# Master of Performance (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 Performance (Guildhall Artist)

# 2. Programme Accredited by (if applicable)

n/a

# 3. Final qualification and level of award

MPerf

# 4. Exit awards (where relevant)

MMus

PGDip

Graduate Certificate

# 5. Relevant QAA subject benchmarking group(s)

n/a

# 6. SITS code

PGARTMAST2N (Full-time, 2 years)

PGARTMASTPT2N (Part-time, 3 years)

PGARTMASTX2N (Extended - including Grad Cert year, 2 years)

PGARTMASTXPT2N (Extended – including Grad Cert year, 4 years)

# 7. Approved for the year of study

2024/25

# 8. Head of Programme

Head of Music Programmes

# 9. Pathway Leader (where relevant)

Heads of Principal Studies Department

# 10. Aims of the Programme

The MPerf 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 Programme aims 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 Programme supports 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 **Performance Pathway**, the principal studies are:

- Strings (Violin, Viola, Cello, Double Bass, Guitar and Harp)
- Wind, Brass and Percussion (Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Bass Trombone, Tuba, Saxophone, Recorder, Timpani and Percussion)
- Piano
- Piano Accompaniment
- Voice
- Opera Studies (Voice, Repetiteur)
- Jazz (Saxophone, Flute, Clarinet, Trumpet, Trombone, Tuba, Violin, Piano, Guitar, Jazz Bass, Drums/Percussion, Voice or other instruments by negotiation)
- Historical Performance (Keyboards and plucked continuo)
- Orchestral Artistry (for Strings and WBP) in association with the London Symphony Orchestra

## 11.1 Selection Process

Selection to the programme is based on the following process:

- Principal Study audition for the Performance Pathway (for the Orchestral Artistry specialism members of the LSO may be present at audition). The audition may consist of more than one round (e.g. for Opera Studies).

Followed by

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

In some circumstances (e.g. overseas applicants who are unable to attend the international auditions when offered), this process may be carried out by submission of a video recording of a live performance, and a video call interview (e.g. via Zoom) arranged by the School.

## 11.2 Standard Requirements

At the entry audition, 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 within each pathway,

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 MPerf 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 music performance, 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 - Perform with wide-ranging, individual and versatile technical | A7.1 - Perform with comprehensive technical means, expertise and individual |

| | |
|---|---|
| abilities, consistent with the expectations of the music profession | sophistication consistent with entry to the music profession |
| A6.2 - Perform with musical resources that integrate individual ambitions with the expectations or requirements of the music profession | A7.2 - Perform with systematic practical insight in music, and musical resources consistent with entry into the music profession |
| A6.3 - Perform with a nuanced and internalised understanding of relevant repertoires and models, and their interlinked artistic, stylistic and technical features | A7.3 - Perform with a systematic and comprehensive 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 - Perform with a level of artistic confidence and identity consistent with the expectations of the music profession | B7.1 - Perform with a level of independent artistic vision and originality consistent with entry to the music profession |
| B6.2 – Perform with individual imagination and creativity beyond the assimilation of received paradigms | B7.2 - Perform 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 - Perform showing control and individuality in musical communication | C7.1 – Perform 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 protocols and conventions of the music profession* | D7.2 - Interact efficiently and confidently with peers, staff and professionals within 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)

**MPerf:**

2 years for FT students

3 years for PT students

**Extended MPerf:**

3 years for FT students

4 years for PT students

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

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

**MPerf:**

Full-time – 2 years

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

**Extended MPerf:**

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

MPerf 3200

Extended MPerf 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 MPerf 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 to Year 2] |
| MPerf | Full-time | 2 or 3 | PS Portfolio 120 credits (L7) | Critique 20 credits (L7) | - | 140 |

## 13.6 Extended MPerf/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 Performance 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.

Progression to Year 2 does not grant automatic admission to the Orchestral Artistry PS module. For this specialism, the Graduate Certificate principal study Final Recital may be used as the audition event, or a separate audition may be arranged prior to the commencement of the course. Students otherwise continue onto the Principal Study in Performance.

| 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 to Year 2] |
| MPerf | 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 (for example solo opportunities, ensemble and orchestral performances, workshops, master classes), 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 practical examinations, 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 Modules

| Year 1 (FT)<br><br>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 |

| **Year 1 (FT)** | | |
|---|---|---|
| **Years 1 and 2 (PT)** | | |
| **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) |
| 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 2 (FT)** | | |
|---|---|---|
| **Year 3 (PT)** | | |
| **Core modules: students must take & pass all of the following modules for a total of 180 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 180 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 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Perform. Pract. (Opera) I & II | ✓ | ✓ | ✓ | | | | ✓ | | | ✓ | ✓ | | | ✓ | | | | | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ |
| Advanced Principal Study | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | ✓ | ✓ | | | ✓ | ✓ | | | ✓ | ✓ | ✓ | ✓ |
| Artistry in Stylistic Composition | | | | ✓ | ✓ | ✓ | | | | | ✓ | | | ✓ | ✓ | | | | | | | | | ✓ | |
| Body Matters | | | | ✓ | ✓ | ✓ | | | ✓ | | | ✓ | | | | ✓ | ✓ | | | ✓ | | | | ✓ | |
| Chamber Music | | | ✓ | ✓ | ✓ | ✓ | | | | ✓ | ✓ | | | ✓ | ✓ | | ✓ | | ✓ | | | ✓ | ✓ | ✓ | ✓ |
| 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 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | | ✓ | ✓ | ✓ | | | ✓ | ✓ | | | ✓ | ✓ | ✓ | ✓ |

| | 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 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Research Project | | | | ✓ | ✓ | ✓ | | | | | | | ✓ | | | | ✓ | | | ✓ | | | | ✓ | ✓ |
| Social Arts Practice | | | | ✓ | ✓ | ✓ | | ✓ | ✓ | | ✓ | | ✓ | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 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 MPerf**

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 Performance [MPerf (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 Concert Recital Diploma (CRD) and Starred Award for exceptional performance in a specified assessment

Performance students achieving 80% or more in their End-of Year assessment of the Principal Study in Performance module, or Performance A of the Performance Portfolio module, will be eligible for the *Concert Recital Diploma*. Repetiteur students will receive a *Starred Award* for achievement of 80% or more in either of these assessments.

A student can only get one *Concert Recital Diploma / Starred Award* during the programme. If a student achieves a *CRD / 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 |
|---|---|---|
| MPerf | 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 Year 2 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 MPerf, 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, chamber music, interviews, lecture recitals and illustrated lectures, the examining panel includes at least two members of the teaching staff, of which at least one is from the department in charge of the module.

**16.12b** The panels for Final Recitals include a senior teaching member of the music department (normally as chair), a senior member of the principal study department and an external assessor specialist in the principal study being examined.

**16.12c** The assessment of written submissions varies. For AS, all submissions are first marked and subsequently sampled for moderation by a member of staff or by a moderating panel.

**16.12d** In the case of chamber music, the panel evaluates student performance alongside any other student input. However, if a student is being assessed individually in a chamber music setting, the report will be specific to the student.

