progress report	KPE	30%	50%	
c) Independent Study hours				Notional Hours	
Personal practice/study				136	
Self-directed group rehearsal/study				40	
d) Total student learning hours for module				200	

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: Scenarios, Priorities, Strategies, Essentials, and Repertoire	Scarecrow Press
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

19.6 Contextual Studies - The Forbidden Saxophone

1. Module Title	Contextual Studies - The Forbidden Saxophone
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4067
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Head of WBP
8. Department	WBP

9. Aims of the Module

This module is compulsory for Masters saxophone students in WBP, and open to other Masters' students. It presents issues which are core to the learning experience for WBP saxophone students at this level. Charting the narrative of the saxophone's development, the lectures explore its musical, historical, social and cultural contexts.

This module aims to:

- Convey knowledge of this instrument and its cultural significance, both as cultural icon and underdog.
- Enable students to draw personal vision, strength and inspiration from the history and innovation of past music and players
- Explore and critically evaluate issues of social and artistic change, of race and gender.
- Inform the professional and creative work that students do in their Masters and in their professional life thereafter.

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The module is assessed by means of a 2700–3300-word essay [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:
A7.4, A7.5, A7.6, C7.4, C7.7, D7.3

12. Module Pattern

a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Lecture	8
Group tutorial	4

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Written assignment	Essay (2700-3300 words)	KCW	100	50

c) Independent Study hours	Notional Hours
Personal practice/study	88
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
Cottrell, S.	2012	The Saxophone	Yale University Press

Cox, C. and D. Warner	2004	Audio Culture: Reading in Modern Music	Continuum Press
Gioda, T.	2021	The History of Jazz	OUP USA
Harle, J.	2017	The Saxophone	Faber
MacAdams, L.	2002	Birth of the Cool – Beat, Bop and the American Avant-Garde	Scribner
Ross, A.	2007	The Rest is Noise	Farrar, Straus & Giroux
Segell, S.	2006	The Devil's Horn: The Story of the Saxophone, from Noisy Novelty to King of Cool	Picador
Small, C.	1998	Musicking – The meanings of Performing and Listening	Wesleyan University Music Press

19.7 Electronic Music Composition and Production

1. Module Title	Electronic Music Composition and Production
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4015
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Head of EPM
8. Department	EPM

9. Aims of the Module

This module aims to:

- build critically and creatively on existing levels of understanding and skill in electronic music.
- pursue practical expertise of music technology as appropriate to an individual student's area of speciality and creative interest.
- 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' critical understanding of the artistic possibilities opened up by technology.

Prerequisites: for this module, students need to demonstrate the appropriate level of prior knowledge and skills through the submission of a portfolio of sample work, and discussion with the elective tutor.

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:

The assessment is in two parts:

Submission of a final project, normally a composition or live performance of between 6- and 8-minutes' duration, or an agreed equivalent (e.g. a sound installation or recording project) (80%) [Assessment Criteria: Artistic].

A critical report and evaluation of techniques and ideas employed in the final project (900-1100 words) (20%) [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:
A7.4, A7.5, A7.6, B7.2, C7.1, C7.2, C7.7, D7.3

12. Module Pattern

a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Seminar	20
Group tutorial	3
One-to–one tutorial	0.5

b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Project output	Production Project	KCW	80	50
Written assignment	Project evaluation (900-1100 words)	KCW	20	50

c) Independent Study hours	Notional Hours
Personal practice/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
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
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

19.8 Historical Performance

1. Module Title   Historical Performance

2. HE Level   7

3. Credit Value   10 or 20; Vocal 10

4. SITS Module Code   ELE4070

                                            ELE4071

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)

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; it also allows students who have begun to explore historical instruments to develop their skills as performers in this field.

The elective is also open to vocal students.

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

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

Vocal (10 credits only)

Vocal students who wish to explore historical performance are able to gain credit through participation and performance in HP department projects. These are typically Consort, Baroque Opera Scenes, and the Cantata Project. Availability may be subject to timetable constraints.

Teaching & Assessment Methodology

Method of teaching and delivery:

Entry to the elective is by audition on either historical or modern instruments; if auditioning on modern instruments, the expectation is that the student will commence study on the historical instrument. A student who has previously studied historical instruments as part of their Guildhall School BMus degree may use the result of their HP exam in lieu of an audition.

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

Vocal students should initially discuss their participation in the elective with the Heads of Vocal Studies and Historical Performance.

Teaching and Learning Methodology:

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)

Students receive 15 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

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.

