Guildhall School of Music & Drama
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Training in music or drama means embarking on a life that can bring joy and change to you and to the world. At Guildhall School we provide the involvement, intensity and direction for you to realise your potential and ambition.

As a Guildhall School student, you will work to professional standards in a professional context, drawing on a pool of outstanding world-renowned artists who work with us as directors, designers, conductors, coaches and tutors.

Our training produces accomplished musicians, singers, composers, actors, stage managers and theatre technicians. Some reach the very peak of their chosen professions to become household names. Others use their craft behind the scenes to help bring performances to stage and screen. The life is inspiring, fulfilling and demanding. We train and prepare students to enter the performing arts all around the world. Equally we welcome students from everywhere: 40 per cent of our students are from outside Britain, representing more than 50 nationalities. And we enrol students from all backgrounds, offering over £2 million in scholarships each year.

Guildhall School of Music & Drama, to give us our full title, is one of the world’s leading conservatories and drama schools. Established in 1880, we now have 750 students in Music and 180 in Acting and Technical Theatre.

We are situated next to the Barbican Centre on Silk Street in the City of London with some of the best facilities in the UK. On the edge of London’s lively East End and at the heart of the City’s major cultural institutions, we offer an exciting and inspiring location to study music and drama. In addition, our new facilities in Milton Court comprise a world-class concert hall, two theatres, studios and rehearsal rooms.

We have been twice-rated the UK’s No. 1 specialist institution by the Guardian University Guide, and we were recently selected as one of the top ten institutions for performing arts in the world (QS World University Rankings 2016), which is testament to the quality of our teaching and student experience. The way music and drama is taught and learnt at Guildhall School tests conventions. We break down boundaries between traditional art forms and encourage cross-arts collaborations. We innovate and experiment, reflecting and exploring the big questions that affect us as artists.

Collaboration is also vital between departments and with external organisations. Guildhall School has professional partnerships with the Barbican Centre, the London Symphony Orchestra, the BBC Symphony Orchestra, the Royal Opera House and the Academy of Ancient Music. These and other such alliances create wonderful opportunities for our students.

Community engagement is another key aspect of our approach. Our Creative Learning programme trains students to work in communities across East London and beyond; we also invite communities into the School to experience the performing arts. We respect creativity and the desire to learn, and provide training for all sorts of groups from the age of four upwards.

Above all, Guildhall School believes in the power and duty of the arts to transform lives. We encourage students in everything they do to use their craft and learning for the benefit of others.
Where we are

Guildhall School is located in the heart of London, one of the most exciting cities in the world. Training to be a musician, actor or theatre technician in this culturally-rich and dynamic environment is a unique experience. With West End theatres, the Southbank Centre, Tate Modern and Covent Garden’s Royal Opera House all close by, studying at Guildhall means you have an array of world-renowned cultural institutions on your doorstep. As a student, you will be entitled to concessions on virtually all entertainment tickets, plus discounts in shops and restaurants and on Tube, train and bus travel. If you are coming from abroad, we will provide guided tours and special excursions to help you find your way around. And you will find other major European cities easily accessible by train or plane.

Our neighbourhood

Our campus is situated in a vibrant quarter of cultural venues. This growing cultural hub stretches from Guildhall School and our immediate neighbour the Barbican Centre to the Barbican’s new cinemas, LSO St Luke’s and the Museum of London. It offers a range of impressive performance and exhibition spaces all within walking distance. We are also right on the edge of East London, with all its creative bustle and energy. And nestled between the popular areas of Shoreditch and Clerkenwell, we are close to some of London’s most famous landmarks, including St Paul’s Cathedral, the Gherkin and the Shard.

Our facilities

Our facilities include the Grade II-listed Silk Street building, part of the distinctive and architecturally-renowned Barbican complex, and Milton Court, our new site just across the road. Housing world-class performance and training spaces, Milton Court includes a state-of-the-art concert hall, a lyric theatre, a studio theatre and several major rehearsal rooms. Silk Street offers a more intimate music hall, a dedicated lecture recital room, and a completely flexible theatre, theatrical workshops and labs, electronic music studios, recording and sound studios, and over 40 teaching and practice rooms. We also have an annexe with a further 44 teaching and practice rooms, and our Sundial Court Hall of Residence (see page 15).

When it comes to showcasing students’ work, Guildhall School has five public performance venues with exceptional acoustic properties and extensive seating capacity. And of course, we also offer space where you can study and relax, with a library, two student common rooms, two cafés and a peaceful lakeside terrace.
Much of who we are and what we do is shaped by collaboration. We are always looking for ways to collaborate, and we are proud to have established robust, purposeful partnerships with five key organisations. These organisations contribute significantly to our programmes of study and provide Guildhall students with many exciting opportunities. Indeed, through these unique partnerships you will meet some of the world’s most renowned artists, experience some of London’s finest venues, and receive the very best preparation for your chosen career.

Barbican Centre

The Barbican Centre is Europe’s largest multi-arts and conference centre. It pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts and is situated immediately next door to Guildhall School within the iconic Barbican Estate. The Barbican and the School enjoy a unique educational and cultural partnership. Built over many years, this partnership will provide you with a number of exceptional learning opportunities. These include masterclasses and projects with the Barbican’s International Associate Orchestras (Gewandhaus Orchester, Jazz at Lincoln Center, LA Philharmonic, New York Philharmonic, and the Royal Concertgebouw), and joint projects with the Barbican Cinema and Barbican Art Gallery. There is also the chance to perform in Barbican venues such as the Theatre, Pit Theatre and Concert Hall.

Additionally, the Barbican and Guildhall School collaborate on a major learning and participation programme called Creative Learning. Through Creative Learning, Guildhall students learn to use their skills in community settings across East London and beyond (see page 9 for further details).

London Symphony Orchestra

Widely regarded as one of the world’s leading orchestras, the London Symphony Orchestra (LSO) is Resident Orchestra at the Barbican. It attracts outstanding players from all over the world, and has a roster of soloists and conductors who are second to none. An integral partner of Guildhall School for many years, the LSO now helps to deliver the Orchestral Artistry specialism within the Guildhall Artist Masters programme, an exciting course for instrumentalists seeking a career in orchestral playing (see page 43). It also provides a range of performance opportunities for other Guildhall music students, including the highly-regarded concert series ‘LSO Platforms: Guildhall Artists’, which sees Guildhall musicians take part in rush-hour concerts on the Barbican stage before LSO performances. In 2017, the LSO’s new Music Director Sir Simon Rattle becomes Artist in Association with Guildhall School, further cementing this partnership.

BBC Symphony Orchestra

The BBC Symphony Orchestra is one of the UK’s finest orchestras, performing extensively as Associate Orchestra of the Barbican and forming the backbone of the BBC Proms. Guildhall musicians play a significant role in the Orchestra’s Total Immersion series, which celebrates the work of contemporary composers. Guildhall performances in Total Immersion are often broadcast on BBC Radio 3 and receive high critical praise. Other recent collaborations with the Orchestra include Guildhall singers forming the chorus for a performance of Mahler’s Resurrection Symphony, our actors joining the ensemble for Grieg’s complete Peer Gynt, and our composers writing for an ensemble including BBCSO players.
Royal Opera House

The Royal Opera House is home to the Royal Opera, one of the world’s leading opera companies, renowned for its outstanding performances of traditional opera but also for commissioning new works. The collaboration between the Royal Opera House and Guildhall has led to two areas of study in contemporary opera making: a new MA in Opera Making and Writing (see page 46) and a studentship that appoints one doctoral student as Composer in Residence at the Opera House for a period of three years (see page 108). These innovative developments combine the expertise of a conservatoire with that of an opera house, helping to support emerging composers and librettists in the creation of new operatic work.

Academy of Ancient Music

Through our partnership with the Academy of Ancient Music (AAM), one of the world’s leading period instrument ensembles, we are creating a centre of excellence in historical performance. The AAM, who are an Associate Ensemble at the Barbican and perform part of their season in Milton Court, offer masterclasses, workshops, mock auditions, Q&A sessions and exclusive access to open rehearsals – unique learning opportunities for students in this particular discipline.

Other partnerships

We also work with a number of other organisations on projects and performances throughout the year, for example the London Contemporary Dance School and the London Jazz Festival, École des Écoles and Wigmore Hall.

Creative Learning

We believe that everyone has a right to access culturally enriching experiences,
which is why we will encourage you to use your craft to benefit others, not just yourself. Through Creative Learning, our joint learning and participation programme with the Barbican, we support a wide range of initiatives taking the arts into communities in East London, and bringing audiences back into the School from those communities. Every undergraduate music student at Guildhall School is trained to work in participatory settings, such as hospitals, prisons, schools and other community groups. It’s all about the power and duty of the arts to transform lives. This ethos has been embedded in the School for over 30 years, giving depth and scope to our social-engagement programmes.

We are interested in breaking traditional boundaries between the arts, which is why all undergraduates at Guildhall – musicians, actors and theatre technicians – work on a cross-arts collaborative project together in their first year, led by Creative Learning. Designed to meet the needs of the 21st-century artist, Creative Learning will also help you explore enterprise and innovation, providing opportunities for ‘lab’ work and residencies aimed at nurturing and showcasing emerging artistic talent. Creative Learning helps to deliver the BA in Performance and Creative Enterprise degree (see page 102).

**International exchange partners**

If you are interested in studying abroad as part of your programme, we offer student exchange agreements with an array of internationally-renowned European conservatoires and Musikhochschulen through the Erasmus scheme.
How we support you

As you start out at Guildhall School, there are bound to be times when you will need help or advice. Our support services are here to provide just that, with guidance on everything from accommodation to health and wellbeing, disability support to international student orientation sessions, library materials to audio visual support. We are also here if things get tough, and have dedicated staff you can talk to if you face financial hardship or need to see a counsellor.

All Guildhall students have access to one of the country’s leading performing arts libraries, excellent studio and IT resources, and a Students’ Union that represents the interests of the student body. And you will be able to apply for the School’s Hall of Residence, Sundial Court, just around the corner from the Silk Street building and Milton Court.

Student Affairs
student.affairs@gsmd.ac.uk

Student Affairs is committed to student wellbeing, helping you to fulfil your potential during your time at the School. The team will provide a supportive environment to assist you in making the most of your student experience. It offers a comprehensive range of support services designed to meet your academic and welfare needs. Services include health and welfare advice, physiotherapy, Alexander Technique, counselling, disability support (including learning support for students with specific learning difficulties), financial advice, accommodation advice and international student support.