**16.12e** 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.

**16.12f** 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.

**16.12g** Principal Study Performance module assessments during the final year adhere to the general regulations, with the exception that the assessment of the two projects/performances organised by the students themselves (B and C, and of which at least C must be external), follow the following pattern:

- Projects/performances B and C are assessed by one assessor present at the event.
- The assessor, that needs to have experience as an artist as well as an educator (preferably in HE), can be internal or external, and it is proposed by the student and approved by the School.
- The student must also arrange the recording (audio or video) for moderation purposes.
- Moderation of the recordings is undertaken by a senior member of the PS department, or of the Music Division, for all projects marked by one assessor only, whether external or internal.

## 16.13 Feedback to students after assessments

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

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

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

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

The Music Programme Assessment Board considers marks and re-sit provisions on an interim basis for specific module components that are taken during the academic year (e.g. PS mid-year exams) and that, 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 Performance

**1. Module Title**                                Graduate Certificate: Principal Study in
                                                   Performance

**2. HE Level**                                    6

**3. Credit Value**                                90

**4. SITS Module Code**                            PER4003N

**5. Location of Delivery**                        Guildhall School

**6a. Module Type**                                Taught

**6b. Applicable in the year of study**            Grad Cert Year only

**7. Module Leader**                               Heads of PS Department

**8. Department**                                  Relevant PS Departments


**9. Aims of the Module**

This module is at the centre of teaching and learning of the Graduate Certificate Year of the Performance Pathway of the Extended 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.

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

This module aims to:

- Develop students' technical and artistic capacity for performance in individual and/or ensemble contexts appropriate to their specialisms, at the level required to access Year 2 of the programme.
- Equip students with appropriate expertise which can be used in appropriate contexts.
- Develop students' confidence, independence and self-reliance necessary for a life of changing professional expectations.
- Provide students with experiences and opportunities to start to identify and understand their own artistic vision.

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

## 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

This module consists of one-to-one lessons, coaching, masterclasses and other departmental activities for the development of the students' technical preparation, repertoire and stylistic knowledge, artistic insight and individual imagination.

Students also select, in negotiation with the Principal Study professor and the Head of Department, two further classes/activities among BMus 3 and 4 Principal Study components including, for singers, assessed Vocal Studies projects. Classes other than PS based (e.g. electives) can also be taken if appropriate.

Students are also involved in solo and ensemble experiential learning opportunities, usually through intensive projects.

**Assessment:**

There are four assessment components:

- Two PS exams: Mid-Year and End-of-Year (Final Recital) [Assessment Criteria: Performance].
- Two further assessment tasks derived from the departmental classes / electives selected [Assessment Criteria: as appropriate to the class]

The teaching and assessment patterns, and the repertoire/ technical requirement are specific to each Principal Study and to the students' specialisms and are included in detail in the relevant PS handbooks.

Written feedback is provided after each summative assessment. Informal formative feedback is provided by the principal study professor, as well as on each student's platform performances by other departmental professorial staff.

| 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 (average) * |
|---|---|
| One-to–one class | 45 |
| Practical classes and supervised activities | 225 |

b) Assessment

| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
|---|---|---|---|---|
| Practical skills assessment | Mid-Year exam (20-40 min according to PS) | KPE | 20 | 40 |
| Practical skills assessment | End-of-Year exam (45-60 min according to PS) | KPE | 60 | 40 |
| Set exercise | Individual set performance exercises or other, depending on class/activities chosen | KPE | 10 | 40 |
| Set exercise | Individual set performance exercises or other, depending on class/activities chosen | KPE | 10 | 40 |

| c) Independent Study hours | Notional Hours |
|---|---|
| Personal practice/study | 630 |
| d) Total student learning hours for module | 900 |

* Hours vary by principal study specialism - see section 23

**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 |
|---|---|---|---|
| Baker, W., W. Gibson and E. Leatherwood | 2016 | The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love | New York: Amacom |
| Beer, A. | 2016 | Sounds and Sweet Airs: the forgotten women of classical music | Oneworld Publications |
| Brown, C. | 2004 | Classical and Romantic Performing Practice 1750-1900 | OUP |
| Cameron, J. | 1995 | The Artist's Way | Putnam |
| de Alcantara, P. | 2015 | Integrated Practice: Coordination, Rhythm & Sound | OUP |

| | | | |
|---|---|---|---|
| Floyd Jr, S. A. | 1999 | The International Dictionary of Black Composers | Routledge |
| Ginsborg, J. | 2004 | Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142 | Oxford UP |
| Greene, D. | 2017 | Performance Success: Performing Your Best Under Pressure | Routledge |
| Klickstein, G. | 2009 | The Musician's Way | Oxford UP |
| Oliver, M. (ed.) | 1999 | Settling the Score - A Journey through the Music of the 20th Century | Faber and Faber |
| Ross, A. | 2007 | The Rest is Noise - Listening to the 20th Century | Farrar, Strauss & Giroux |
| Schleifer, M.F. & G. Galván | 2016 | Latin America Classical Composers: A Biographical Dictionary | Rowman & Littlefield |
| Snell, H. | 2015 | The Art of Practice - a Self-help Guide for Music Students | New Generation Publishing |
| Williamon, A. | 2002 | Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126 | Cambridge UP |
| Williamon, A. | 2004 | Musical excellence: strategies and techniques to enhance performance | Oxford University Press |
| Online Sources | | | |
| Composer Diversity Database | | www.composerdiversity.com/composer-diversity-database | |
| EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list | | https://edims.network/resources/ | |
| Music by Black Composers | | www.musicbyblackcomposers.org/resources/living-composers-directory/ | |

## 17.2 Principal Study in Performance

| | |
|---|---|
| **1. Module Title** | Principal Study in Performance |
| **2. HE Level** | 7 |
| **3. Credit Value** | 120 |
| **4. SITS Module Code** | PER4004 |
| **5. Location of Delivery** | Guildhall School |
| **6a. Module Type** | Taught |
| **6b. Applicable in the year of study** | Year 1 (FT), Years 1 & 2 (PT & Opera), Year 2 (Extended), Years 2 & 3 (Extended Opera) |
| **7. Module Leader** | Heads of PS Department |
| **8. Department** | Relevant PS Departments |

**9. Aims of the Module**

This module is at the centre of teaching and learning of the Performance Pathway of the programme.

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

This module aims to:

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

## 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

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

**Assessment:**

The assessment consists of a Mid-Year and End-of-Year (Final Recital) exams [Assessment Criteria: Performance].

For students on the Opera Course, these two assessments are covered by the Opera Department productions (respectively spring opera scenes and spring or summer full opera productions).

Students on the Part-Time Programme take the Mid-Year exam at the end of PT year 1, and the End-of-Year (Final Recital) at the end of PT year 2.