20 credits (HP)

Students receive 19 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.

Assessment:

10 and 20 credits

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

In addition to project participation, students should also present a recital containing a maximum of 30 minutes of music. This may include ensemble work that suitably showcases the idioms of the instrument. Instruments whose solo repertoire is by nature limited are actively encouraged to present ensemble works. [Assessment criteria: 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:
A7.3, A7.4, A7.5, A7.6, A7.7, B7.2, B7.4, C7.1, C7.2, C7.5, C7.6, D7.1, D7.2, D7.3, D7.4

12. Module Pattern				
a) Scheduled Teaching & Learning hours in each year of study				
Type		Contact hours in each year of study		
Individual/ group lessons		13 (10 credits) 17 (20 credits)		
Performance projects		24		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits				
Project output	HP department performance project or 15 minute recital/continuo exam	KCW	100	50
20 credits				

Practical skills assessment	Recital (30 minutes)	KPE	50	50
Project output	HP department performance project or 15 minute recital/continuo exam	KCW	50	50

c) Independent Study hours	Notional Hours
Personal practice/study	63 (10 credits) 159 (20 credits)
d) Total student learning hours for module in each year of study	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/

19.9 Interpretation through Improvisation

1. Module Title	Interpretation through Improvisation
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4017
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
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 areas such as improvised dialogues and counterpoints against an unprepared harmonic background, later developed to small ensemble improvisations in forms such as ABA, rondo and sonata. It covers also improvised dance forms in baroque and classical styles and, where appropriate, elaborating fermata points, repeats, eingänge, cadenzas, preludes and interludes. It also develops structural reductions for solo and chamber music repertoire in real time, elaborating these in more than one way; using these tools for 'hearing forward', enhanced listening, and learning by heart.

This module aims to:

- Introduce the students to the art of extemporisation in general (independent of repertoire-related constraints) and in particular to stylistic improvisations (baroque, classical, romantic and post-romantic styles). Elements covered include embellishments, fermata points, eingänge, preludes and interludes, cadenzas, variations and fantasies. Post-tonal styles are also introduced and practiced.
- Develop and refine an improvisational state of mind while practising repertoire by searching for a fusion in real time between structural, harmonic and stylistic awareness and spontaneous gestures of individual expression, while working on solo and chamber music repertoire (as well as extemporising independently of repertoire).

- Develop presence, empathy and active listening between performing partners, as well as the ability to lead and to follow in an ensemble situation.
- Encourage inner listening, and the development of tools for pursuing an individual search for interpretation.

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

Assessment:

The module is assessed with an exam in lesson format (70%) [Assessment Criteria: Artistic] and a progress report (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:
A7.4, A7.5, A7.6, B7.2, B7.4, C7.1, C7.2, C7.6, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours				
Type				Contact Hours
Supervised time in studio/workshop/productions/rehearsals				42

b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Report	Tutor's report	KPE	30	50
Practical skills assessment	Practical examination	KPE	70	50

c) Independent Study hours	Notional Hours
Personal practice/study	158
d) Total student learning hours for module	200

13. Reading & Resources

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.
Schoenberg, A	1958/1983	Structural Functions of Harmony	Clarendon Press
Sloboda, J.A	1985	The Musical Mind: The Cognitive Psychology of Music	Norton

19.10 Introduction to Music Therapy

1. Module Title	Introduction to Music Therapy
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4078
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

The course aims to develop students' understanding of Music Therapy in depth and critically, including its origins and current practices, its current profession, range of clinical fields and the significance of music, improvisation and group work.

This module aims to:

- develop students' understanding of music therapy, critically 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 in depth and critically the application of theoretical foundations in music therapy practice
- promote knowledge and understaning of different levels of activity in the work of music therapists – musical, interactive, psycho-dynamic and the 'psychological overlay'.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The course consists of 24 hours of classes and 1 hour of group tutorials.

Assessment:

One spoken presentation to be delivered in class (15–20 mins) and one essay (3600-4400 words) written in response to a question developed by the student or set by the tutor, 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:
A7.4, A7.5, A7.6, C7.2, C7.4, C7.7, D7.3

12. Module Pattern

a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Practical classes/workshops	24
Group tutorials	1

b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Presentation	15-20 min presentation	KPE	30	50
Written assignment	3600-4400 words	KCW	70	50

c) Independent Study hours	Notional Hours
Library-based study	175
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
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
Koen, B (ed)	2008	The Oxford Handbook of Medical Ethnomusicology	Oxford University Press

19.11 Jazz Composition & Arranging

1. Module Title	Jazz Composition & Arranging
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4019
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Head of Jazz
8. Department	Jazz

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

Method of teaching and delivery:

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

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

The first half of the module concentrates on techniques employed in small ensembles whilst the second half concentrates on arranging for larger forces. Arrangements are rehearsed and recorded both for the purposes of assessment and for formative feedback.