Library
library@gsmd.ac.uk

Our Library has one of the most extensive specialised collections of music and drama print and electronic resources in Europe, and will provide you with a comfortable, supportive and welcoming study environment. Our library staff all have a specialist knowledge of music or drama, while lending facilities include books on music, theatre, drama criticism, stagecraft, costume, and music therapy. You can also borrow from a comprehensive collection of plays, poetry, scores, sets of chamber music parts; CDs and DVDs; and a wide range of e-resources. In line with our pioneering ethos, Guildhall was the first conservatoire in the UK to offer access to both Naxos and Classical Music Library web-streaming services, and the first to purchase Drama Online outright.

IT and studio resources

As you would expect, Guildhall has well-equipped IT facilities, including PCs with access to Microsoft Office and Sibelius, A3 colour printer-photocopiers, Wi-Fi access points around the Silk Street and Milton Court buildings, and remote access to email and files via a secure web portal. This means you can work flexibly and securely wherever you are on campus – in Halls, study areas or on the move. And the School’s Audio Visual Department provides audio and video production facilities, as well as an industry-standard recording studio (see page 35).

Students’ Union
union@gsmd.ac.uk

The Guildhall Students’ Union actively represents the student body. Led by a full-time President (elected annually), the Union acts as the communication channel between the student and staff bodies. From its office on the campus, the Union offers advice on all manner of topics, and can provide useful information on Guildhall School, its surrounding area and student life. Alongside its representative function, the Union is
responsible for extra-curricular activities throughout the year and is at the centre of Guildhall's social scene. It organises clubs and societies and a variety of social events, many of which take place around the well-established Basement Bar, located nearby in Sundial Court.

**Accommodation**
accommodation@gsmd.ac.uk

Once you have been offered a place at Guildhall, you will be given details of accommodation options. Whether it is private lodgings, rooms to rent in shared houses or local letting agencies, you will find something to suit your needs.

We will also give you information about Sundial Court, the School’s Hall of Residence, which is located in Chiswell Street just around the corner from our two main buildings. Sundial Court has 39 flats, each with between three and six bedrooms, with 176 rooms in total.

And for music students, there is the added advantage of being able to practise in your bedroom during agreed hours. Local amenities, including supermarkets, bars, restaurants and sports facilities, are all within walking distance. There are two underground stations close by, and down below is the Basement, which houses the School bar, a self-service laundry, practice rooms and a communal television room. Sundial Court has wired internet access in all study bedrooms, with additional Wi-Fi access points in the reception and basement areas.

Security is provided 24 hours a day, seven days a week. In addition, a team of Residential Wardens lives in the Sundial Court building to provide pastoral support and respond to any emergency situations outside of office hours. A key part of their role is to encourage a sense of community among residents, and throughout the year they organise social activities such as market trips, museum visits, film nights and exercise clubs.

If you are accepted onto a full-time course at Guildhall School, you are entitled to apply for a place at Sundial Court. Although we can't offer a room to every student, we do try to provide accommodation for first year undergraduates.
ACTING

BA Honours in Acting

MA in Acting

MA in Training Actors (Voice) or (Movement)
GUILDHALL SCHOOL is a lively, friendly community of actors, theatre technicians and musicians. The Acting Department itself is intimate and supportive. Our students form close-knit groups, developing personal and professional relationships that last for years.

Our programmes are highly regarded in the acting profession for the thoroughness of their audition processes and the passion, quality and rigour of the teaching. We are also renowned for our integration of craft training, the care and attention we give to individual student development, and the strong ensemble ethic shared by our staff and students.

The main programmes are the **BA Honours in Acting** and the **MA in Acting**. Each has a distinguished list of graduates, especially from recent years. Both programmes are three years, full-time. The MA is specifically designed for students who already hold an undergraduate degree and want full, professional training in acting. MA students work alongside students on the BA Acting programme, with additional assignments appropriate to a Masters programme.

In addition, an **MA in Training Actors (Voice) or (Movement)** is available. This is a two-year, full-time programme designed to train a small cohort to work as voice or movement teachers in the acting profession. The Department also runs a selection of drama summer schools, focusing on acting in Shakespeare, contemporary theatre and musical theatre (see page 120).
Guildhall School has excellent performance facilities. Productions take place in our three distinctive theatres: Silk Street, a large versatile space; Milton Court, a proscenium arch theatre; and the intimate Studio Theatre. An exciting mix of modern and traditional performance spaces for our students to explore.

In keeping with our collaborative ethos, Guildhall School is a partner in École des Écoles, a confederation of major European drama schools. Over the years we have co-organised a number of international workshops throughout Europe.

Our approach involves breaking down traditional boundaries and challenging convention, giving you the chance to collaborate with students from other art forms. You will work with students on the Music and Technical Theatre programmes during the first-year workshop project as well as in your third year on productions. And each year, our facilities are handed over to students for an entire day of informal showcases as part of the annual Guildhall Festival. On this day, students from all disciplines come together to display their creative talents.
BA Honours in Acting

MA in Acting

Three years full-time

2,730 applications/26 places

gsmd.ac.uk/acting

Guildhall School’s acting programmes are for students who want to become professional actors. Innovative and unique in their structure and approach, they offer intensive vocational training in the practical craft of acting.

We aim to produce actors who are flexible and versatile, able to move with confidence between classical and modern theatre, film, television and radio. There is a generous staff–student ratio and an enormous number of contact hours, plus a low drop-out rate.

During your training, you will work with many different teachers and directors. Our staff are chosen to complement and contrast with each other. Their approaches may vary but they share a common purpose. Together they help each actor and each group to define, develop and use the processes which are most useful to them.

All Guildhall School teaching and directing staff have extensive professional experience. They work as a strongly committed team, while maintaining regular contact with the industry. Some work in the theatre, including the National Theatre, the Royal Shakespeare Company, Shakespeare’s Globe and the West End. Some work in film, television and radio. Many work internationally, and we sometimes invite guest teachers from abroad to work with us here. Biographies of some of our teachers are available on the School’s website: gsmd.ac.uk/acting

Our acting programmes are constantly evolving. They merge the traditions of classical training with the demands of the profession in the 21st century. Good actors must have the means, the intelligence and the need to communicate their understanding of life to an audience. And our training reflects this. In all areas
we'll encourage you to be an enquiring artist who can develop your own ideas and communicate them through whatever material you are offered.

We believe strongly in the ensemble approach, with individual actors working together in a coordinated and complementary way, each contributing to a single powerful end result. We work in a collaborative atmosphere and encourage actors to connect emotion, intellect, spirituality and physicality — and above all to connect with each other — in everything they do.

**Years 1 and 2**

The first two years are training years. During this period you will concentrate on acquiring the skills you need as a professional actor. The time is divided between classwork and rehearsal projects. During the first two terms you will spend most of your time in classes, with more time on projects as the course progresses. Both classwork and rehearsal projects focus on developing and integrating four main areas of study: acting, voice, movement and playtexts.

Acting studies include stagecraft, improvisation, games and storytelling, mime, circus and physical theatre. Classes in radio and television work are added later in the training, using the School’s own equipment and TV and radio studios.

Voice studies cover voice and speech classes, poetry and prose, singing, phonetics, dialects and a great deal of work on language, including Shakespeare.

Movement studies cover pure movement, movement improvisation, including animal studies and mask work, period dance and 20th-century dance, showdance, acrobatics and stage combat.

Acting research investigates plays and theatre forms representative of the major periods of Western theatre, as well as examples from world drama. These are explored within their cultural contexts.

Rehearsal projects: in these projects you bring your skills and knowledge together as you rehearse a broad repertoire, usually including medieval mystery plays, works by Chekhov and Shakespeare, Greek tragedy and musical theatre, in preparation for an internal showing.

**Year 3**

By the third year, you will be technically proficient vocally and physically. You will have developed your own working processes. Most of your time will be spent rehearsing and performing to the public and to potential employers. You will work on around five productions, playing a wide variety of roles in plays of varying styles, working with several different directors. There are also sessions to prepare
“From day one of the training we began to learn what it is to be part of an ensemble, and how to work with other actors on stage to create drama. You are around a very talented group – the bar is constantly being raised, so you never have to look too far for inspiration. It can be hard letting go of your old habits and replacing them with new ways of working; but looking back now I know it has only added to the skills at my disposal.”

Fode Simbo
BA Acting
you for the acting profession, as well as audition showcases regularly attended by agents, and theatre and casting directors.

**MA in Acting**

The MA in Acting is a three-year full-time programme for students with a university degree who want full professional training in acting. The MA students work in the same classes, rehearsals and performances as the students on the three-year BA in Acting, but with additional tutorials to help them achieve the Masters level outcomes. Entrance is by audition. At the point of audition, no distinction is made between applicants to the BA and the MA. MA students have the same practical training as the BA students. If you study on this programme, you will take additional modules to develop your critical and reflective skills. You will also be required to achieve more demanding learning outcomes and a higher standard overall.

**Preparing for the profession**

In their final year all Guildhall acting students are given clear guidance on starting out in the profession. There are regular talks, workshops and visits by theatre directors, agents, casting directors, tax advisers and Equity representatives. Actors and actresses currently working in the profession are involved as tutors and advisers in the final year. The Department also provides a specialist career consultant to assist you in the transition from training to professional life.

**Audition showcases**

During the final year you will prepare showcases of modern and classical speeches and scenes. These are attended by a large number of agents, directors and casting directors, giving you the chance to perform in front of key professional representatives.

**Equity membership**

Students who have the right to work in the UK are eligible to become student members of British Actors’ Equity, the actors’ trade union. They will automatically be granted full membership when they complete their training.

**After training**

Former Guildhall School acting students can be seen in a wide variety of work, including film, TV and theatre (including the West End, the Royal Shakespeare Company and the National Theatre). The Department maintains very strong links with its alumni. See pages 26-27 for profiles of some of our established and recent graduates.

**Find out more**

Students from a wide range of ages and backgrounds are selected on merit by audition. It is not necessary to have any previous acting experience.

Given the adult nature of some programme content, applicants need to demonstrate at audition and interview sufficient intellectual maturity to gain full advantage from the educational experience on offer. There is no upper age limit.

Visit gsmd.ac.uk/acting for further information on teaching staff, audition requirements, open days and how to apply. You are advised to apply as early as possible.
This programme is aimed at graduates who are committed to training a new generation of professional actors. The course is led by the Head of Academic Studies (Drama) with specialist leading practitioners, including the Head of Voice and Head of Movement. Students specialise in either Voice or Movement and follow an integrated programme with emphasis on their chosen discipline.

The programme content draws on a long tradition of actor training in the UK and abroad. It involves a very small cohort of students, which means you can develop your knowledge and skills under close guidance. Students enjoy close links with the BA Honours and MA in Acting programme and with the professional theatre.

At the core of the programme is the intensive observation of actors in training, supported by seminars and tutorials; practice-based research; knowledge and skills development and a placement in a major theatre company and/or drama school.