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

Written feedback is provided after each summative assessment. Informal formative feedback is provided by the principal study professor, as well as on each student's platform performances by other departmental professorial staff.

| **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 (average) * |
| One- to –one class/tutorial | 47 |
| Practical classes/workshops and supervised activities | 265 |
| b) Assessment | |

## 12. Module Pattern

| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
|---|---|---|---|---|
| Practical skills assessment | Mid-Year exam (25-45 min according to PS) | KPE | 30 | 50 |
| Practical skills assessment | End of Year exam (45-60 according to PS) | KPE | 70 | 50 |

| c) Independent Study hours | Notional Hours |
|---|---|
| Personal practice/study | 888 |

| d) Total student learning hours for module | 1200 |
|---|---|

\* Hours vary by principal study specialism - see section 23

## 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 |
|---|---|---|---|
| Baker, W., W. Gibson and E. Leatherwood | 2016 | The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love | New York: Amacom |
| Beer, A. | 2016 | Sounds and Sweet Airs: the forgotten women of classical music | Oneworld Publications |
| Brown, C. | 2004 | Classical and Romantic Performing Practice 1750-1900 | OUP |
| Cameron, J. | 1995 | The Artist's Way | Putnam |
| de Alcantara, P. | 2015 | Integrated Practice: Coordination, Rhythm & Sound | OUP |
| Floyd Jr, S. A. | 1999 | The International Dictionary of Black Composers | Routledge |
| Ginsborg, J. | 2004 | Strategies for memorizing music. In Musical Excellence, edited by Aaron Williamon, 123-142 | Oxford UP |
| Greene, D. | 2017 | Performance Success: Performing Your Best Under Pressure | Routledge |
| Klickstein, G. | 2009 | The Musician's Way | Oxford UP |
| Oliver, M. (ed.) | 1999 | Settling the Score - A Journey through the Music of the 20th Century | Faber and Faber |
| Ross, A. | 2007 | The Rest is Noise - Listening to the 20th Century | Farrar, Strauss & Giroux |

**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.

| | | | |
|---|---|---|---|
| Schleifer, M.F. & G. Galván | 2016 | Latin America Classical Composers: A Biographical Dictionary | Rowman & Littlefield |
| Snell, H. | 2015 | The Art of Practice - a Self-help Guide for Music Students | New Generation Publishing |
| Williamon, A. | 2002 | Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126 | Cambridge UP |
| Williamon, A. | 2004 | Musical excellence: strategies and techniques to enhance performance | Oxford University Press |
| Online Sources | | | |
| Composer Diversity Database | | www.composerdiversity.com/composer-diversity-database | |
| EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list | | https://edims.network/resources/ | |
| Music by Black Composers | | www.musicbyblackcomposers.org/resources/living-composers-directory/ | |

## 17.3 Performance Portfolio

| | |
|---|---|
| **1. Module Title** | Performance Portfolio |
| **2. HE Level** | 7 |
| **3. Credit Value** | 120 |
| **4. SITS Module Code** | PER4005N |
| **5. Location of Delivery** | Internal and External |
| **6a. Module Type** | Taught |
| **6b. Applicable in the year of study** | Year 2 (FT), Year 3 (PT & Extended FT), Year 4 (Extended PT) |
| **7. Module Leader** | Heads of PS Department |
| **8. Department** | Relevant PS Departments |

### 9. Aims of the Module

This module is at the centre of teaching and learning of the final year of the programme. Prerequisites for this module are:

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

This module aims to:

- Develop the students to their highest individual level of technical abilities, interpretative insight and artistic vision.
- Develop in students a comprehensive understanding of, and demonstrable capacity for, the preparation and performance of material relevant to their specialisms and to professional performance contexts.
- Assist students to be innovative and intensely self-challenging within their field of expertise.
- Support students in developing self-direction in tackling and solving performance related challenges.
- Support students in planning and implementing projects, either through independent action or as an autonomous member of an appropriate project team or ensemble.

### 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

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

**Assessment:**

The assessment of the module consists of three components:

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

While Performance A is comparable to a final recital or an operatic role for opera students, the scope of projects B and C ranges considerably to include artistic and professional situations relevant to each specialism, for instance concerto performances, chamber music, opera scenes, or other equivalent approved performance projects.

- By a deadline set early in the autumn term, students submit a proposal for the three performance projects for assessment. The proposal must be supported by a short statement (approx. 500 words) to describe and justify the artistic and professional nature of these performances in relation to the students' own development and artistic and professional aims. The proposal is evaluated and approved by the Head of Department and the Head of Music Programmes in consultation. Performance A is assessed by a panel set up by the School.
- Performances B and C are assessed by one (or more) internal or external assessor(s) proposed by the student and approved by the School. The student must also arrange the recording (preferably video) for assessment moderation, and for scrutiny of the External Examiner.
- The appointment of an assessor for performances B and C is as follows. The student approaches informally the assessor(s) and submits to the School the CV that needs to demonstrate considerable professional/pedagogical experience at

international level. The School approves/rejects the proposal (this is normally done by the Head of Department and Head of Music Programmes in consultation). The approved assessor is then contacted by the School (normally the Music Office) for the confirmation of the appointment, for supplying the assessment requirements, reports and criteria, and for receiving back the report and for paying the assessment fee.

Written feedback is provided after each summative assessment. Informal formative feedback is provided by the principal study professor, as well as on each student's platform performances by other departmental professorial staff.

| **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 (average)* | |
| One- to –one class/tutorial | | | | 45 | |
| Practical classes/workshops | | | | 231 | |
| b) Assessment | | | | | |
| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
| Practical skills assessment | Performance A (length varies according to PS) | KPE | 40 | 50 |
| Practical skills assessment | Performance B (min 20 minutes) | KPE | 30 | 50 |
| Practical skills assessment | Performance C (min 20 minutes) | KPE | 30 | 50 |
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study | | | 924 | |
| d) Total student learning hours for module | | | 1200 | |

\* Hours vary by principal study specialism - see section 23

| **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 |
|---|---|---|---|
| Baker, W., W. Gibson and E. Leatherwood | 2016 | The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love | New York: Amacom |
| Beer, A. | 2016 | Sounds and Sweet Airs: the forgotten women of classical music | Oneworld Publications |
| Brown, C. | 2004 | Classical and Romantic Performing Practice 1750-1900 | OUP |
| Cameron, J. | 1995 | The Artist's Way | Putnam |
| de Alcantara, P. | 2015 | Integrated Practice: Coordination, Rhythm & Sound | OUP |
| Floyd Jr, S. A. | 1999 | The International Dictionary of Black Composers | Routledge |
| Greene, D. | 2017 | Performance Success: Performing Your Best Under Pressure | Routledge |
| Klickstein, G. | 2009 | The Musician's Way | Oxford UP |
| Oliver, M. (ed.) | 1999 | Settling the Score - A Journey through the Music of the 20th Century | Faber and Faber |
| Ross, A. | 2007 | The Rest is Noise - Listening to the 20th Century | Farrar, Strauss & Giroux |
| Schleifer, M.F. & G. Galván | 2016 | Latin America Classical Composers: A Biographical Dictionary | Rowman & Littlefield |
| Snell, H. | 2015 | The Art of Practice - a Self-help Guide for Music Students | New Generation Publishing |
| Williamon, A. | 2004 | Musical excellence: strategies and techniques to enhance performance | Oxford University Press |
| **Online Sources** | | | |
| Composer Diversity Database | | www.composerdiversity.com/composer-diversity-database | |
| EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list | | https://edims.network/resources/ | |
| Music by Black Composers | | www.musicbyblackcomposers.org/resources/living-composers-directory/ | |

## 17.4 Principal Study in Orchestral Artistry

| | |
|---|---|
| **1. Module Title** | Principal Study in Orchestral Artistry |
| **2. HE Level** | 7 |
| **3. Credit Value** | Year 1 (FT), Year 2 (Extended) 120 |
| | Year 2 (FT), Year 3 (Extended) 150 |
| **4. SITS Module Code** | ORC4005 |
| | ORC4006 |
| **5. Location of Delivery** | Guildhall School |
| **6a. Module Type** | Taught |
| **6b. Applicable in the year of study** | Years 1 & 2 (FT), Years 2 & 3 (Extended) |
| **7. Module Leader** | Head of Orchestral Artistry |
| **8. Department** | Strings and WBP |

**9. Aims of the Module**

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

The module is only available on a full-time basis.