Assessment:

Submission of two arrangements, each indicatively 5-7 minutes in duration, and each worth 50% of the module. The first is normally for 8 specified instruments, and the second normally for an 18-piece big band [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:
A7.4, A7.5, A7.6, B7.2, C7.1, C7.2, C7.7, D7.3

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		48		
b) Assessment				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Arrangement 1	KCW	50	50
Portfolio	Arrangement 2	KCW	50	50
c) Independent Study hours			Notional Hours	
Personal practice/study			152	
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
Coker, J.	2016	A Guide to Jazz Arranging and Composing	Advance Music
Dobbins, B.	2015	Jazz Arranging and Composing: A Linear Approach	Advance Music

Jackson, S. and J. Curtis (ed.)	2022	Fundamentals of Jazz Composition: An Exploration of Musical Language	Artificer Productions
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

19.12 Music, Philosophy and the Arts

1. Module Title	Music, Philosophy and the Arts
2. HE Level	7
3. Credit Value	20
4. SITS Module Code	ELE4034
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

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

- give students a critical understanding of music in the context of the arts and culture in general.
- develop students in techniques of philosophical analysis, critical reading and abstract thinking.
- develop students' critical understanding of their musical performance / composition studies, by using this to inform class discussion and relating it to course materials.
- promote reflection on the value of musical performance and composition in the context of contemporary society.
- develop students' abilities in oral and written presentation relevant to the course content and its methodologies.

10. Teaching & Assessment Methodology

Method of teaching delivery:

The course consists of 19.5 hours of lectures/seminars, specialist group tutorials (30 minutes) and individual tutorials (30 minutes).

Assessment:

One spoken presentation to be delivered in class (15–20 mins) and one essay (3600-4400 words) written in response to a question developed by the student or set by the tutor, normally addressing a different topic from the presentation [Assessment Criteria: Academic].

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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:

A7.4, A7.5, A7.6, C7.4, C7.7, D7.3

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12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Lecture/Seminar	19.5
Small group tutorials	0.5
Individual tutorials	0.5

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Oral assessment	Presentation (15-20 min)	KPE	30	50
Written assignment	Essay (3600-4400 words)	KCW	70	50

c) Independent Study hours	Notional Hours
Self-directed group rehearsal/study	181
d) Total student learning hours for module	200

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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	

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.

Downes, S. (ed.)	2014	Aesthetics of Music: Musicological Perspectives	Routledge
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

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

19.13 Research Project

1. Module Title	Research Project
2. HE Level	7
3. Credit Value	20 or 40
4. SITS Module Code	ELE4073 (20 Credits) ELE4074 (40 Credits)
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
7. Module Leader	Deputy Head of Academic Studies (Undergraduate)
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- develop students' knowledge and understanding of their chosen fields of musicology and artistic research
- foster curious, creative and innovative musicians through research and its critical evaluation
- develop students' critical understanding 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 a critical and sophisticated understanding of the relevance of musicological study to the practice of performance artists
- develop effective communication of ideas through presentation, writing and (where relevant) performance.

Pre-requisite: to take this elective, students must submit a piece of academic written work which they have completed as part of their previous studies (e.g. essay / dissertation). This should be at least 3000 words and in English. (The student's own

translation of an essay previously written in another language is acceptable, provided it is wholly the student's own work).

10. Teaching & Assessment Methodology

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 20-credit module, the assessment comprises:

- Work in Progress presentation (15 minutes) [Assessment Criteria: Academic].

And either:

- A single research output equivalent to a dissertation of 5400-6600 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, or a portfolio of research/performance artefacts supported by a written exegesis that navigates the evaluation process [Assessment Criteria: Academic].

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.

For the 40-credit module, assessment comprises:

- Work in Progress presentation (20 minutes) [Assessment Criteria: Academic].

And either:

- A single research output equivalent to a dissertation of 10800-13200 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, or a portfolio of research/performance artefacts supported by a written exegesis that navigates the evaluation process [Assessment Criteria: Academic].

Or

- Multiple complementary outputs which have an equivalent, total weighting of 10800-13200 words. These outputs may occur at different stages of the project [Assessment Criteria: Academic].