### Year 1

In the first year, you will concentrate on developing your knowledge and understanding of actor training. You will also begin to focus on the acquisition of teaching skills. These skills are further developed in a series of workshops for trained actors, culminating in a practical teaching exercise.

Other modules are designed to develop your knowledge, understanding and communicative skills in specific subject areas, including anatomy and physiology of voice and movement, voice or movement analysis and play study.

### Year 2

In Year 2 you will engage in correctional work and develop your expertise in Diagnosis and assessment. At this stage students also negotiate working alongside a director within an acting company. At the discretion of the director, you will undertake supervised teaching and coaching and will start leading warm-ups and exercises. You will also work on a practice-based Research Project in the form of a dissertation or demonstration. The programme culminates in a Professional Placement, where students are attached to a professional theatre company or drama school, monitoring and coaching as required. Placements have included work at the Royal Opera House with Wayne McGregor, Mercury Theatre Colchester, Watford Palace Theatre, Royal Shakespeare Company, Shakespeare's Globe and the National Theatre, to name but a few.

### Career opportunities

Graduates from this programme have gone on to work in major British and international drama schools such as RADA, LAMDA, the Drama Centre, the National Theatre School of Canada, NYU’s Tisch School of the Arts and Columbia College Chicago. They also find employment with leading theatre companies throughout the world including Cheek by Jowl, Stratford Shakespeare Festival Theatre, the RSC and the Young Vic.

### Find out more

Visit gsmd.ac.uk/acting for further information on teaching staff, audition requirements, open days and how to apply. Preliminary selection is made on the basis of qualifications and experience, with final selection by interview/workshop.
“Guildhall sets a very high bar...you will be challenged and stretched in ways you never imagined. The approach is thorough, honest and detailed, and you are taught by people who, at the top of their profession, are still filled with passion and vigour. You have the opportunity to re-examine what you thought you knew and/or add to your arsenal of tools. I have gained skills and honed elements of my craft under the tutelage of master craftswomen and men.”

Jennifer Wiltsie
MA Training Actors (Voice)
Some of our Acting alumni


Recent graduates

Ashley Zhangazha (2010)
After Guildhall, Ashley was directed by Michael Grandage in roles in Danton’s Death (NT) and King Lear (Donmar Warehouse), where he was awarded a Commendation at the Ian Charleson Awards for his portrayal of the King of France. Two years later he went on to win First Prize in the same awards for his performance as Ross in Macbeth (Sheffield Crucible). He has since taken on a number of stage roles at the Royal Court, Royal Exchange Manchester, Theatre Royal Bath, Sheffield Crucible and the Young Vic, and with the Michael Grandage Company.

George Blagden (2011)
George won parts in the feature films of Les Miserables and Wrath of the Titans before being cast as Athelstan in The Vikings series for the History Channel. His latest role is Louis XIV in Versailles, the major French drama on BBC Two.

Kurt Egyiawan (2011)
Kurt won the Spotlight Prize after graduating and has since appeared in prestigious productions at Shakespeare’s Globe, the Donmar Warehouse and the Young Vic, working with directors including Dominic Dromgoole, Josie Rourke and Rupert Goold. He has also played roles in a number of feature films, not least the James Bond blockbuster Skyfall, directed by Sam Mendes.

Emily Berrington (2012)
After appearing in Michael Winterbottom’s film The Look of Love and the play Children’s Children at the Almeida Theatre, Emily was cast in the final series of the BBC comedy Outnumbered. She has since appeared in the feature film The Inbetweeners 2 and the television series 24: Live Another Day, as well as playing Edward IV’s mistress in the BBC’s historical drama The White Queen and Niska in Humans for Channel 4.

Michaela Coel (2012)
Michaela’s one-woman show Chewing Gum Dreams was staged at the National Theatre’s Shed venue in 2014, and was subsequently adapted into the comedy series Chewing Gum for Channel 4, for which she won the BAFTA for Female Performance in a Comedy Programme 2016. She has also appeared in productions of Home, Medea and Blurred Lines at the National Theatre, in the major BBC One drama London Spy, in Channel 4’s Top Boy and Aliens for E4.

Steffan Donnelly (2012)
After leaving Guildhall School, Steffan formed a theatre company and production house with three of his classmates called Invertigo. Winner of a Deutsche Bank Award for Creative Enterprises, they have produced a number of plays staged at various venues including the Arcola Theatre, the Pleasance in Edinburgh, and the Finborough Theatre. Steffan has also appeared in several productions at Shakespeare’s Globe and the Sam Wanamaker Playhouse, working with directors including Dominic Dromgoole and Michael Longhurst.

Paapa Essiedu (2012)
Paapa is the RSC’s latest Hamlet, a major casting following a series of roles at theatres including the Royal Court, Trafalgar Studios, the Arcola, the Finborough and the Orange Tree. His role as Fenton in the RSC production of The Merry Wives of Windsor earned him a nomination for the Ian Charleson Award. He also won critical acclaim when he stepped up as understudy to take over the role of Edmund in the National Theatre’s production of King Lear halfway through a performance. He is a co-founder of Invertigo Theatre Company.

Rob Callender (2013)
Rob’s first major role after leaving Guildhall School was as Guy Bennett in Another Country, Chichester Festival Theatre’s hit production which went on to transfer to Trafalgar Studios. He has since appeared in the feature film Pride and Prejudice and Zombies, and in the latest series of ITV’s Endeavour.

Ben Schnetzer (2013)
During his final year at Guildhall, Ben was cast as Max Vandenburg in the Fox movie adaptation of The Book Thief. He then went on to appear in feature films The Riot Club alongside Douglas Booth and Freddie Fox, and Pride, alongside Bill Nighy and Dominic West. His latest film roles are in Warcraft, based on the video game series, and Snowden, directed by Oliver Stone.

Jacob Fortune-Lloyd (2014)
Jacob left Guildhall School to play Francis Weston in the BBC adaption of Wolf Hall, alongside Damian Lewis and Mark Rylance. He subsequently won roles in two RSC productions, The Merchant of Venice and Othello.

Kate Phillips (2014)
Kate’s first role after Guildhall was Jane Seymour in the BBC adaption of Wolf Hall, opposite Damian Lewis. She has since gone on to appear in the BBC dramas War and Peace and Peaky Blinders, and the American series The Crown for Netflix, as well as on stage in The Crucible at West Yorkshire Playhouse.

Niall Ransome (2015)
Niall is a member of the Olivier Award-winning theatre company Mischief Theatre, and is currently appearing in The Play That Goes Wrong in the West End.

Lily Sacofsky (2015)
Lily left Guildhall to take on the role of Vera in Patrick Marber’s Three Days in the Country at the National Theatre. Her performance was described as ‘a wonderful debut’ by The Guardian.

Edward Sayer (2015)
Edward appeared as Polixenes in Cheek By Jowl’s production of The Winter’s Tale, directed by Declan Donnellan, which toured Europe in 2016.
MUSIC

BMus

MMus/MPerf in Performance (Guildhall Artist Masters)

MMus/MPerf in Performance (Guildhall Artist Masters): Orchestral Artistry

MMus/MComp in Composition (Guildhall Artist Masters)

MA in Opera Making and Writing

MA in Music Therapy

Artist Diploma
GUILDHALL SCHOOL is one of the world’s leading conservatoires. Studying music at Guildhall involves intensive, dedicated teaching, mostly one-to-one, in the instrument or discipline of your choice. Surrounded by actors, stage managers and theatre technicians, you will be part of a thriving arts community next door to one of Europe’s leading arts centres. And you will learn from some of our renowned international teaching staff while collaborating in world-class music making.

Our partnerships with five key organisations – the Barbican Centre, the London Symphony Orchestra, the BBC Symphony Orchestra, the Royal Opera House and the Academy of Ancient Music – ensure students benefit from links with the profession before they graduate. If you are a performer, there are opportunities to perform in some of London’s most prestigious venues. Whatever you study, we will encourage you to work with artists from other art forms, as well as those specialising in your area.

At Guildhall School we offer a lively, friendly and collaborative community – a community in which we expect you to be a professional from day one. We ask for dedication and commitment, and in return we give you as many opportunities as we can. In our music programmes we are highly regarded for the quality and rigour of our teaching. We are also renowned for enabling innovation and experimentation and for our unwavering commitment to pushing boundaries in all areas.

Our ultimate goal is to transform you, as a musician and performer, into a fully-fledged creative artist. We aim to make you the finest musician you can be, and in support of this we provide detailed developmental work on inner hearing, performance psychology and artistic interpretation. We also offer training in large-scale chamber music, new music, historically-informed performance and interdisciplinary practice.

During your time at Guildhall School, you will be challenged to become a highly imaginative interpreter and curator; a problem solver and free thinker capable of working at the highest levels of a fiercely competitive industry.

At the heart of your training will be an ongoing series of intensive, one-to-one and small group sessions with our core staff of over 400 practitioners and teachers. You will also gain access and exposure to international artists, whose calibre is unequalled within the sector. By working side by side with the finest visiting...
international performers, composers and conductors, you will embark on a learning curve which accelerates your development exponentially. Indeed, this exposure is designed to help you hone your skills and develop your responses to performance, giving you the opportunity to fulfil your potential and enrich your artistic life.

At undergraduate level we offer a four-year BMus programme, with a one-to-one Principal Study in a variety of instruments and disciplines. These range from instrumental and singing training to jazz, electronic music and composition.

If you are considering postgraduate study, you can choose from various programmes and levels of study, with specialisms tailored for specific careers in the industry. These include the Guildhall Artist Masters programme with pathways in Performance or Composition; MA programmes in Music Therapy or Opera Making and Writing; and an Artist Diploma. Opportunities to work with our professional partner organisations are a key
“I am always busy at Guildhall! Every week I am involved in something different, whether it’s a repertoire class, a sit-in on an LSO rehearsal, an oboe class, LSO outreach, or a Symphony Orchestra rehearsal. I am constantly learning. In June I will be involved in a project with Sir Simon Rattle. I am obviously hugely excited to work with one of the world’s top conductors - especially one who is moving next door so soon!”

Laura Campbell
MMus Oboe (Orchestral Artistry)
feature of many of these programmes, not least the **Orchestral Artistry specialism in association with the London Symphony Orchestra**. In addition, the Music Department works closely with Research to deliver our **doctoral programmes**.

Whatever programme you choose, you will be able to perform, record, compose and collaborate with a range of ensembles. You can also take part in competitions, public showcases and masterclasses with high-profile visiting artists. Our performance facilities, meanwhile, are second to none and include the stunning new Milton Court Concert Hall, the largest of the London conservatoire concert halls with state-of-the-art acoustics.

Throughout your studies at Guildhall School, we will encourage you to use your craft to benefit others, not just yourself. Believing strongly in the power of music and art to transform people’s lives, we offer training for all undergraduate music students in participatory community settings, with opportunities to specialise further in this work at postgraduate level. In order to be a 21st-century musician, you will need a broad portfolio of skills. We will provide as much support as we can to prepare you for this exciting, enriching profession.