Admission to the module requires completing the general MPerf programme admission process, including progression from the Graduate Certificate year, where applicable. However, progression from the Graduate Certificate does not guarantee automatic access to the module. The Final Recital from the Graduate Certificate year may serve as the audition for OA, or a separate audition may be arranged before the module begins.

This module aims to:

- Provide the technical skills to deliver high levels of performance as an orchestral and ensemble player.
- Promote a deep understanding through practical experience of the professional landscape that students are about to enter and an appropriate level of knowledge and skill to excel within it.

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

## 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

The module is delivered in association with the London Symphony Orchestra. OA students have opportunities to take part in chamber orchestra repertoire sessions, side-by-side with LSO players, as well as Guildhall instrumental ensembles, and Guildhall Symphony Orchestra and Opera projects, alongside students from other Guildhall courses. The content is divided into three main areas of learning:

1. Principal Study – one to one tuition by Guildhall professors and LSO players on the Guildhall staff, masterclasses from LSO players and LSO international soloists. Over the course of two years, every student receives a minimum of one audition per year with a panel of LSO players, which may be filmed, with immediate verbal feedback.

2. Chamber & Orchestral ensemble training – classes and sectionals delivered by both LSO players and Guildhall professors. It includes:
   a. Repertoire training, covering a selection from the core symphonic and large chamber repertoire.
   b. Sight-reading training.
   c. Ensemble training: orchestral technique and professional orchestra code of conduct.

3. Leadership, Entrepreneurial and Communication Skills - artistic as well as pedagogical and educational leadership skills, within the context of LSO Discovery projects. This includes:
    a. Leadership training for curating, planning, promoting and delivering concert and education work.
    b. Principal training, including group conducting lessons.
    c. Education and outreach delivery, in contexts including Junior Guildhall and the Centre for Young Musicians. Two forms of training are offered: Instrumental coaching and Workshop leadership. Within both forms, students shadow/observe and participate alongside LSO players (and others) in Year 1, and then deepen their experience of hands-on leadership/ teaching in Year 2.

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

**Assessment:**

The first module consists of two exams, Mid-Year and End-of-Year. These are both orchestral auditions.

The second module consists of three projects, as in the general Performance Principal Study module, but with the following specific requirements:

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

Possibilities for Projects B and C include solo recitals, chamber music or other approved performance projects.

By a deadline set early in the autumn term of the final year, students submit a proposal for the three performance projects for assessment. The proposal must be supported by a short statement (approx. 500 words) to describe and justify the artistic and professional nature of these performances in relation to the students' own development and artistic and professional aims. The proposal is evaluated and approved by the Head of Department and the Head of Music Programmes in consultation.

Written feedback is provided after each summative assessment. Informal formative feedback is provided by the principal study professor, as well as on each student's platform performances by other departmental professorial staff and verbal feedback from LSO players.

| 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 | Total contact hours for each Year |
| One-to–one lessons | 50* (first module)<br>45 (second module) |
| Sessions in collaboration with LSO | 80 |
| Classes and Activities part of the School schedule | 200-220 |

b) Assessment

| Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
| --- | --- | --- | --- | --- |
| **First Module (ORC4005)** | | | | |
| Practical skills assessment | Mid-Year exam: Orchestral audition (WBP 25 mins; Strings 30 mins) | KPE | 30 | 50 |
| Practical skills assessment | End-of-Year exam: Orchestral audition (WBP 30 mins; Strings 40 mins) | KPE | 70 | 50 |
| **Second Module (ORC4006)** | | | | |
| Practical skills assessment | Project A: Orchestral audition (WBP 30 mins; Strings 40 mins) | KPE | 40 | 50 |
| Practical skills assessment | Project B: Performance (minimum 20 mins) | KPE | 30 | 50 |
| Practical skills assessment | Project C: Performance (minimum 20 mins) | KPE | 30 | 50 |

| c) Independent Study hours | Notional Hours |
| --- | --- |
| Personal practice/study (First module) | 850-870 |
| Personal practice/study (Second module) | 855-875 |

| d) Total student learning hours for module | |
| --- | --- |
| (First module) | 1200 |
| (Second module) | 1200 |

## 13. Reading & Resources

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

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 |
|---|---|---|---|
| Baker, W., W. Gibson and E. Leatherwood | 2016 | The World's Your Stage: How Performing Artists Can Make a Living While Still Doing What They Love | New York: Amacom |
| Beer, A. | 2016 | Sounds and Sweet Airs: the forgotten women of classical music | Oneworld Publications |
| Brown, C. | 2004 | Classical and Romantic Performing Practice 1750-1900 | OUP |
| Cameron, J. | 1995 | The Artist's Way | Putnam |
| de Alcantara, P. | 2015 | Integrated Practice: Coordination, Rhythm & Sound | OUP |
| Floyd Jr, S. A. | 1999 | The International Dictionary of Black Composers | Routledge |
| Greene, D. | 2017 | Performance Success: Performing Your Best Under Pressure | Routledge |
| Klickstein, G. | 2009 | The Musician's Way | Oxford UP |
| Oliver, M. (ed.) | 1999 | Settling the Score - A Journey through the Music of the 20th Century | Faber and Faber |
| Ross, A. | 2007 | The Rest is Noise - Listening to the 20th Century | Farrar, Strauss & Giroux |
| Schleifer, M.F. & G. Galván | 2016 | Latin America Classical Composers: A Biographical Dictionary | Rowman & Littlefield |
| Snell, H. | 2015 | The Art of Practice - a Self-help Guide for Music Students | New Generation Publishing |
| Williamon, A. | 2004 | Musical excellence: strategies and techniques to enhance performance | Oxford University Press |
| Websites | | | |
| Composer Diversity Database | | www.composerdiversity.com/composer-diversity-database | |

**13. Reading & Resources**

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

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.

| | |
|---|---|
| EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list | https://edims.network/resources/ |
| Music by Black Composers | www.musicbyblackcomposers.org/resources/living-composers-directory/ |

# 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 (Other years)

**5. Location of Delivery**               Guildhall School

**6a. Module Type**                       Taught

**6b. Applicable in the year of study**   All

**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. The Reflective Practice modules 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.

## 9. 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 and Opera students are expected to engage with the taught parts of the programme in both years. Assessment is split across two years. In their first-year students submit the autumn SRA and the spring project pitch. In their second-year students submit the summer SRA.

**Extended 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 |
| 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 |

## 12. Module Pattern

| 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 & Extended FT), Year 4 (Extended PT) |
| **7. Module Leader** | Deputy Head of Academic Studies, Academic and Artistic Integration<br><br>Senior Postgraduate Tutor (Mentoring Groups) |
| **8. Department** | Academic Studies |

**9. Aims of the Module**

The final 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)<br>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 is assessed with a 20-minute performance. **Instrumentalists** present either two contrasting movements or pieces of repertoire, or one substantial piece of

repertoire; **singers** present a number of songs / arias [Assessment Criteria: Performance].