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:
A7.4, A7.5, A7.6, B7.4, C7.4, C7.7, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours	
KIS Type	Contact Hours
Seminar (both 20 and 40 credit)	4
One-to-one tutorial (20 credits) One-to-one tutorial (40 credits)	5 (20 credits) 7 (40 credits)

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
20 Credits				
Presentation	15 min presentation	KPE	30%	50
Research output(s)	Equivalent to a research paper 5400-6600	KCW	70%	50
40 Credits				
Presentation	20 min presentation	KPE	15%	50
Research output(s)	Equivalent to a research paper 10800-13200 words	KCW	85%	50

c) Independent Study hours	Notional Hours
Personal study	191 (20 credits) 389 (40 credits)

d) Total student learning hours for module		200 (20 credits) 400 (40 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
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,
Cook, N.	1998	Music: A Very Short Introduction	Oxford University Press
Cook, N. and M. Evererist (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			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list	https://edims.network/resources/		

19.14 Social Arts Practices

1. Module Title   Social Arts Practices A

                                        Social Arts Practices B

                                        Social Arts Practices C

2. HE Level   7

3. Credit Value   A and B: 10

                                        C: 20

4. SITS Module Code   ELE4039 (10 credits)

                                        ELE4040 (20 credits)

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)

7. Module Leader   Pathway Leaders and Head of Academic Studies

8. Department   Academic Studies

9. Aims of the Module

The module aims at:

- Developing experience and skills in leading, supporting, creating and collaborating in music- or sound-based activity in different participative contexts.
- Developing the capacity to respond creatively, sensitively and openly, sometimes in complex and unpredictable situations.
- Developing strategies and processes for broadening, repurposing or adapting existing skills as an instrumentalist, composer, singer or electronic musician.
- Developing a personal, enquiry-based approach, with an appreciation of and engagement with artistic practice as research.
- Developing critical enquiry into the ethical and socio-political in artistic practice, with an awareness of current interdisciplinary approaches to socially engaged and experimental arts practices.

- Fostering and supporting a growing community of socially aware, creative, collaborative, independent artists within the School.
- Cultivating an open, enquiry-led approach to teaching, learning and practice as research.
- Challenging, expanding and developing notions of excellence in artistic practice through being active and visible across a spectrum of social contexts.

10. Teaching & Assessment Methodology

Method of teaching delivery:

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

The exact attendance for seminars/practical sessions will be confirmed at the start of the Elective, but is approx. 7hrs total (10 credits) or 10.5 hrs total (20 credits). The intensive nature of the practical projects mean that students may occasionally need temporary exemption from other aspects of the Programme.

The Elective tutors support the student's choice of project(s), critical enquiry, reflective practice and presentation/written work preparation. The project leaders support the student on the practical work and project evaluation.

Assessment:

The module is assessed as follows:

10 credits: Module A – 1 standard project

10 credits: Module B – 1 standard project (2nd Year Part-time students only)

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

Option A:

- Component 1. Viva voce (12-15 min) with an assessment panel, taking into account the student's learning and development in their project (30%) [Assessment Criteria: Personal & Professional Reflection].
- Component 2. A written reflective essay (1800-2200-words), evidencing development in critical and reflexive thinking and practice, referencing also from

relevant seminars and practical sessions (70%) [Assessment Criteria: Personal & Professional Reflection].

Option B (2nd year part-time students):

- Component 1. Viva voce (12-15 min) with an assessment panel, taking into account the student's learning and development in their project (30%) [Assessment Criteria: Personal & Professional Reflection].
- Component 2. A written reflective essay (1800-2200-words), evidencing development in critical and reflexive thinking and practice, referencing also from relevant seminars and practical sessions (70%) [Assessment Criteria: Personal & Professional Reflection].

Option C:

EITHER

- Component 1. Viva voce (20-25 min) with an assessment panel, taking into account the student's learning and development in their project (30%) [Assessment Criteria: Personal & Professional Reflection].
- Component 2. A written reflective essay (3600-4400-words), evidencing development in critical and reflexive thinking and practice, referencing also from relevant seminars and practical sessions (70%) [Assessment Criteria: Personal & Professional Reflection].