**Performance**

Studying music at an internationally-renowned conservatoire means you can become immersed in a world of performance from day one. Whatever your instrument or specialism, Guildhall School provides a host of opportunities for you to perform, record and collaborate (and if you’re a composer, to hear your own works performed).

**Public performances**

Guildhall presents a full public programme of student concerts, opera and recitals, regularly numbering over 100 every term. These are marketed to London audiences and feature Guildhall musicians from undergraduate level all the way through to Artist Diploma students. Some concerts are streamed online, and many are reviewed by critics from the national press. Visit gsmd.ac.uk/events for an overview of these exciting performance opportunities.
Ensembles
There is a vast array of Guildhall ensembles, from the Guildhall Symphony Orchestra, Symphony Chorus, New Music Ensemble and Chamber Orchestra through to wind ensembles, brass bands and chamber groups. You will also find dedicated ensembles for jazz and historical performance, or you can form your own ensemble. Read more about recent ensemble activities in our Principal Study pages (50-79).

Competitions
Guildhall School offers music students the chance to enter numerous competitions, the most prestigious of which is the Gold Medal, the School’s most significant prize. Previous Gold Medal winners include Jacqueline du Pré, Tasmin Little, and Bryn Terfel. You will also be encouraged to enter external competitions whenever possible and appropriate. See our Principal Study pages (50-79) for news of recent prize winners.

Masterclasses
In keeping with our global credentials, we play host to masterclasses from international visiting artists. These are free to attend and often open to public audiences. We are a collaborative institution, and our partnerships with the Barbican and the London Symphony Orchestra also lead to regular masterclasses and artist conversations with leading orchestral players, conductors and solo artists. See our Principal Study pages (50-79) for news of recent masterclasses.

Our facilities and venues
Guildhall School performance spaces are designed to accommodate every kind of performance. The new Milton Court Concert Hall is the largest conservatoire concert hall in London, with state-of-the-art acoustics and technical facilities. A regular venue for Guildhall musicians, it is also used by the Barbican’s two new Associate Ensembles, the Academy of Ancient Music and Britten Sinfonia, whose concerts are often broadcast on BBC Radio 3. Solo recitals, chamber music and medium-sized orchestral performances all take place here.

Opera productions are staged in the Silk Street Theatre, a large, flexible theatre space with orchestra pit, and also occasionally in Milton Court Theatre. Other venues include a smaller Music Hall, a Lecture Recital Room and a performance space in the basement of the nearby Sundial Court, particularly suitable for jazz.
As a Guildhall musician, you will have access to over 80 solo practice studios, several medium-sized ensemble rooms, electronic music studios and recording facilities. The recording studio can accommodate small-to-medium-sized chamber, jazz and contemporary ensembles. It is used for workshops, portfolio recordings and CD production to fully professional standards. You will also be able to produce demo DVDs, both in the recording studio and in the performance spaces.

**Cross-arts collaborations**

Collaboration is a major part of our approach to teaching and learning. We break down traditional boundaries and challenge convention, giving you the chance to collaborate with students from other art forms. If you join us as an undergraduate, you will work with students on the Acting and Technical Theatre programmes during the first-year workshop project. And each year, our facilities are handed over to students for an entire day of informal showcases as part of the annual Guildhall Festival. On this day, students from all disciplines come together to display their creative talents.
Performing in London, the UK and beyond

Our location in the heart of the City’s cultural quarter, and our partnerships with the Barbican and London Symphony Orchestra, mean we offer exciting performance opportunities in some of the capital’s finest venues. The Guildhall Symphony Orchestra and Chorus perform regularly in the 2,000-seat Barbican Hall, while chamber musicians give recitals there as part of the acclaimed LSO Platforms: Guildhall Artists series. The Barbican’s Church of St Giles Cripplegate and LSO St Luke’s are also regularly used for performances.

We are also involved in performances in prestigious venues across London, such as Kings Place, Wigmore Hall and the Southbank Centre. Further afield, recent performances have taken place at Aldeburgh Festival, New York’s Carnegie Hall, and the Banff Centre in Canada.

Additionally, students get involved in Guildhall School’s extensive programme of Outside Engagements. These are paid events, where students perform at company and corporate functions, wedding services, receptions and family occasions, and deliver full recitals and concerto performances for music clubs and societies.
The BMus programme is centred around world-leading one-to-one tuition for performers, composers and electronic musicians. Its principal aim is to develop your ability as a practical musician.

At least two-thirds of the programme is focused on students’ Principal Study areas, promoting personal and artistic development by providing at least 30 individual lessons a year with our renowned professorial staff. The programme also offers over 100 hours of additional lessons, including practical classes, chamber coaching, workshops and projects with high-profile conductors and artists, and opportunities to perform in some of the country’s finest venues.

From the start, you will be treated like a professional musician. Our students are given all the support and encouragement they need to prepare for life in the industry. They also get the chance to establish contacts and gain exposure via our partnerships with organisations such as the Barbican, London Symphony Orchestra, BBC Symphony Orchestra and Academy of Ancient Music.

As you learn to work effectively and creatively with others, you will also be given plenty of time for individual study and reflection.

See our Principal Study pages (50-79) for further information on instrument-specific tuition and performance opportunities. A Joint Principal Study pathway is available if you want to combine two areas of Principal Study.

Years 1 and 2

In addition to Principal Study and tutorial groups, students follow a small number of Academic Studies and Creative Learning elective components. These will give you the essential building blocks you need as a musician, including analysis, aural and collaborative skills, harmony, history, jazz workshop and keyboard musicianship. In Year 1, you will also take a module in Professional Studies, which explores broader topics such as performance psychology, health and wellbeing, as well as improvisation and communication skills. And in Year 2, you will follow a module in conducting.

Years 3 and 4

In Years 3 and 4, Principal Study continues to be the main focus. But now you can choose from over 20 electives from Academic Studies and Creative Learning (see box) to complete your studies. Those who achieve high-level results in Principal Study can take Advanced Principal Study and Advanced Ensemble to pursue their performance practice to an even greater degree.

Elective modules

(Elective modules offered may vary. Some are available in Year 4 only)

- Advanced aural
- Advanced ensemble
- Advanced Kodály musicianship
- Advanced Principal Study
- Adventures in neglected repertoire
- Analysis
- Body matters
- Brass and wind arranging
- Composition for media
- Conducting
- Counterpoint
- Dramatised song and poetry
- Electronic studio techniques
- Historical performance: principles and research
- Interpretation through improvisation
- Introduction to fugue
- Introduction to music therapy
- Jazz arranging
- Jazz performance
- Music administration
- Music, philosophy and the arts
- Opera and theatre
- Orchestration
- Personal research project
- PianoWorks
- Second study
- Stylistic composition
- Workshop skills

Short Term Music Programme

We also have an undergraduate-level Short Term Programme, for those on a gap year or looking to study abroad. Running from September to February each year, the programme provides six months of intensive music tuition as a Guildhall School student, focused on Principal Study tuition and musicianship skills.

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
“In my first year, I was given the opportunity to play with the Britten-Pears Orchestra. We performed a number of concerts and our CD, recorded at one of those concerts, went on to win the BBC Music Magazine Award for Best Opera Recording. I hope to go on to be a full time professional and orchestral musician and the Guildhall School has spent the last four years preparing me for that.”

Andrew McCoy
BMus Tenor Trombone
MMus/MPerf in Performance (Guildhall Artist Masters)

Strings, Wind, Brass, Percussion, Keyboard, Vocal Studies, Opera Studies*, Repetiteur, Piano Accompaniment, Chamber Music, Jazz, Historical Performance Practice, Orchestral Artistry

*Opera Studies is full-time only, and Part One takes two academic years

Part One (MMus)
One year full-time/two years part-time

Part Two (MPerf)
One year full-time
Progression to Part Two is conditional on results from Part One

474 applications/105 places

gsmd.ac.uk/music

Studying for a Guildhall Artist Masters in music performance prepares you for entry to the profession at the highest level. It gives you technical facility and musical flexibility, allowing you to explore and refine your individual artistic voice.

This programme is all about developing as an intelligent musician and practitioner; about challenging yourself and taking risks within your field of expertise. The School will provide you with a learning environment that enables you to recognise and nurture your strengths.

We respect creativity and a desire to learn, and want you to recognise and surpass your limits. As part of this development process, you will receive feedback from a variety of sources. To ensure you gain self-reliance and the confidence to further your career independently, we prioritise individual study and reflective practice. See our Principal Study pages (50-79) for further information on instrument-specific tuition and performance opportunities.

At Guildhall Artist Masters level, the opportunities for professional exposure are even greater. You will study with at least one of our world-class professors. Your final recitals will be assessed by leading experts. You will work with internationally-renowned conductors and artists. And you will perform in some of the country's finest venues. Many specialisms within this programme work closely with our partner organisations, particularly the Orchestral Artistry specialism delivered in association with the London Symphony Orchestra (see page 43).

Historical Performance Practice
Embracing music from the middle ages to the early romantic period

Jazz
Intensive specialism for instrumentalists and singers

Opera Studies
Our award-winning specialism offering advanced operatic training

Orchestral Artistry in association with the LSO
(Strings, Wind, Brass, Percussion)
Ground-breaking specialism placing students seeking a career in orchestral playing alongside LSO players and international artists – see page 43

Piano Accompaniment
Intensive study in collaborative pianism

Repetiteur
Specific repetiteur study for pianists within the Opera Department

Vocal Studies
Advanced study for singers who can specialise in areas of particular interest

Further information on our professional specialisms can be found in the Principal Study pages (50-79).

Professional specialisms

Within the Performance pathway, students study one of our professional specialisms according to instrument and area of interest:

Advanced Instrumental Studies
(Strings, Wind, Brass, Percussion, Keyboard)
Intensive study for soloists and ensemble players

Chamber Music
(Strings, Wind, Brass, Percussion, Keyboard)
For pre-existing groups and individuals who wish to hone their skills in chamber music

Part One (MMus)

In Part One most of your time is spent on your one-to-one Principal Study. But you will also take modules on topics relevant to your professional life such as research, self-reflection, and professional artistic development. You can also choose from a variety of Academic Studies and Creative Learning electives to broaden and deepen your musical expertise (see Elective Module box opposite).

Part Two (MPerf)

In Part Two, even more of your time is focused on Principal Study, with the remainder of the programme allowing time for a critique of your personal development.
Extended Guildhall Artist programme

An extended programme is available to postgraduate applicants with potential whose Principal Study is not yet at BMus (Hons) level. This programme includes an introductory year of Principal Study, and awards a Graduate Certificate to successful candidates who don’t progress on to the full programme.