APS 20 credit is assessed with a 30-minute performance. **Instrumentalists** present a balanced programme including substantial pieces of repertoire; **singers** present a balanced programme of songs / arias [Assessment Criteria: Performance].

For all performance students, the repertoire of the exam is agreed with the PS teacher, according to each student's abilities and ambitions and aligning with the notional study time allocation for learning and practising. Performance students must also present a printed programme list to the examiners along with copies of the scores.

| **11. Learning Outcomes** |
|---|
| On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| 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 |
|---|---|
| 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 assessment | 20 mins performance | KPE | 100 | 50 |
| 20 credits | | | | |
| Practical skills assessment | 30 mins performance | 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) | |

**12. Module Pattern**

a) Scheduled Teaching & Learning Hours

**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<br>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: |

## 11. Learning Outcomes

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 Chamber Music

**1. Module Title**  Chamber Music

**2. HE Level**  7

**3. Credit Value**  10 or 20

**4. SITS Module Code**  ELE4011N (10 credits)

ELE4024N (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**  Head of Chamber Music

**8. Department**  Chamber Music

### 9. Aims of the Module

This module aims to:

- Develop and refine technical and artistic abilities in chamber music.
- Develop the creative and co-operative skills necessary for the chamber player.
- Develop technical and artistic cohesion and individuality within a particular ensemble group.
- Enhance specialised knowledge and detailed understanding of the repertoire through study of chamber music.
- Develop students' capacity for autonomy and efficiency in work practice, in preparation for professional chamber music making demands.

### 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

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

The module can be taken at 10 or 20 credits. The 20-credit option is subject to confirming the suitability of the candidates (audition, colloquium), in relation also to the effectiveness of viable groups.

**Assessment:**

STRINGS/KEYBOARD: the 10-credit module is assessed in a 20-minute performance involving a complete work of no less than 20 minutes' duration, of which the panel will select movements/excerpts. The 20-credit module is assessed with two 20-minute performances (or in certain circumstances one 40-minute performance) of two major chamber contrasting works, each of at least 20 minutes' duration, of which the panel will select movements/excerpts. [Assessment Criteria: Performance]

WIND/BRASS AND PERCUSSION: the module is assessed in a final 20-minute performance (10-credit elective), or two 20-minute performances (20-credit elective) or a 40-minute performance (20-credit elective). Repertoire can be either a whole work, or contrasting movements selected from different works, or smaller complete works, or a combination of any of those. [Assessment Criteria: Performance]

ALL: repertoire cannot be repeated across different assessments. The Assessed Performances constitute 80% of the final mark. The assessment is completed by a Progress Report (20%) [Assessment Criteria: Process].

The group must provide the assessors with a brief printed programme listing the repertoire and movements to be played, though programme notes are not required. A copy of each score (or all parts if no score is published) must also be submitted.

Additionally, there are non-assessed minimum requirements (e.g., coaching, platforms, masterclasses) which will be outlined at the start of the year.

| **11. Learning Outcomes** |
|---|
| On the successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| A7.3, A7.4, A7.5, A7.6, B7.1, B7.2, B7.4, C7.1, C7.2, C7.5, C7.8, D7.1, D7.2, D7.3, D7.4 |

| **12. Module Pattern** |
|---|

| a) Scheduled Teaching & Learning hours | |
|---|---|
| Type | Contact Hours |
| Practical classes/workshops | (10 credits) 24 |
| | (20 credits) 48 |
| b) Assessment | |

**12. Module Pattern**

| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
|---|---|---|---|---|
| 10 credits | | | | |
| Practical skills assessment | Performance 20 mins | KPE | 80 | 50 |
| | Progress report | | 20 | 50 |
| 20 credits | | | | |
| Practical skills assessment | Performance 40 mins | KPE | 80 | 50 |
| | Progress report | | 20 | 50 |

| c) Independent Study hours | Notional Hours |
|---|---|
| Personal practice/study<br>10 credits<br>20 credits | <br>76<br>152 |
| d) Total student learning hours for module<br>10 credits<br>20 credits | <br>100<br>200 |

**13. Reading & Resources**

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

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

## 16.5 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 |

## 19.6 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 |

## 19.7 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 |

## 19.8 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 |

### 19.9 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.

## 10. 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)<br>159 (20 credits) |
| d) Total student learning hours for module in each year of study | 100 (10 credits)<br>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/ |

## 19.10 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 |

## 19.11 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 |

## 19.12 Jazz Composition & Arranging (Jazz students)

| | |
|---|---|
| **1. Module Title** | Jazz Composition & Arranging (Jazz students) |
| **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 |

## 19.13 Jazz Improvisation (Jazz students)

| | |
|---|---|
| **1. Module Title** | Jazz Improvisation (Jazz students) |
| **2. HE Level** | 7 |
| **3. Credit Value** | 20 |
| **4. SITS Module Code** | ELE4018 |
| **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 improvisational skills: design, linear detail and independence, (both harmonic and rhythmic), improvisational processes, stylistic awareness and depth of artistic intention.
- Develop problem-solving skills related to improvisational practice.
- Encourage artistic curiosity and an open-minded approach to improvised music.

### 9. Teaching & Assessment Methodology

**Method of teaching and delivery:**

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

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

**Assessment:**

The module is assessed [Assessment Criteria: Performance] with the following two components:

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

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

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

| 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, C7.5, C7.6, D7.2, D7.3, D7.4 |

| 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 |
|---|---|---|---|---|
| Practical skills assessment | Assessment A: 25-minute programme | KPE | 50 | 50 |
| Practical skills assessment | Assessment B: 25-minute programme | KPE | 50 | 50 |

| c) Independent Study hours | Notional Hours |
|---|---|
| Personal practice/study | 152 |
| d) Total student learning hours for module | 200 |

| 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 |
|---|---|---|---|

| | | | |
|---|---|---|---|
| Bergonzi, J. | 2000 | Inside Improvisation 1-7 | Advance Music |
| Coker, J. | 1990 | How To Practice Jazz | Aebersold |
| Coker, J. et al | 1997 | Hearin' the Changes | Advance Music |
| Crook, H. | 2015 | Beyond Time and Changes | Advance Music |
| Crook, H. | 1991 | How to Improvise - A Guide to Practising Improvisation | Advance Music |
| Edwards, B. | 2013 | Drawing on the Right Side of the Brain | Souvenir Press Ltd |
| Galper, H. | 2004 | Forward Motion: From Bach to Bebop | Sher Music Co |
| Liebman, D. | 1991 | A Chromatic Approach to Jazz Harmony and Melody | Advance Music |
| Mixon, D. | 1998 | Performance Ear Training | Advance Music |
| Nachmanovitch, S. | 2019 | The Art of Is: Improvising as a Way of Life | New World Library |
| Steinel, M. | 1995 | Building a Jazz Vocabulary | Hal Leonard |

### 19.14 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].

| **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

| 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 |

| **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/ |

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

| | |
|---|---|
| **1. Module Title** | Opera and Theatre A (singers) |
| | Opera and Theatre B (singers) |
| **2. HE Level** | 7 |
| **3. Credit Value** | Each module: 10 |
| **4. SITS Module Code** | ELE4027N (A) |
| | ELE4029N (B) |
| **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 Vocal Studies |
| **8. Department** | Vocal Studies/Opera |

### 9. Aims of the Module

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

- Extend the singer's ~~a~~ capacity for individual and ensemble performance in music-dramatic contexts across a range of musical styles, genres and languages.
- Develop critical awareness in preparation, rehearsal and performance, engaging with tutors and visiting professional creative teams in situations reflective of professional practice.
- Equip singers with appropriate expertise for the complex challenges of professional opera and theatre performance
- Immerse students in dramatic experience and opportunities which correspond to the development of the individual singer's artistic and professional needs.
- Embed appropriate communication and interaction skills in relation to audiences, performance partners, stage directors, music directors, repetiteurs and stage management.