OR

- Component 1. Viva voce (20-25 min) with an assessment panel, taking into account the student's learning and development in their project(s) (50%) [Assessment Criteria: Personal & Professional Reflection].
- Component 2. A practical presentation of 30-40 minutes to an assessment panel, evidencing development in critical and reflexive thinking and practice, referencing also from relevant seminars and practical sessions (70% of component) [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:
A7.4, A7.5, A7.6, A7.8, A7.9, B7.3, B7.4, C7.3, C7.4, C7.5, C7.6, C7.7, C7.8, D7.1, D7.2, D7.3, D7.4

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Modules A and B: 10 credits	
Core group seminars	7
Individual tutorials (2 x 30 min)	1
Project(s)	18
Module C: 20 credits	
Core group seminars	10.5
Individual tutorials (2 x 30 min)	1
Projects	36

b) Assessment

Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
10 credits				
Option A	Viva Voce (10-15 min)	KPE	30	50
	1800-2200-word essay	KCW	70	50
Option B	Viva Voce (10-15 min)	KPE	30	50
	1800-2200-word essay	KCW	70	50
20 credits				
Option C	Viva Voce (20-25 min)	KPE	30	50
	3600-4400-word essay or 30-40 min presentation	KCW	70	50

c) Independent Study hours

	Notional Hours
Personal practice/study	
10 credits	72
20 credits	150

d) Total student learning hours for module

10 credits	100
20 credits	200

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

Bartleet, B. L. and L. Higgins	2018	Introduction: An Overview of Community Music in the Twenty-First Century	Oxford University Press.
Bishop, C.	2012	Artificial Hells: Participatory Arts and the Politics of Spectatorship	Verso
Graves, J. B.	2018	Why Public Culture Fails at Diversity In The Oxford Handbook of Community Music (pp. 421-448).	Oxford University Press
Cox, C. (ed.) and D. Warner	2004	Audio culture: Readings in modern music	Continuum Press
Higgins, L.	2017	Engaging in Community Music: An Introduction.	
Hope, S. and O. Kelly	2018	Cultural Democracy in Practice	Podcast:
Ingold, T.	2011	Being Alive: Essays on Movement, Knowledge and Description	Routledge
Kester, G.	2011	The One and the Many: Contemporary Collaborative Art in a Global Context.	Duke University Press.
Matarasso, F.	2019	Restless Art: How participation won, and why it matters.	Calouste Gulbenkian Foundation
Rose, G.	1997	Situating knowledges: positionality, reflexivities and other tactics	Human Geography, 21(3), 305–320.
Small, C.	1998	Musicking: The Meanings of Performance and Listening.	Wesleyan University Press
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

20. Elective Modules (Level 6)

20.1 Body Matters

1. Module Title	Body Matters
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	ELE4046
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
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:

A reflective presentation (12-16 minutes) [Assessment Criteria: Personal & Professional Reflection] and a written submission (research notes) of 900-1100 words) [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, 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
Presentation	Reflection (12-16 minutes)		70	40
Written assignment	Research notes (900-1100 words)		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
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

20.2 Creative Writing for Musicians

1. Module Title	Creative Writing for Musicians
2. HE Level	6
3. Credit Value	10
4. SITS Module Code	ELE4079
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
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

20.3 Introduction to Music Therapy

1. Module Title Introduction to Music Therapy

2. HE Level 6

3. Credit Value 10

4. SITS Module Code ELE4080

5. Location of Delivery Guildhall School

6a. Module Type Taught

6b. Applicable in the year of study Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)

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
Koen, B (ed)	2008	The Oxford Handbook of Medical Ethnomusicology	Oxford University Press

20.4 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	ELE4081
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1 (FT), Years 1 & 2 (PT), Year 2 (Extended)
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
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
Online Sources			
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list		https://edims.network/resources/	

21. Masters Assessment Criteria

21.1 Masters Assessment Criteria: Composition (Portfolio Submission)

	Technique & knowledge	Creative Imagination	Professional protocols
90+	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard.		
80-89	Exceptionally compelling, sophisticated and original control of structure, materials and forces.	Exceptionally compelling and imaginative work projecting a sophisticated and original aesthetic sensibility, and communicating both subtle and individual musical intentions with clarity.	An exceptionally compelling awareness and upholding of professional presentation standards of presentation and notation, communicating the composer's intentions with originality, clarity and elegance.
70-79 (dist.)	Excellent, highly impressive and individual control of structure, materials and forces.	Excellent, highly imaginative and individual work, projecting a consistent, coherent and imaginative 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, fluency and resourcefulness.
60-69 (merit)	Good, consistent and convincing control of structure, materials and forces.	Good and consistently imaginative work projecting assured and 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 with detail, accuracy and resourcefulness.
50-59 (pass)	Satisfactory work, generally with control of structure, materials and forces.	Satisfactory work, showing in general 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, generally correct.
40-49 (fail)	Overall unsatisfactory. Recognisable but limited control of structure, materials and forces.	Overall unsatisfactory. Work shows recognisable but limited degrees of imaginative engagement and basic aesthetic awareness; limited musical intentions are projected with a limited degree of clarity.	Overall unsatisfactory. A generally unreliable level of awareness of professional standards of presentation and notation, with inaccuracies and errors.
0-39	Very inconsistent and inadequate control of structure, materials and forces.	Inadequate imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly.	An unsatisfactory level of awareness of professional standards of presentation and notation, with inadequate standards of notation.