Short Term Music Programme

We also have a postgraduate-level Short Term Programme which provides six months of intensive music tuition as a Guildhall School student, focused on Principal Study tuition and musicianship skills.

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
“I knew this programme would be the best way to learn and be near players from one of the best orchestras in the world. The best things are all the opportunities to play under the batons of wonderful and famous conductors such as Sir Antonio Pappano, Bernard Haitink, Sir Simon Rattle... During the last two years, I’ve played with the LSO during sit-in rehearsals, and at their annual open air concert at Trafalgar Square, and I have met all the cellists from the LSO during experts’ classes and workshops.”

Anais Laugenie
MPerf Cello (Orchestral Artistry)
Orchestral Artistry is an exciting professional specialism for instrumentalists seeking a career in orchestral playing. Part of the Guildhall Artist Masters programme, it offers a course of study which is both highly distinctive and ground-breaking in scope, in a context akin to a professional environment.

The London Symphony Orchestra (LSO), Resident Orchestra at the Barbican, attracts outstanding players from all over the world. It has an enviable roster of soloists, conductors and regular artists who feature in its 50 London concerts every year.

Pierre Boulez famously described the orchestra as ‘an ensemble of possibilities’ – and Orchestral Artistry embodies this challenge. The programme focuses on orchestral training, education and outreach and early career support for the orchestral players of the future. We value an entrepreneurial attitude to the arts – not only will you master your craft, you will acquire the skills, knowledge and capabilities you need to become a high-achieving 21st-century performing artist.

As part of the programme, students receive individual tuition from the Guildhall School’s professors or an LSO player who is also a Guildhall professor. They can also participate in:

• Orchestral training, sectionals and audition training from Guildhall professors and a variety of LSO players
• Masterclasses and chamber coachings, either as an observer or a performer, with a variety of LSO players
• Q&A sessions, masterclasses and chamber coachings, either as an observer or a performer, with international artists working with the LSO

In addition, members of the Barbican International Associates (such as Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra and Los Angeles Philharmonic, New York Philharmonic and Jazz at Lincoln Center) deliver a number of masterclasses throughout the year, enhancing the international flavour of the School and providing insight into the playing styles and sound-worlds of these renowned ensembles.

Orchestral Artistry focuses on excellence in performance, core musicianship skills and leadership and communication. In the first year of the programme, in addition to their one-to-one lessons students receive coaching from LSO players and Guildhall professors in orchestral sectionals, audition experience, and instrumental classes. There will also be masterclasses from LSO players and international...
soloists. You will have sit-in opportunities, either listening or playing alongside LSO players in orchestral rehearsals, plus access to a wide variety of educational concerts and workshops.

**Part Two (MPerf)**

If you progress to Year 2, you will be given more autonomy in arranging your own assessed projects, as well as continuing activities from the first year. The second year is strongly focused on further development of technical and artistic abilities. Breadth of repertoire, individual creative output and professional experience are also key features. Students in both years can take part in the LSO’s education and community programmes such as the LSO On Track and Early Years Outreach, as well as Creative Learning projects. This will enable you to learn how community-based programmes are delivered, and meet the professional animateurs, performers and administration teams involved in these projects.

Performance opportunities on this programme embrace a variety of orchestral contexts, including Symphony Orchestra concerts in the Barbican, and the opera orchestra for productions by the School’s acclaimed Opera Department (see page 63). There is a full programme of chamber music, new music, historically-informed performance and interdisciplinary practice.

A diverse programme of core modules, and elective modules in Part One (see page 41) from the Guildhall Artist Masters programme will enable you to further develop your skills in practical subjects and research.

**Find out more**

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
MMus/MComp in Composition (Guildhall Artist Masters)

Part One (MMus)
One year full-time/two years part-time

Part Two (MComp)
One year full-time
Progression to Part Two is conditional on results from Part One

27 applications/6 places

gsmd.ac.uk/music

Guildhall School offers some of the most stimulating and creative training for composers in the UK. Studying composition at Guildhall Artist Masters level prepares you for professional life as a composer. It allows you to explore and refine your individual artistic voice within the atmosphere of a busy, modern conservatoire, while also giving you space for self-reflection.

The programme is primarily practical and project-based, but you will also be supported by weekly analytical and theoretical seminars. All students are expected to meet a series of deadlines as the year progresses – essential preparation for a professional career.

Part One (MMus)

During the year, students produce a portfolio of compositions supported by a written commentary on the year’s work. These core projects include extensive workshopping opportunities and performances.

While compositional activity will take up most of your study time, you can also take classes in electronic music and writing for film and television. You can pursue these areas further within the elective programme, which also offers elective modules in areas including performance, jazz and improvisation, aesthetics and analytical or historical research (see box on page 41).

The programme is built around a central strand of weekly seminars, in which both staff and visiting composers lead discussion and score analysis of recent contemporary music. An eclectic mix of composers, musicologists, performers and music administrators cover a range of practical and theoretical topics. Recent visiting composers include John Adams, Steve Reich, Louis Andriessen, Michael Finnissy, Rozalie Hirs, Michel van der Aa, Claudia Molitor, James MacMillan, Howard Skempton, Jennifer Walshe and Alwynne Pritchard. Prominent publishers, copyists and administrators also offer practical insights into the music business.

In addition to coursework, we encourage students to take advantage of the many creative and collaborative opportunities Guildhall School has to offer. These might include working on one of the Drama Department’s many productions, collaborating with the jazz students or developing new work with postgraduate performers and singers. The School’s New Music Society, New Music Ensemble and annual projects with the vocal ensemble EXAUDI, new music specialists PlusMinus and City Chamber Choir all provide excellent platforms for public performance. The Department has enjoyed strong links with the London Symphony Orchestra’s Panufnik Young Composers Scheme, LSO SoundHub, and the London Philharmonic Orchestra’s Young Composer programme, which have all featured Guildhall composers. See the Composition Principal Study on page 71 for further information on departmental opportunities.

Part Two (MComp)

Exceptional students on Part One will be given the opportunity to continue their studies into Part Two. During the year, you will independently undertake a portfolio of three substantial compositional projects alongside your one-to-one tuition, strengthening your artistic and professional development.

Extended Guildhall Artist programme

Students who are enrolled on the Extended Guildhall Artist programme will need to pass an introductory year before progressing to Part One. See page 41 for further details.

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, entry requirements, open days and how to apply.
MA in Opera Making and Writing

In association with Royal Opera House, Covent Garden

One year full-time

gsmd.ac.uk/music

This Masters programme allows composers and writers to focus on how new opera is created, developed and performed. Part of an exciting new partnership between Guildhall School and the Royal Opera House, the programme is led by Julian Philips, Head of Composition, with support from Stephen Plaice, Writer-in-Residence, and Laura Bowler, composition professor.

The programme is coordinated in close collaboration with the School’s award-winning Opera Department, its Technical Theatre Department and the Associate Director of Opera at the Royal Opera House. It enables you to acquire first-hand experience of the day-to-day workings of the Royal Opera House. At the same time, you will receive individually-tailored one-to-one tuition from the School’s Writer-in-Residence, Stephen Plaice, or from a member of the School’s world-class Composition Department. Through mentoring and observation, you will gain valuable insight into how to work successfully in opera with conductors and directors, singers and instrumentalists, designers and stage managers.

Specifically focusing on operatic composition and the theatre, the core programme activity supports writers and composers to work collaboratively on the creation of a new chamber operatic work (20-25 minutes in duration). This piece will be rehearsed, produced and premiered by the Opera programme in Guildhall School’s new Milton Court Studio Theatre. Additional projects allow writers to focus more specifically on their own creative practice – whether poetry, prose or dramatic script – and composers to develop their craft in writing for the operatic voice. For both writers and composers, this programme offers valuable performance opportunities for new work across Guildhall School’s Music, Acting and Technical Theatre Departments. All students will become equipped with appropriate expertise in the professional context of new opera.

Additional programme features include:

• One-to-one Principal Study tuition for both writers and composers
• Regular mentoring sessions for the composer-writer creative teams from Drama Department professors
• Weekly production seminars, with presentations from visiting writers, composers and directors
• Two blocks of creative development time for composers and writers to workshop their new chamber operas as they develop
• Observation of contemporary opera in rehearsal and production both on the main stage and in smaller spaces at the Royal Opera House
• Performance opportunities for smaller-scale project work through the School’s Vocal Studies and Drama Departments
• A professorial post of Writer-in-Residence, Stephen Plaice, appointed to support, supervise and mentor writing students on the programme
• Electives including Electro-Acoustic Music, Aesthetics, Research and Writing for Performance

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, entry requirements, open days and how to apply.
“The collaborative aspect of this course is one of its major strengths. The level of trust which builds up throughout the process means that the collaboration now feels very natural.”

Joe Steele (composer)

“Working in pairs during the MA has helped me develop a deeper understanding of how opera composers work and how to spark their imaginations with a libretto.”

Zoë Palmer (writer)
MA Opera Making and Writing
On this programme, students gain clinical experience with adults and children in a variety of settings, including:

• Psychiatry
• Special education
• Learning disability
• Communication disorders

The programme is influenced by psycho-dynamic approaches to therapy, which means that all music therapy students undertake their own personal therapy during training. Gaining experience of personal psychotherapy prior to training is highly recommended.

Studying Music Therapy at Guildhall School is a unique experience. You will join one of the world’s leading conservatoires, receiving one-to-one conservatoire-level tuition on both your Principal Study and Second Study instruments with the School’s teachers. This tuition will be complemented by keyboard musicianship and voice classes to ensure you acquire highly-developed skills in musical communication. The programme provides access to leading specialists in improvisation and an active research community, with the possibility of participating in research events.

You will be prepared for employment in health, education, social and community service and the voluntary sector. Graduates are eligible to register as Arts Therapists with the HCPC (Health and Care Professions Council) and as professional members of the British Association for Music Therapy.

Year 1

Clinical practice is central to the training. Students gain clinical experience in at least two different placement settings in Year 1 supervised by HCPC-registered music therapists at hospitals, special schools and units in and around London. This is supplemented by clinical seminars, theoretical studies, and musicianship skills to support and integrate the clinical work.

Year 2

Placements in Year 2 provide a balance to Year 1, offering extended and in-depth experiences supported by further clinical seminars and professional practice classes. The core module in Applied Theoretical and Research Studies introduces students to the meaning, purpose and value of research applied in a music therapy context and leads to the submission of a research proposal and research project report.

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, entrance requirements, open days and how to apply.
This programme is for advanced students with exceptional individual aptitude in their specialism and represents academic progression post-Masters degree. It provides specialist, professional training for students looking to embark on an international career.