Students may take both modules in one FT academic year, Module A in PT year 1 and Module B in PT year 2, or Module A in Extended year 2 and Module B in Extended year 3.

## 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

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

**Assessment:**

Assessment by tutors and the creative teams on particular performance projects is based on class/rehearsal/performance work throughout the project [Assessment Criteria: Process; Performance].

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

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

| **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 | | | | |
|---|---|---|---|---|
| Type | | Contact Hours | | |
| Practical classes/workshops per module | | 37.5 | | |
| b) Assessment | | | | |
| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
| Module A | | | | |
| Project output | Performance project | KPE | 100 | 50 |
| Module B | | | | |

## 12. Module Pattern

| Project output | Performance project | KPE | 100 | 50 |
|---|---|---|---|---|
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study per module | | | 62.5 | |
| d) Total student learning hours per module | | | 100 | |

## 13. Reading & Resources

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

| **Opera** | | | | |
|---|---|---|---|---|
| André, N. | 2018 | Black Opera: History, Power and Engagement | Champaign: University of Illinois Press | |
| André, N., M. K. Bryan & E. Saylor (eds.) | 2012 | Blackness in Opera | Champaign: University of Illinois Press | |
| Blodrey, R. | 1994 | Guide to Operatic Roles and Arias | New York: Caldwell Publishing | |
| Castel, N. | various | Opera texts & translations (various) | Leyerle Publications | |
| Kobbé, G. | 1997 | The New Kobbé's Opera Book | London: Ebury Press | |
| **Acting and Drama** | | | | |
| Alfreds, M. | 2007 | Different Every Night: Freeing the Actor | London: Nick Hern Books | |
| Brook, P. | 1990 | The Empty Space | Penguin | |
| Harvard, P. | 2013 | Acting Through Song: Techniques and Exercises for Musical-Theatre Actors | London: Nick Hern Books | |
| Oida, Y. & L. Marshall | 2002 | The Invisible Actor | Methuen | |
| **Performance** | | | | |
| Nagel, J. J. | 2017 | Managing Stage Fright | Oxford: Oxford University Press | |
| Rodenburg, P. | 2007 | Presence: How to Use Positive Energy for Success in Every Situation | Penguin | |

**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.

| | | | |
|---|---|---|---|
| Wilson, G. D. | 2001 | Psychology for Performing Artists: Butterflies & Bouquets | London: Jessica Kingsley |
| **Movement and the Body** | | | |
| Pisk, L. | 2017 | The Actor and his Body | London: Bloomsbury |
| Snow, J. | 2012 | Movement Training for Actors | London: Bloomsbury |

## 19.16 PianoWorks A & B (Pianists)

| | |
|---|---|
| **1. Module Title** | PianoWorks A (Pianists) |
| | PianoWorks B (Pianists) |
| **2. HE Level** | 7 |
| **3. Credit Value** | Each module 10 |
| **4. SITS Module Code** | ELE4062 (A) |
| | ELE4063 (B) |
| **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 Keyboard Studies |
| **8. Department** | Keyboard |

### 9. Aims of the Module

This module aims to:

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

### 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

Pianists taking this module can choose between a number of extant projects, each of which would be worth 10 credits. These include the New Music Ensemble, VoiceWorks, Composer Workshops, BBC Total Immersion events and the various opportunities for developing & performing new works written by the postgraduate composers.

The projects on offer will vary from year to year, but there will always be at least three to choose from. Each will have its own schedule of classes, coaching and rehearsal, and each will culminate in a performance, usually open to the public.

**Assessment:**

Each module will be assessed both through engagement with the project (40%) [Assessment Criteria: Process], and through the final performance (60%) [Assessment Criteria: Performance]. The indicative length of the performance per project is 20 min, but ultimately it is led by the artistic aims and nature of each project.

---

### 11. Learning Outcomes

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

A7.1, A7.2, A7.3, A7.4, A7.5, A7.6, A7.7, B7.1, 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 | |
| --- | --- |
| Type | Contact Hours |
| Practical classes/workshops | 12 |

b) Assessment

| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
| --- | --- | --- | --- | --- |
| Practical skills assessment | Final performance | KPE | 60 | 50 |
| Continuous assessment | Project engagement | KPE | 40 | 50 |

| c) Independent Study hours | Notional Hours |
| --- | --- |
| Personal practice/study | 63 |
| Self-directed group rehearsal/study | 20 |
| Library-based study | 5 |
| d) Total student learning hours for module | 100 |

---

### 13. Reading & Resources

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

| Author | Year | Title | Publisher |
| --- | --- | --- | --- |

| | | | |
|---|---|---|---|
| Anderson, J. | 2020 | Dialogues on Listening, composing and Culture | Boydell & Brewer |
| Cage, J. | 1973 | Silence: lectures and writings | Wesleyan University Press |
| Ford, A. | 1993 | Composer to composer: conversations about contemporary music | London, Quartet |
| Iddon, M. | 2013 | New music at Darmstadt: Nono, Stockhausen, Cage and Boulez | CUP |
| Johnson, S. (ed.) | 2002 | The New York Schools of music and the visual arts: John Cage, Morton Feldman Edgar Varese, Willem de Kooning, Jasper Johns, Robert Rauschenberg. | Routledge |
| Nicholls, D. (ed.) | 2002 | The Cambridge Companion to John Cage | CUP |
| **Online Sources** | | | |
| Living Composers Directory | | https://www.musicbyblackcomposers.org/resources/living-composers-directory/ | |
| Women Composers by Time Period | | https://www.oxfordmusiconline.com/page/women-composers-by-time-period | |

## 19.17 Research Project

| | |
|---|---|
| **1. Module Title** | Research Project |
| **2. HE Level** | 7 |
| **3. Credit Value** | 20 or 40 |
| **4. SITS Module Code** | ELE4073 (20 Credits)<br>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)<br>One-to-one tutorial (40 credits) | 5 (20 credits)<br>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)<br>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/ | | |

## 19.18 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 (2<sup>nd</sup> 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<br>10 credits<br>20 credits | <br>72<br>150 |
| d) Total student learning hours for module<br>10 credits<br>20 credits | <br>100<br>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/ | |

### 19.19 Song Accompaniment A & B (Pianists)

| | |
|---|---|
| **1. Module Title** | Song Accompaniment A (pianists) |
| | Song Accompaniment B (pianists) |
| **2. HE Level** | 7 |
| **3. Credit Value** | Each module 10 |
| **4. SITS Module Code** | ELE4032 (A) |
| | ELE4053 (B) |
| **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 Keyboard Department |
| **8. Department** | Keyboard Vocal Studies |

### 9. Aims of the Module

This module aims to:

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

### 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

Most pianists will be allocated to one of the Songs at Six projects run by the Vocal Dept.  These will generally have an intensive three-week period leading to an assessed

performance, which will qualify as a 10 credit module [Assessment Criteria: Performance]. Repertoire and singers will be decided in advance of the coaching period and duos will be expected to prepare and rehearse the music before coaching begins.