21.2 Masters Assessment Criteria: Electronic & Produced Music (Portfolio Submission)

	Engagement	Technical	Production	Stylistic
90-100	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard			
80-89	Exceptionally compelling, imaginative and convincing capacity to engage	Exceptionally compelling, imaginative and convincing capacity to engage	Exceptionally compelling, imaginative and convincing capacity to engage	Exceptionally compelling, imaginative and convincing capacity to engage
70-79 (dist.)	Excellent, clear and convincing capacity to engage	Excellent, clear and convincing capacity to engage	Excellent, clear and convincing capacity to engage	Excellent, clear and convincing capacity to engage
60-69 (merit)	Substantial and consistent capacity to engage	Substantial and consistent capacity to engage	Substantial and consistent capacity to engage	Substantial and consistent capacity to engage
50-59 (pass)	Satisfactory, showing some capacity to engage	Satisfactory, showing some capacity to engage	Satisfactory, showing some capacity to engage	Satisfactory, showing some capacity to engage
40-49 (fail)	Recognisable but overall inconsistent attempt to engage	Recognisable but overall inconsistent attempt to engage	Recognisable but overall inconsistent attempt to engage	Recognisable but overall inconsistent attempt to engage
0-39	Limited capacity to engage	Limited capacity to engage	Limited capacity to engage	Limited capacity to engage

21.4 Masters 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**
90-100	Outcome displaying unique developmental insight through outstanding integration of rigorous reflection on individual artistic experiences, mastery of reflective tools and imaginative supporting contexts. Processes are critically appraised and communicated in a most compelling and cogent way					
80-89	Exceptionally compelling resourcefulness, relevance and depth of questioning, showing exemplary and innovative use of critical tools	Exceptionally compelling acquisition and internalization, original and systematic	Exceptionally compelling synthesis of the dynamics of personal and professional development, exemplary and imaginative	Exceptionally compelling rigour, insight and persuasiveness in the pursuit of exemplary and decisive self-awareness	Exceptionally compelling communication and response to interpersonal situations, exemplary in cogency and clarity	Exceptionally compelling presentation and upholding professional standards, original and imaginative
70-79 [dist.]	Excellent resourcefulness, relevance and depth of questioning, showing commendable and imaginative use of critical tools	Excellent acquisition and internalization, showing a substantial depth of understanding	Excellent synthesis of the dynamics of personal and professional development, showing a captivating imagination and individuality	Excellent rigour, insight and persuasiveness in the pursuit of substantial self-awareness	Excellent communication and response to significant interpersonal situations	Excellent presentation and upholding of professional standards, substantial and personal
60-69 [merit]	Good resourcefulness and relevance of questioning, showing significant and methodical use of appropriate critical tools	Good acquisition and internalization, with attention to significant details	Good synthesis of the dynamics of personal and professional development, with details and individuality	Good rigour, clarity, and persuasiveness in the pursuit of self-awareness, grounded in significant details	Good communication and response in specific interpersonal situations	Good presentation and upholding professional standards, with attention to details
50-59 [pass]	Satisfactory resourcefulness and relevance of questioning, showing general use of appropriate critical tools	Satisfactory acquisition and processing, generally informative	Satisfactory synthesis of issues of personal and professional development, general efficacy	Satisfactory clarity and persuasiveness demonstrating general self-awareness	satisfactory communication and response to interpersonal situations, generally clear	Satisfactory presentation and upholding in general of professional standards
40-49 [fail]	Recognizable but limited relevance of questioning, with an inconsistent use of relevant tools	Recognizable but limited acquisition and with un-processed elements of value	Recognizable but limited consideration of issues of personal and professional development, with very limited elements of interest	Recognizable but limited clarity and conviction in the pursuit of self-awareness, showing inadequate attempt at reflection	Recognizable but limited and unreliable communication and response to interpersonal situations	Recognizable but limited presentation, showing an inadequate awareness and implementation of professional standards
0-39	Unsatisfactory questioning, showing very little awareness of relevant tools	Unsatisfactory acquisition, with very few elements of value	Unsatisfactory engagement with relevant issues, lacking elements of interest	Unsatisfactory clarity or conviction, showing no serious attempt at reflection	Unsatisfactory communication, confused and with poor use of language	Unsatisfactory presentation, persistent failures in professional standards