At the end of the two-year programme, you will be assessed on your performance in a fully-staged opera production or full-length ticketed evening recital in Milton Court. Repetiteurs, meanwhile, will undergo a 50-80 minute coaching and audition assessment. You will be involved in performances throughout both years, from platforms to formal and informal recitals and productions. You will also be expected and encouraged to be active outside the School if your visa allows, taking proactive steps to promote your freelance career.

Further information on departmental opportunities at this level is available on the Principal Study pages (50-79).

Entry is limited to applicants who have gained a distinction following completion of a two-year Masters of Music degree (e.g. MPerf) or international equivalent.

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
**Principal Study**

**Strings, Harp & Guitar**

Violin, Viola, Cello, Double Bass, Harp, Guitar

The Department of Stringed Instruments emphasises individual tuition underpinned by chamber and orchestral coaching. Led by Louise Hopkins, the Department is supported by a staff of pre-eminent performers and teachers, including Imogen Barford as Head of Harp and Robert Brightmore as Head of Guitar. Recent visitors include Midori, DaXun Zhang, Anne-Sophie Mutter, Thomas Riebl, Janine Jansen, Leonidas Kavakos and David Alberman.

The Harp Department combines individual teaching of the highest calibre with a stimulating and extensive course of study for harpists. Work in weekly classes covers every aspect of harp playing, including orchestral, chamber music, practising and teaching skills, jazz and improvisation, contemporary musicianship, light music and contextual studies.

The Guitar Department offers comprehensive training at the highest level in both solo and chamber music performance. The central part of the programme is the solo repertoire of the last four centuries. During the second year students take theorbo lessons which lead to continuo work. And in Year 3 and 4 chamber music and concerto playing are essential parts of the syllabus.

**Undergraduate**

**BMus**
(see page 38 for programme structure)

Performance is a core component of the Strings Principal Study pathway and students receive at least 30 individual lessons a year. Intensive chamber music coaching is also central to the Department’s ethos and, as such, is made available to all string players.

**Postgraduate**

**MMus/MPerf in Performance**
(page 40) – choose from the specialisms listed below:

**Orchestral Artistry in association with the London Symphony Orchestra**
See page 43 for details of this exciting new specialism.

**Advanced Instrumental Studies**
This specialism is for players wishing to focus intensively on instrumental and musical progression. It involves a high number of contact hours in terms of individual lessons with your Principal Study professor. In addition to the optional chamber elective there are a range of chamber music performance opportunities as this is a primary focus within the School. You can also participate in a number of orchestral projects where a wide variety of ensembles can be explored.

**Chamber Music**
This specialism focuses on the development of core chamber music skills. Regular coaching is provided by a mixture of departmental staff and visiting artists. The specialism is designed for individuals and existing groups with considerable chamber music experience, with the aim...
of developing students’ skills to a professional level.

**Artist Diploma**  
(page 49)

**MPhil/DMus, MPhil/PhD**  
(page 108)

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### Activities and ensembles

- Principal Study lessons
- Intensive chamber music coaching (inter- and cross-departmental)
- Participation in New Music Ensemble (by audition)
- Second Study (by audition)
- Repertoire orchestra
- Chamber and Symphony Orchestra projects
- Workshops designed to enhance performance and boost confidence
- Masterclasses
- Jazz, Early and Contemporary Harp
- Harp Teaching Skills

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### Recent Department highlights

- String masterclasses with Erich Hobarth, Gary Hoffman, Midori, Alban Gerhardt, Nobuko Imai, DaXun Zhang, Bret Simner, Tim Cobb, Anne-Sophie Mutter, Thomas Riebl, András Keller, Janine Jansen, Nicolaj Znaider, Leonidas Kavakos and Extended String Techniques for contemporary music with David Alberman
- Harp masterclasses with Marie-Pierre Langlamet, Nancy Allen, Sivan Magen, Isabelle Perrin, Anneleen Lenaerts, Chantal Mathieu and Sylvain Basel
- Masterclasses with leaders of the Barbican’s International Associate Orchestra, including leaders from the Royal Concertgebouw and Leipzig Gewandhaus orchestras, and New York Philharmonic Orchestra
- Performances by senior student string quartets in pre-London Symphony Orchestra concerts on the Barbican Hall stage
- Joint projects with the Composition Department, where string and piano students work with composers resulting in the performance of newly created works
- A dedicated and recently refurbished double bass room and harp room, as well as storage lockers for basses

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### Recent student successes

Students in the Department have recently been prize winners in the following competitions:

- Royal Philharmonic Society Young Artist Award
- Royal Overseas League Chamber Music Prize
- ChamberStudio Mentorship
- Orchestre Symphonique de Montreal Standard Life Competition
- Melbourne International Chamber Music Competition
- Sylva Gelber Award
- British Harp Chamber Music Competition
- The Gwenolyn Mason Cup at the Bromley Festival
- Giovani Musicisti International Music Competition
- Ivor Mairants Guitar Competition
- American Protégé International Strings and Piano Competition

In addition, students have been selected for the Orchestra of the Age of Enlightenment Ann and Peter Law Experience Scheme, the LSO String Experience Scheme and as Young Classical Artists Trust artists.

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### Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
Principal Study
Wind, Brass & Percussion

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani & Percussion, Saxophone, Recorder

The Wind, Brass and Percussion Department provides exciting opportunities for learning and performing, with a world-class team of instrumental professors who are leaders in solo, chamber and orchestral performance. Led by Richard Benjafield (Head of Department) and Jo Hensel (Deputy Head), the Department’s programmes will enable you to achieve the very highest levels of musical performance. You will also be supported to develop your musicianship, technique and professional skills, and nurture the creativity and enterprise required of today’s musicians.

Undergraduate

BMus
(see page 38 for programme structure)

Each student’s journey through Guildhall School is an individual one. The Wind, Brass and Percussion Department offers a rich and diverse programme of opportunities that will enable you to become the very best musician that you can be. As you progress, you will have lessons with a range of Principal Study professors as well as with your main professor. You will also study doubling instruments to help improve your flexibility as a player.

Chamber music and several orchestral repertoire classes are timetabled every week, and all students take part in these.

Wind, Brass and Percussion runs ensembles and classes for all instruments, with regular performances both in the School itself and externally. There are frequent masterclasses given by visiting artists on solo, chamber and orchestral repertoire, including a regular series of masterclasses given by players from the Barbican’s International Associate Orchestras – another benefit of our partnership with the Barbican Centre. There are also annual instrumental competitions, a weekly WBP choir, and performance projects open to all students.

Progressing through the programme, you will be able to develop your own individualised study pathway in consultation with the Head of Department and your professors. The shaping of this pathway will depend on your skills, needs and ambitions. There are opportunities to pursue further study in contemporary, jazz or early music through Second Study, specialist classes and performances. Collaboration is a key element, and you can work with both the Drama Department and Creative Learning during the programme.

Throughout your time at Guildhall School, you will receive mentoring support and classes in professional and practical skills to prepare you for professional life. Many Guildhall alumni enjoy successful careers in music, both in the UK and internationally; see pages 80-81 for recent examples.

Saxophone

Focusing on the versatility and musical diversity of the contemporary saxophonist, saxophone students study classical and contemporary music, jazz, improvisation and musical theatre, clarinet and flute.

Recorder

Recorder students study medieval to contemporary music, perform with the School’s consort Woodwork and collaborate with the Historical Performance Department.
Postgraduate

**MMus/MPerf in Performance**
(see page 40) – choose from the specialisms listed below:

**Orchestral Artistry in association with the London Symphony Orchestra**
See page 43 for details of this exciting specialism.

**Advanced Instrumental Studies**
Advanced Instrumental Studies (AIS) is for talented students who want to develop their individual artistic voice with a particular focus on selected repertoire. Applicants for the AIS specialism are expected to have a high level of instrumental ability and musical understanding, and a broad knowledge of repertoire for their instrument. AIS students take part in weekly departmental classes, chamber music coaching sessions and masterclasses, and there are many ensemble and chamber music performance projects throughout the year. The intended focus of study will be discussed at audition and interview, whether it be solo playing, chamber music, historical performance or contemporary music.

**Chamber Music**
This specialism is for groups with considerable chamber music experience, with the aim of developing students' skills to a professional level. Regular coaching is provided by departmental staff and visiting artists. There are many opportunities to perform in Chamber Platforms, as well as in the School and externally.

**Artist Diploma**
(page 49)

**MPhil/DMus, MPhil/PhD**
(page 108)

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**Activities and ensembles**

- 45 individual principal study lessons each year
- Weekly instrumental classes for all students
- Masterclasses with visiting UK and international musicians
- Weekly orchestral repertoire sessions
- Scheduled chamber music coaching and rehearsals every week
- Platform performances
- Audition classes
- Symphony, Opera and Chamber orchestras
- Wind, Brass, Percussion and Saxophone ensembles
- Recorder Consort
- New Music ensembles
- Historical Performance ensembles
- Cross-school collaborative projects
- Professional Studies (including teaching skills and business advice)
- Individual mentoring support

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**Recent Department highlights**

- Masterclasses with over 80 world-leading artists, including: Denis Bouliakov, Julien Beaudiment, Adam Walker (flute); Alexei Ogrintchouk, Olivier Stankewicz (oboe); David Howard, Reiner Wehle (clarinet); Rachel Gough, Gustavo Nunes (bassoon); John Harle, Nigel Hitchcock (saxophone); Karel van Steenhoven, Sebastian Marq (recorder); Nigel Thomas, Russell Hartenberger (timpani and percussion); Andrew Bain, Jasper de Waal (horn); Philip Cobb, Omar Tomasoni (trumpet); Jörgen van Rijen, Stefan Schulz (trombone); David Cribb (tuba)
- Guildhall Brass Ensemble recording of Gilson's *La Fanfare Wagnerienne* in a
new performance edition by Eric Crees, released on Alto records, performed in Milton Court Concert Hall
• Concert series of performances by Department ensembles, including pre-London Symphony Orchestra concerts in the Barbican Centre, Saxophone Ensemble’s UK cathedral series, and performances in the BBC Total Immersion contemporary series
• Guildhall Double Reed Ensemble
toured France, directed by Alison Teale
• Guildhall Percussion Ensemble and Ubu Ensemble (Simon Wills, conductor) performed at The Rest Is Noise Festival at the Southbank Centre
• The Geoffrey Gilbert Flute Room, opened in memory of former professor Geoffrey Gilbert who taught James Galway and William Bennett; the room houses Gilbert’s personal collection of music and scores

Recent student success
Students in the Department have been prize winners in the following competitions:
• Lions UK and Ireland Musician of the Year
• RTE Lyric FM Award
• Newark Brass Festival Competition
• Three Choirs Festival Competitive Masterclass for Woodwind
• Nestlé/Salzburg Conductors’ Prize
• Los Angeles Philharmonic Dudamel Fellow in Conducting

In addition, students have recently been selected for the London Sinfonietta Academy, the LSO Timpani & Percussion Academy, and the LSO Brass Academy.