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

**Assessment:**

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

Students may take both modules in one FT year, module A in PT year 1 and module B in PT year 2, or module A in Extended year 2 and module B in Extended year 3.

| **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, A7.4, A7.5, A7.6, A7.7, 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 |
| Practical classes/workshops for each module | 12 |

| b) Assessment | | | | |
|---|---|---|---|---|
| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
| **Module A** | | | | |
| Practical skills assessment | 20 mins performance | KPE | 100 | 50 |
| **Module B** | | | | |

| Practical skills assessment | 20 mins performance | KPE | 100 | 50 |
|---|---|---|---|---|
| c) Independent Study hours | | | Notional Hours | |
| Self-directed group rehearsal/study        for each module | | | 88 | |
| d) Total student learning hours for each module | | | 100 | |

**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 |
|---|---|---|---|
| Johnson, G. and Stokes, R. | 2000 | A French Song Companion | OUP |
| Johsnon, G. | 2020 | Poulenc:  The Life in Songs | WW Norton & Co |
| Katz, M. | 2009 | The Complete Collaborator | OUP |
| Kimball, C. (arr.) | 2005 | Women Composers:  A Heritage of Song | Hal Leonard |
| Patterson, W. C. (comp.) | 1977 | Anthology of Art Songs by Black American Composers | Hal Leonard |
| Stokes, R. | 2005 | The Book of Lieder | Faber |

## 19.20 Vocal Repertoire A & B (Singers)

| | |
|---|---|
| **1. Module Title** | Vocal Repertoire A (singers) |
| | Vocal Repertoire B (singers) |
| **2. HE Level** | 7 |
| **3. Credit Value** | Each module: 10 |
| **4. SITS Module Code** | ELE4037A |
| | ELE4037B |
| **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/Deputy Head of Vocal Studies |
| **8. Department** | Vocal Studies |

### 9. Aims of the Module

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

- Develop detailed understanding of the distinct technical stylistic demands of vocal repertoire related to singing in various languages
- Encourage and develop the specific vocal and linguistic skills which this field necessitates
- Integrate the wider cultural relevance of core vocal repertoire, enabling the development of critical awareness of text and music in social and historical contexts.
- Encourage the student to gain a body of practical experience in this field through collaboration with fellow students in rehearsal, practice, class and concert activity.

### 10. Teaching & Assessment Methodology

**Method of teaching delivery:**

Teaching is in the form of performance projects devised by tutors around themes, social issues, specific composers or writers. In consultation with the Module Leader, students select from a list of projects that changes from year to year, and which is designed to offer students a wide variety of repertoire and creative focus. This covers a range of repertoire in different languages, commonly centred on art song but often involving opera, oratorio or non-classical material.

Students who choose to take one module (Module A) for 10 credits will participate in one project; students who choose to take two modules (Modules A & B) for 20 credits participate in two projects. PT students may take both modules in one PT year, or module A in PT year 1, and module B in PT year 2; and the same applies to students in the Extended programme.

**Assessment:**

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

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

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

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

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

| 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, A7.4, A7.5, A7.6, A7.7, 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 |
|---|---|
| Practical classes/workshops for each module | 12 |

b) Assessment

| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
|---|---|---|---|---|
| Module A | | | | |
| Practical skills assessment | 20 mins performance | KPE | 60 | 50 |
| Continuous assessment | Progress report | KCW | 40 | 50 |
| Module B | | | | |
| Practical skills assessment | 20 mins performance | KPE | 60 | 50 |
| Continuous assessment | Progress report | KCW | 40 | 50 |

| c) Independent Study hours | Notional Hours |
|---|---|
| Self-directed group rehearsal/study         for each module | 88 |
| d) Total student learning hours for each 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 |
|---|---|---|---|
| Adams, D. | 1999 | Handbook of Diction for Singers: Italian, German, French | New York: Oxford University Press |
| Bunzel, A. & N. Loges | 2019 | Musical Salon Culture in the Long Nineteenth Century | London: Boydell Press |
| Emmons, S. & W. Lewis | 2006 | Researching the Song | New York: Oxford University Press |
| Johnson, G. and R. Stokes | 2000 | A French Song Companion | Oxford: Oxford University Press |
| Stokes, R. | 2005 | The Book of Lieder | London: Faber |
| Varcoe, S. | 2000 | Sing English Song | London: Thames |
| Websites | | | |
| Composer Diversity Database | | www.composerdiversity.com/composer-diversity-database | |

| International Phonetic Alphabet (IPA) transcriptions & literal translations of aria and art song texts | www.ipasource.com |
| --- | --- |
| Living Composers Directory | https://www.musicbyblackcomposers.org/resources/living-composers-directory/ |
| The LiederNet Archive | www.lieder.net |

## 19.21 Voiceworks A & B (Singers)

Singers may opt to take either or both modules

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

| | |
|---|---|
| **1. Module Title** | Voiceworks A (Singers) |
| | Voiceworks B (Singers) |
| **2. HE Level** | 7 |
| **3. Credit Value** | Each module: 10 |
| **4. SITS Module Code** | ELE4055 (A) |
| | ELE4056 (B) |
| **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/Deputy Head of Vocal Department |
| | Associate Head of Composition (Postgraduate) |
| **8. Department** | Vocal Studies, Composition |

**9. Aims of the Module**

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

- Enable singers, composers/writers, and pianists to work together in creating and performing new song repertoire.
- To offer singers the opportunity to develop a specialism in contemporary song repertoire, with or without piano.
- Work on concentration and mental focus, to generate and communicate music and text with clarity, intelligence and meaning.
- Develop appropriate communication and interaction skills both between composers, writers and performers and in relation to audiences and performance partners.
- Prepare concerts for public showing.

## 10. Teaching & Assessment Methodology

### Voiceworks Module A (10 credits)

New song repertoire for voice(s) and piano or instrumental chamber ensemble is produced in collaboration between Guildhall singers, composers and writers from the MA in Opera Making. This is written with the specific acoustic and space of the performance venue in mind and performed at a dedicated Voiceworks concert. For composition students, this is assessed as a component of their final portfolio. For singers this is assessed with a performance of up to 20 minutes (60%) [Assessment Criteria: Performance] and continuous assessment of workshop/seminar participation (40%) [Assessment Criteria: Process].