21.5 Masters Assessment Criteria: Academic

	Technique and knowledge		Content and /or creative output	Communication and academic values		Professional Protocols
	Research	**Understanding**	**Content**	**Critical discussion**	**Language**	**Presentation**
90-100	Outcome displaying unique academic mastery, showing outstanding command of both the specific topic and the wider contemporary academic field. The submission integrates rigorous critical insight with new and original thinking, and is communicated with an effectiveness comparable to standards for publication or presentation to an expert audience					
80-89	Exceptionally compelling original research, exemplary in range, skill and resources	Exceptionally compelling knowledge, showing exemplary depth of understanding and original insights	Exceptionally compelling synthesis of complex content, with original and innovative outcomes	Exceptionally compelling rigour, insight and cogency, exemplary critical appraisal of sources	Exceptionally compelling communication, exemplary in clarity and style	Exceptionally compelling presentation standards, exemplary and persona, and ready for specialist audience dissemination
70-79 [dist.]	Excellent resourcefulness, relevance and depth, showing commendable knowledge of the wider contemporary academic field	Excellent acquisition and internalisation of knowledge, showing a substantial depth of understanding	Excellent synthesis of complex information, concepts and ideas, showing precision and imagination	Excellent rigour, insight and cogency in the consideration of complex ideas, concepts and information, probing critical appraisal of sources	Excellent communication, stylish, fluent and personal	Excellent presentation standards, individual and ready for public dissemination
60-69 [merit]	Good resourcefulness and relevance, showing significant and specific knowledge of the contemporary academic field	Good acquisition and internalisation of knowledge, showing distinctive and specific understanding	Good synthesis of information and ideas, showing focus and imagination	Good rigour and cogency in the consideration of ideas and information, detailed critical appraisal of sources	Good communication, stylish and fluent	Good presentation, with attention to detail
50-59 [pass]	Satisfactory range and relevance of general research	Satisfactory acquisition and processing of general knowledge	Satisfactory information, mostly derivative but with a general attempt at individual points	Satisfactory clarity and conviction in the processing information, general critical appraisal of sources	Satisfactory communication, mostly clear and generally correct use of language	Satisfactory presentation standards in general
40-49 [fail]	Recognizable but limited range and relevance of research, with omissions	Recognizable but limited acquisition of knowledge, with oversights	Recognizable but heavily derivative, with limited attempt at individual points	Recognizable but limited clarity and conviction in the processing information, little evidence of critical appraisal of sources	Recognizable but limited skills in communication, at times confused and with poor use of language	Recognizable but limited and confusing presentation standards
0-39 [fail]	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, generally confused and with poor use of language	Unsatisfactory presentation, careless

21.6 Masters Assessment Criteria: Artistic

	Technique and knowledge		Content and /or creative output		Communication and academic values	Professional Protocols
	Skills	**Models**	**Output**	**Originality**	**Communication**	**Presentation**
90-100	Outcome displaying a unique creative output, showing integration at an outstanding level of skills, internalisation of context and parameters, and originality and insight. Its mode and power of communication is completely integral to the values and significance of the output					
80-89	Exceptionally compelling acquisition and resourcefulness of creative skills and means, exemplary	Exceptionally compelling acquisition and internalisation of artistic models and contexts, dependable and original	Exceptionally compelling integration of exemplary artistry and individual creativity	Exceptionally compelling originality and risk-taking, accomplished with rigour, insight and innovation	Exceptionally compelling in the projection of artistic content and values, eloquent and original	Exceptionally compelling presentation in line with artistic professional contexts and personal, imaginative
70-79 [dist.]	Excellent acquisition and resourcefulness of creative skills and means, detailed and imaginative	Excellent acquisition and internalisation of artistic models, insightful and detailed	Excellent integration of detailed artistry and individual imagination, complex creative interplay	Excellent originality, risk-taking, with rigour and insight	Excellent clarity in the projection of artistic content and values, persuasive	Excellent presentation standards, individual and in line with artistic professional contexts
60-69 [merit]	Good creative skills and means, secure and specific	Good acquisition and processing of artistic models, informed and specific	Good interplay of specific artistic issues and individual ideas	Good personal ideas pursued with precision and clarity	Good communicative tools allowing specific and focused projection of artistic content and values	Good presentation standards, effective for public display
50-59 [pass]	Satisfactory creative skills and means, generally effective	Satisfactory acquisition and processing of general artistic models	Satisfactory engagement of general artistic issues and individual ideas	Satisfactory personal intentions pursued with general clarity and interest	Satisfactory communicative tools for expressing ideas of general artistic interest	Satisfactory presentation standards, generally effective for public display
40-49 [fail]	Recognizable but limited creative skills and means, inconsistent use of relevant tools	Recognizable but limited acquisition and processing of general artistic models, little elements of value	Recognizable engagement with artistic issues, but limited elements of interest	Recognizable personal ideas, but pursued with inadequate clarity, showing limited attention to details	Recognizable but limited communicative tools, mostly confused projection of ideas	Recognizable but limited presentation standards, showing limited scope for public display
0-39	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 outcome	Unsatisfactory communication, very confused and poor projection of ideas	Unsatisfactory presentation standards, showing very limited scope for public display