Find out more
Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
“Coming to London and having the experience of living abroad has allowed me to gain new perspectives, and facilitated my growth as a musician and person. As a student at Guildhall I had the opportunity to perform in a BBC Total Immersion series concert alongside the BBC Singers. This performance was later broadcast on BBC Radio 3. The relationship between the Barbican, BBC, and Guildhall is absolutely invaluable as it provides opportunities for students that cannot be found elsewhere.”

Emiko Edwards
MPerf Piano
Principal Study
Keyboard

Piano, Fortepiano, Harpsichord

Offering a wide array of solo, ensemble and accompaniment training, the Keyboard Department is headed by the internationally acclaimed pianist Ronan O’Hora. Visiting artists have included Leif Ove Andsnes, Emanuel Ax, Imogen Cooper, Richard Goode, Stephen Kovacevich, Paul Lewis, Murray Perahia and András Schiff.

Undergraduate

BMus
(see page 38 for programme structure)

The one-to-one lessons with our piano faculty are at the heart of the Keyboard Department’s work. You will receive 45 hours in the first two years of study, increasing to 60 in the next two years. In addition to studying with your own professor, you will have the opportunity to work with most of the keyboard staff in a variety of performance classes, as well as with a large number of distinguished visitors.

All practical assessments take place through performances, whether as mid-year and end-of-year recitals, or as concerts of ensemble work with instrumentalists and singers. You will play a concerto with piano in your third year, and have the opportunity to work on chamber music, vocal accompaniment, contemporary repertoire and fortepiano with leading performers in these fields.

Postgraduate

MMus/MPerf in Performance
(page 40) – choose from the specialisms listed:

Advanced Instrumental Studies
This specialism is for pianists intending to focus intensely on performance and who can demonstrate career potential as a soloist or chamber player. You will receive 60 hours of private one-to-one Principal Study tuition over the year, as well as the opportunity to play in masterclasses with a range of distinguished visiting pianists. There are many performance opportunities both within and outside the School, including competitions such as the Gold Medal and the Guildhall Wigmore Recital Prize for an annual debut Wigmore Hall recital. There are also opportunities to participate in the School’s international partnerships with other conservatoires and performance centres.

Piano Accompaniment
This specialism is for students who want to develop a career in collaborative pianism. It combines individual technical work, class work on specific skills such as continuo playing, orchestral reductions, coaching and languages, and duo and ensemble work in a variety of situations.

Graham Johnson, Senior Professor of Accompaniment, takes regular public and private masterclasses covering the literary and musical background to various composers. In keeping with Guildhall School’s commitment to experimentation and innovation, Iain Burnside has initiated several ground-breaking performance projects combining music and drama, while Gordon Back regularly directs instrumental concerts. Pianists are encouraged to take part in chamber music coaching and performances. All students have weekly piano lessons and a series of classes on various accompaniment skills. Recent masterclasses have been taken by Martin Katz, Malcolm Martineau, Julius Drake and Ralf Gothoni.

There is a wide range of performance opportunities on the programme, particularly at the weekly vocal and instrumental platforms. You may also be offered professional accompaniment work to help you through your first year in the profession.

Chamber Music
This is a specialised route focusing on the development of core chamber music skills. Regular coaching is provided by a mixture of departmental staff and visiting artists. This route is designed for individual students and existing groups with considerable chamber music experience, with the aim of developing their skills to a professional level. See page 68.
Recent Department highlights

- Recent masterclasses by Lang Lang, Richard Goode, Imogen Cooper, Simon Trpceski, Christian Blackshaw, Jeremy Denk, Emanuel Ax, Paul Lewis, Ronald Brautigam, Leon Fleischer, Aleksandar Madzar, Rolf Hind, Martin Katz, Julius Drake
- Projects for accompanists with Graham Johnson, including The Song Guild, a small group of singers and pianists working with Johnson in song repertoire; and innovative performance projects with Iain Burnside combining music and drama
- Faculty Artist Series recitals by Ronan O’Hora, Martin Roscoe, Noriko Ogawa, Charles Owen, Caroline Palmer and Graham Johnson
- Student pianists performing as soloists with Chamber and Symphony Orchestras, on the Barbican stage preceding LSO concerts as part of Guildhall Artists at the Barbican, at Carnegie Hall in New York, and as visiting artists at Banff and Stuttgart

Recent student successes

Students in the Department have won prizes in the following competitions:

- Leeds International Piano Competition
- Chopin International Piano Competition
- Rio de Janeiro International Piano Competition
- James Mottram International Piano Competition
- Citta di Cantu International Competition
- Enschede International Piano Competition
- Esther Honens International Piano Competition
- Scottish International Piano Competition
- Dublin International Piano Competition
- British Contemporary Piano Competition
- Royal Overseas League
- Young Concert Artists Trust
- Kathleen Ferrier Competition

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
Vocal Studies

Guildhall School is renowned for its training of singers. At the heart of Vocal Studies is the development of each student's individuality as a performer and artist. Through an intensive programme of one-to-one lessons, coaching, small-group work, repertoire classes, performance projects and rehearsals, you will be helped to build the knowledge, skills and experience necessary to find your own professional direction. Establishing and maintaining a healthy, consistent vocal technique is the focus of your regular one-to-one lessons, while the innovative array of classes and performance opportunities is designed to hone your understanding of musical style, languages, stagecraft, communication, musicianship and ensemble work.

**Undergraduate**

**BMus**
(see page 38 for programme structure)
The four-year undergraduate programme is structured to establish firm foundations in the core disciplines necessary for a singer: Vocal Technique, Repertoire and Musicianship, Performance Craft and Languages.

Studies in Years 1 and 2 involve:

- Individual singing lessons
- Vocal repertoire classes and projects
- Spoken and sung languages (English, Italian, German and French)
- Performance craft (drama, movement and performance projects)
- Sight-singing
- Ensemble skills
- Keyboard skills
- Performance platform

In Year 3 the various subjects are integrated and greater focus is placed on putting disciplines into practice through rehearsal and showcase performance.

Studies in Year 3 involve:

- Individual singing lessons
Year 4 is almost exclusively practical and involves:

- Individual singing lessons
- Individual coaching
- Opera and theatre (opera scenes and production)
- Stagecraft and Movement
- Song repertoire (including English, French and German song)
- Italian repertoire
- Voiceworks (contemporary repertoire)
- Oratorio
- Classical specialism
- Teaching skills

- Audition preparation
- Professional skills
- Performance platform

Postgraduate

**MMus/MPerf in Performance**

(page 40) – Vocal Studies specialism

The breadth of studies available at postgraduate level allows advanced students to specialise in areas of interest and importance to them. You will be encouraged to explore your existing abilities while expanding your range and depth of experience. The emphasis for each student at this stage is on consolidating vocal-technical abilities as necessary, deepening understanding of style and performance practice, and building rehearsal and performance expertise in the School and in professional contexts. By the end of postgraduate study, each student will have developed their professional artistic profile, with intensive help and guidance from our internationally-renowned faculty and visiting artists.

The Vocal Studies specialism offers:

- Individual singing lessons
- Individual coaching
- Opera and theatre (opera scenes and production)
- Stagecraft and movement
- Language support
- Italian repertoire
- German repertoire
- French repertoire
- English repertoire
- Russian repertoire
- Spanish repertoire
- Dramatised poetry and song
- Voiceworks (contemporary repertoire)
- Historical performance (Baroque and classical repertoire)
- Guildhall Consort
- Audition preparation
- Auditions and Q&A visits from established performers, artist agents, casting directors, Young Artist programme directors
“For me, I feel that the people here really make the institution. I found Guildhall to be a really supportive environment that gave me room to explore, take risks, and mature as a musician, and human being. After Guildhall, I will be joining the Jette Parker Young Artist Programme at the Royal Opera House. The language repertoire classes, movement and stagecraft lessons, and Opera and Theatre classes we have give me confidence as I approach this next step in my musical journey.”

Francesca Chiejina
MPerf Vocal Studies
• Professional skills
• Performance platform

**Artist Diploma**  
(page 49)

**MPhil/DMus, MPhil/PhD**  
(page 108)

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**Recent Department highlights**

- Masterclasses with Renée Fleming, Joyce DiDonato, Gerald Finley, Dame Felicity Lott, Susan Bullock, Benjamin Luxon, Sarah Connolly, Amanda Roocroft, Roderick Williams, Edith Wiens, Dawn Upshaw, Toby Spence, Dame Ann Murray, Brinley Sherratt, Anne Sofie von Otter, Malcolm Martineau, Roger Vignoles, Julius Drake, Brian Zeger, Martin Katz
- Student recitals in Barbican Hall, Carnegie Hall, Wigmore Hall, LSO St. Luke’s
- Songs at Six and Scenes at Six – two series of rush hour concerts in Milton Court and Silk Street performance spaces
- Solo and semi-chorus opportunities in London Symphony Orchestra opera and concert performances with Sir Simon Rattle, Sir Mark Elder, Valery Gergiev, Daniel Harding
- Projects in partnership with: Royal Opera L’Orfeo at The Roundhouse; Aldeburgh Festival collaborations

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**Recent student successes**

Students in the Department have been prize winners in the following:

- Kathleen Ferrier Awards and Junior Kathleen Ferrier Award
- Wigmore Hall Song Competition
- BBC Cardiff Singer of the World Competition
- Patricia Routledge National English Song Competition
- Handel Singing Competition
- Gerald Moore Competition
- Bampton Classical Opera Young Singers’ Competition
- Concours International d’Air d’Opéra et de Mélodie Française de Mâcon
- Das Lied Competition, Berlin
- Association of English Singers and Speakers Courtney Kenny Award
- Oxford Lieder Young Artist Platform
- Maureen Lehane Vocal Awards
- Royal Over Seas League
- Dunraven Welsh Young Singer of the Year
- Musicians Benevolent Fund: Maggie Teyte Prize and Miriam Licette Scholarships
- MOCSA Young Welsh Singer of the Year
- Welsh Association of Male Choirs Voice Competition
- John Warner Memorial Award
- Musique d’Ensemble Woodbrass Prize
- Eleanor McCollum Competition for Young Singers
- International Josep Mirabent I Magrans competition
- Jackdaws Vocal Awards

Students have also been selected for: Jette Parker Young Artists’ Programme (Royal Opera House); Bavarian State Opera Studio (Munich); Houston Grand Opera Studio; San Francisco Opera Merola Program; Aix-en-Provence Festival; Samling Foundation; Scottish Opera Emerging Young Artists; Britten-Pears Young Artist Programme; Internationale Meistersinger Akademie; Salzburg Festival Young Singer Project.