### Voiceworks Module B (10 credits)

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

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

| **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, A7.4, A7.5, A7.6, A7.7, 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 | |
| Practical classes/workshops for each module | | | 12 | |
| b) Assessment | | | | |
| KIS Assessment Type | Detail | KIS code | % Weighting | % Pass Mark |
| **Module A** | | | | |
| Practical skills assessment | Performance | KPE | 60 | 50 |

## 12. Module Pattern

| Continuous assessment | Participation and engagement | KCW | 40 | 50 |
|---|---|---|---|---|
| **Module B** | | | | |
| Practical skills assessment | Performance | KPE | 60 | 50 |
| Continuous assessment | Participation and engagement | KCW | 40 | 50 |
| c) Independent Study hours | | | Notional Hours | |
| Personal practice/study per module | | | 88 | |
| d) Total student learning hours for module | | | 100 | |

## 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 |
|---|---|---|---|
| Manning, J. | 1994 | New Vocal Repertory: An Introduction, Vol 1 | Oxford: OUP |
| Manning, J. | 1998 | New Vocal Repertory: An Introduction, Vol 2 | Oxford: OUP |
| Manning, J. | 2018 | New Vocal Repertory: An Introduction, Vol 3 | Oxford: OUP |
| Kramer, L. | 1989 | 'Text and music: some new directions' (Contemporary Music Review, Volume 5, Issue 1, pp. 143-153) | Contemporary Music Review |
| Mabry, S. | 2002 | Exploring Twentieth-Century Vocal Music | Oxford: OUP |

# 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: Performance

| | Technique and knowledge | | Performance and /or creative output | Communication and artistic values | | Professional Protocols |
|---|---|---|---|---|---|---|
| | **Instrumental/vocal control** | **Musical awareness and understanding** | **Variety of sound and imagination** | **Communication** | **Ensemble communication** | **Professional standards** |
| **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 control of instrument/voice, guided by expertise and resourcefulness, and in the service of an original voice | Exceptionally compelling musical and stylistic understanding, responding to expert and creative personal insights and guided by an original voice | Exceptionally compelling quality of sound, guided by musical expertise and imagination, in the service of an original voice | Exceptionally compelling engagement with the audience through an expert, continuous and creative musical thread | Exceptionally compelling communication, empowering an expert and creative performance | Exceptionally compelling professional standards of presentation and manner, expert, individual and imaginative |
| **70-79 [dist.]** | Excellent control of instrument/voice, secure, detailed and sophisticated | Excellent musical and stylistic understanding, subtle, detailed, and sophisticated | Excellent quality of sound. A captivating sound palette that projects both subtle and individual musical intentions | Excellent engagement with the audience, consistent, captivating and with individual artistic voice | Excellent communication, guiding and responding in detail in an integrated and sophisticated performance | Excellent professional standards of presentation and manner, personal, detailed and captivating |
| **60-69 [merit]** | Good control of the instrument/voice, secure and specific | Good musical and stylistic understanding, informed and specific | Good quality of sound, focussed and imaginative | Good engagement with the audience, with continuity and imagination | Good communication with others, specific and constructive | Good professional standards of presentation and manner, confident and fluid |
| **50-59 [pass]** | Satisfactory control of the instrument/voice, generally secure and convincing | Satisfactory musical and stylistic understanding, generally informed and coherent | Satisfactory quality of sound, generally varied and appropriate | Satisfactory engagement with the audience, generally with continuity and an emerging artistic voice | Satisfactory communication and response to others, generally unified and coherent | Satisfactory professional standards of presentation and manner, generally appropriate |
| **40-49 [fail]** | Occasional limitations in the control of the instrument/voice that clouds the capacity to project musical intentions | Recognisable but limited musical and stylistic understanding, inconsistent and generic | Recognisable but limited and generic quality and variety of sounds | Recognisable but limited engagement with the audience, mostly inconsistent and fragmentary | Occasional limitations in the communication with ensemble members, poorly interactive and confusing | Limited and inconsistent professional standards of presentation and manner |
| **0-39** | Unsatisfactory control of the instrument/voice that seriously impinges on capacity to project musical intentions | Unsatisfactory stylistic awareness, with limited and inconsistent musical understanding | Unsatisfactory quality of sound, with limited variety and projection of musical intentions | Unsatisfactory capacity to engage the audience | Unsatisfactory interaction with ensemble members | Unsatisfactory professional standards, persistent failures in professionalism |

# 21.4 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: Performance

| | Technique and knowledge | | Performance and /or creative output | Communication and artistic values | | Professional Protocols |
|---|---|---|---|---|---|---|
| | **Instrumental/vocal control** | **Musical awareness and understanding** | **Variety of sound and imagination** | **Communication** | **Ensemble communication** | **Professional standards** |
| **85-100** | Exceptionally compelling control of instrument/voice, sophisticated and secure | Exceptionally compelling musical insight and stylistic detail, showing substantial depth of understanding | Exceptionally compelling quality of sound. A captivating sound palette that projects both subtle and individual musical intentions | Exceptionally compelling engagement with the audience, with consistency and a substantial artistic voice | Exceptionally compelling communication and interaction, producing an integrated performance | Exceptionally compelling professional standards of presentation and manner, personal and sophisticated |
| **70-84 [dist.]** | Excellent control of instrument/voice, clear and distinctive | Excellent musical insight and stylistic detail, showing distinctive understanding | Excellent quality of sound. A distinctive sound palette that projects subtle musical intentions | Excellent engagement with the audience, with consistency and a distinctive artistic voice | Excellent communication and interaction, with a cohesive and responsive performance | Excellent professional standards of presentation and manner, distinctive and personal |
| **60-69 [merit]** | Good control of the instrument/voice, convincing overall | Good musical and stylistic understanding, overall effective | Good quality of sound, projecting an effective range of musical intentions | Good engagement with the audience, with overall continuity and an individual artistic voice | Good communication and response to others, effective overall | Good professional standards of presentation and manner, effective overall |
| **50-59** | Satisfactory control of the instrument/voice, mostly proficient | Satisfactory musical and stylistic understanding, mostly effective | Satisfactory quality of sound, with evidence of broad capacity for variety | Satisfactory engagement with the audience, mostly with continuity and with an emerging artistic voice | Satisfactory communication and response to others, broadly adequate | Satisfactory professional standards of presentation and manner, mostly acceptable |
| **40-49 [pass]** | Occasional limitations in the control of the instrument/voice | Recognisable but limited musical and stylistic understanding | Recognisable but limited quality and variety of sound | Recognisable but limited engagement with the audience | Occasional limitations in the interaction with ensemble members | Limited but acceptable professional standards of presentation and manner |
| **30-39 [fail]** | Generally unreliable control of the instrument/voice that limits the capacity for the projection of musical intentions | Generally unreliable musical and stylistic understanding | Generally inconsistent quality of sound, with limited variety to project musical intention | Generally inconsistent capacity to engage the audience | Generally unreliable interaction with ensemble members | Generally inconsistent professional standards of presentation and manner |
| **0-29** | Unsatisfactory control of the instrument/voice that seriously impinges on capacity to project musical intentions | Unsatisfactory stylistic awareness, with very limited and inconsistent musical understanding | Unsatisfactory quality of sound, with limited variety and projection of musical intentions | Unsatisfactory capacity to engage the audience | Unsatisfactory interaction with ensemble members | Unsatisfactory professional standards, persistent failures in professionalism |

## 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 [dist.]** | 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) |
|---|---|---|---|
| Historical Performance | 45 (300) | 45 (300) | 45 (300) |
| Jazz | 40 (263) | 40 (347) | 40 (233) |
| Keyboard | 60 (110) | 60 (100) | 60 (104) |
| Piano Accompaniment | 30 (150) | 30 (150) | 60 (104) |
| Strings | 45 (187) | 60 (195) | 48 (195) |
| Strings (Orchestral Artistry) | n/a | 55 (250) | 45 (250) |
| Vocal | 45 (375) | 45 (375) | 45 (375) |
| Wind Brass & Percussion | 45 (187) | 45 (310) | 45 (310) |
| Wind Brass & Percussion (OA) | n/a | 45 (310) | 45 (310) |