21.7 Masters 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**
90-100	Performance displaying outstanding maturity, mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class performance standard				
80-89	Exceptionally compelling acquisition of technical and creative skills, guided by expertise and resourcefulness, and in the service of an original voice	Exceptionally compelling acquisition and internalisation of, responding to expert and creative personal insights and guided by an original voice	Exceptionally compelling integration of specific artistic context and individual contribution, guided by musical expertise and imagination, in the service of an original voice	Exceptionally compelling communication, empowering an expert and creative communication of artistic content	Exceptionally compelling professional standards of presentation and manners, expert, individual and imaginative
70-79 [dist.]	Excellent control acquisition of technical and creative skills	Excellent acquisition and internalisation of musical and stylistic understanding, subtle, detailed, and sophisticated	Excellent specific artistic context and individual contribution, creating distinctive results	Excellent communication, guiding and responding in detail in an integrated and sophisticated communication of artistic content	Excellent professional standards of presentation and manners, personal, detailed and captivating
60-69 [merit]	Good acquisition of technical and creative skills, through taught means	Good acquisition and processing of musical and stylistic understanding, informed and specific	Good interplay of general artistic issues and individual contribution, focussed and imaginative	Good communication with others, specific and constructive communication of artistic content	Good professional standards of presentation and manners, confident and fluid
50-59 [pass]	Satisfactory acquisition of technical and creative skills, through taught means	Satisfactory acquisition and processing musical and stylistic understanding, generally informed and coherent	Satisfactory interplay of general artistic issues and some individual contribution,	Satisfactory communication and response to others, generally unified and coherent communication of artistic content	Satisfactory professional standards of presentation and manners, generally appropriate
40-49 [fail]	Recognisable but limited acquisition of technical and creative skills through taught means	Recognisable but limited acquisition and processing of musical and stylistic understanding, inconsistent and generic	Recognisable interplay of general artistic issues and limited individual contribution	Occasional limitations in the communication with ensemble members, poorly interactive and confusing with no communication of artistic content	Limited and inconsistent professional standards of presentation and manners
0-39	Unsatisfactory acquisition of technical and creative skills showing very little response to taught means	Unsatisfactory acquisition and processing of stylistic awareness, with 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

22. Level 6 Assessment Criteria

22.1 Level 6 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

22.2 Level 6 Assessment Criteria: Electronic & Produced Music, portfolio submission

	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 capacity to engage	Limited or no competence	Limited control of sonic content	Limited

22.4 L6 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

22.5 Level 6 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

22.6 Level 6 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 little awareness of relevant tools	Unsatisfactory acquisition, with very few elements of value	Unsatisfactory engagement with relevant issues, lacking elements of interest	Unsatisfactory clarity or conviction, showing no serious attempt at reflection	Unsatisfactory communication, confused and with poor use of language	Unsatisfactory presentation, persistent failures in professional standards

23. Breakdown of Principal Study Hours

Breakdown of Principal Study 1-2-1 hours and classes/supervised activities hours (in bracket) by Department and year of the programme. Please notice that the hours in brackets are indicative only.

	Graduate Certificate	**Year 1 (FT), Year 1 & 2 (PT), Year 2 (Ext. FT), Year 2 & 3 (Ext. PT)**	**Year 2 (FT), Year 3 (PT & Ext. FT), Year 4 (Ext. PT)**
Composition	30 (82)	30 (75)	30 (100)
Electronic & Produced Music	30 (105)	30 (90)	45 (75)