Many recent graduates are performing with the Royal Opera, Glyndebourne Festival Opera, English National Opera, Garsington Opera, Opera Holland Park and companies throughout Europe and North America. Guildhall Vocal Studies graduates also hold major positions in opera company management, casting, artist management, concert promotion, music-technology innovation, education and business.

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**Find out more**

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
Opera Studies provides intensive postgraduate training for up to 24 singers and four student repetiteurs at any one time. It offers advanced vocal training and operates at a professional level, presenting a range of productions, from opera scenes and chamber opera to three full-scale operas over the two years of study.

In 2007 the Opera Department won the Queen’s Anniversary Prize for the quality of its work and its innovative training programme.

### Postgraduate

**MMus/MPerf in Performance**
(page 40) – choose from the specialisms listed below:

**Artist Diploma**
(page 49)

**Opera Studies**
The Opera Studies specialism provides you with singing lessons, individual coaching in roles and repertoire, and acting and stage techniques such as movement, dance, make-up and drama. As part of the programme you will take part in workshop productions of scenes and fully-staged public productions. And you will receive dedicated language coaching and career guidance.

You must have a developed vocal technique to enrol on this specialism. Vocal maturity and your potential for development will be taken into consideration.

Your training in stage techniques and musical coaching will be overseen by experienced visiting professionals. In addition to vocal and dramatic training, the Department puts on three full public productions each year and three programmes of operatic excerpts in workshop settings, developed in full partnership with the Technical Theatre Department. In the summer term, these collaborations include new work by composers and librettists on the MA in Opera Making and Writing, in association with the Royal Opera House (see page 46).

**Repetiteur Training**
This specialism is for highly accomplished pianists and sight-readers who have experience of accompanying singers and knowledge of the operatic repertoire.

Run from within the Opera Department, this is a one or two-year programme offering a number of study components.
These include accompanying opera production rehearsals and coaching singers on the Opera programme. You will also undertake individual coaching and training in repetiteur techniques, as well as harpsichord tuition and continuo playing, piano lessons and language coaching. Accompanying coaching sessions and introductory training in opera conducting are available for those who are interested.

Recent Department productions

- Mozart Le nozze di Figaro
- Britten Owen Wingrave
- Debussy L’enfant prodigue and Donizetti Francesca di Foix
- Dove The Adventures of Pinocchio
- Arne The Cooper and Stradella San Giovanni Battista
- Dvořák The Cunning Peasant
- Donizetti I pazzi per progetto and Arnold The Dancing Master
- Henze Ein Landarzt and Phaedra
- Wolf-Ferrari Le donne curiose
- Britten The Rape of Lucretia

Recent student successes

Students in the Department have won prizes in the following competitions:

- Royal Over-Seas League
- Kathleen Ferrier Awards
- MOCSA Young Welsh Singer of the Year
- Handel Singing Competition
- Musicians Benevolent Fund: Maggie Teyte Prize and Miriam Licette Scholarship
- International Singing Competition of Lograno, Spain
- International Josep Mirabent I Magrans competition

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
**Principal Study**

**Historical Performance**

Encompassing all historical wind, string, keyboard instruments and voice ranging from medieval to post-classical periods (c.1830)

Exploring a broad range of historical repertoire, the Historical Performance Department is headed by Jane Booth. It provides a variety of performance opportunities, ensembles and specific performance craft sessions, often in collaboration with other departments. Features of this Principal Study area include our thriving partnership with the Academy of Ancient Music (providing masterclasses, audition experience and side-by-side rehearsals and performances), and our continuing partnership with The Sixteen through the Guildhall Vocal Consort.

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**Undergraduate**

**BMus**

(see page 38 for programme structure)

At BMus level the Early Instruments Principal Study pathway is for students wishing to approach their studies from a historically-informed perspective. If you choose this Principal Study, you will explore a broad range of repertoire from medieval times to the present day through detailed investigation of the ever-changing aesthetics and contexts of the performance of western classical music. This includes sacred, secular and some popular genres. It also explores the distinct approaches to improvisation that inhabit all periods and styles. The performer-as-creator dimension is applied thoughtfully, drawing on texts and source material from each successive period of musical history.

As you progress through the four years, the focus of the programme changes to embrace and build on the knowledge and skills acquired through your study. You can choose to specialise exclusively in period instruments or to mix period and modern. Collaboration is also encouraged and you can work with other departments to push boundaries and explore new possibilities. You will receive specialist individual and group tuition on historical playing and/or singing styles and develop bespoke research skills (for example, accessing and using specialist archival sources and organological approaches). Provision for second study and ensemble experience is also available.

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**Postgraduate**

**MMus/MPerf in Performance**

(page 40) – Historical Performance specialism

**Artist Diploma**

(page 49)

**MPhil/DMus, MPhil/PhD**

(page 108)

Study at this level is aimed at graduates (both university and conservatoire) with an interest in exploring the creative potential of specialised performing techniques. Students focus on the music, instruments and documentary sources of the Middle Ages, Renaissance, Baroque, Classical and Early Romantic periods. The postgraduate programmes are also suitable for those modern instrumentalists with an interest in diversifying their command of period playing styles.

The combination of specialist tuition and detailed guidance in research techniques enables you to approach period music in a historically-informed manner. It also allows you to underpin your high-level performance skills with in-depth academic knowledge. You will be given unique opportunities to explore the contrasting sound worlds of different musical periods and develop expertise in diverse playing styles and apply them creatively.
“Guildhall has world-class facilities in the heart of one of the culturally most important cities in the world, and my time studying here has given me the opportunity to be right at the heart of that. I was very lucky to start my studies here just after the opening of the new Milton Court building, and to be able to perform, rehearse and record in the wonderful spaces on the other side of Silk Street has been amazing. Performing in Milton Court Concert Hall, as an ensemble player and soloist, will be an experience that I will remember for a very long time.”

Toby Carr
MPerf Baroque Guitar/Theorbo
Activities and ensembles

- Guildhall Consort – Eamonn Dougan
- Guildhall Baroque Orchestra – Pavlo Beznosiuk
- Guildhall Cantata Project – James Johnstone
- Baroque Opera Scenes
- Guildhall Cornett & Sackbutt Ensemble – Jeremy West/Emily White
- Guildhall Classical Winds – Jane Booth
- Guildhall Double Reeds – Gail Hennessy
- Guildhall Recorder Consort – Ian Wilson
- Guildhall Viols Consort – Liam Byrne
- Guildhall Lutes & Voices
- Guildhall Renaissance Band
- Guildhall Medieval Ensemble
- Masterclasses with international artists
- Specialist source classes in Medieval, Renaissance, Baroque and Classical period performance practice and historical techniques
- Research skills, repertoire exploration, notational principles, tunings and temperaments, performance skills, Baroque gesture and movement

Recent Department highlights

- Masterclasses with Richard Tognetti (Australian Chamber Orchestra and guest director of AAM), Richard Egarr on Mastering Auditions, Emma Kirkby, Edward Higginbottom, Jacob Heringman and Principals from the Academy of Ancient Music
- Residency with Aisslinn Nosky (Handel & Haydn Society, Boston) including masterclasses and chamber music performance side-by-side project
- Faculty Artist Recitals by Mahan Esfahani and Mhairi Lawson
- Joint research event in conjunction with ResearchWorks, ‘Performing Topics in Mozart’s Chamber Music’
- ‘Gamba plus’ project with Masters-level composition students
- Combattimento, The Masque of Time, and El Armonya de los tres mundos – music and drama entertainments devised by Andrew Lawrence-King
- Victoria and Albert Museum – students joined viol professor Liam Byrne in performances during his museum residency
- Cantata Projects performed in concert series at Hatchlands Park, Blackheath Concert Halls, St Martin-in-the-Fields, London Handel Festival, Tilford Bach Festival
- Deal Festival 2015, The Spirit of Venice; the School’s cornets, sackbuts, strings and recorders performed with the Academy of Ancient Music and the choir of Canterbury Cathedral
- Deal Festival 2016 – Bach Cantatas directed by John Butt with members of the Academy of Ancient Music
- New instruments, including a harpsichord by Malcolm Rose, Klop chamber organ, new bows in collaboration with luthier Tim Richards and a baroque cello by Clive Morris

Recent student success

Recent Department graduates have joined leading ensembles, including the Academy of Ancient Music, Gabrieli Consort, Dunedin Consort, The English Concert, Tenebrae, Armonico Consort, Orchestra of the Age of Enlightenment (orchestra and chorus), La Serenissima, Shakespeare’s Globe Theatre and the Dufay Collective. Others have progressed to Doctoral study.

Three ensembles of current and former Guildhall School musicians were selected for Early Music Live!, part of the Brighton Early Music Festival. One of our students also recently won the Audience Prize at the York Early Music Competition, and another won the Royal Overseas League Competition with period instrument quartet, Consone.

Doctoral student Emily Baines was Musical Director for Shakespeare’s Globe’s production of Nell Gwynn, while cellist and gambist Vladimir Waltham was selected by Dutch organisation Jumpstart Jr. for career development and the loan of instruments.

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
Chamber Music is a postgraduate specialism for students who wish to hone their listening and interpretative skills in small chamber group combinations. Groups can consist of any combination of three players or more, with weekly coaching from Principal Study staff and first preference for coaching with visiting ensembles and artists.

Chamber Music also forms a core strand of other Principal Study instrumental courses, offering almost unparalleled coaching and a wide range of performance opportunities. Regular coaching is provided by international teaching staff and visiting chamber musicians. Though each school of study may have slightly different requirements, the core ethos is on fostering individual engagement and responsibility within a small chamber group, challenging and developing interpersonal skills and musical dialogue.

Postgraduate

**MMus/MPerf in Performance**

(page 40) – Chamber Music specialism

The main focus of the Chamber Music specialism is the development of core chamber music skills. The pathway is designed for individuals and existing groups with considerable chamber music experience, with the aim of developing students’ skills to a professional level. In other postgraduate specialisms, chamber music is still considered a core – but non-compulsory – skill and regular engagement is strongly encouraged. There are advanced ensemble electives you can take which provide substantial training in chamber music skills. Cross-departmental chamber work is considered as important as more traditional and school-specific combinations.

Activities and ensembles

- Regular coaching and lessons from core chamber music staff
- Regular coaching opportunities from visiting artists and groups
- Masterclasses with international visiting artists and chairs of chamber music
- Active chamber music exchange programmes with Mozarteum, Salzburg and New England Conservatory, Boston
- Chamber music residency opportunities at Banff Centre for the Arts, Canada
- Chamber music prizes offering external performance opportunities

Recent visiting ensembles and artists

- Endellion Quartet - Visiting Quartet in Association
- Takács Quartet - International Visiting Artists
- András Keller
- Ralf Gothoni
Recent Department highlights

- Masterclasses with Takács, Endellion and Belcea Quartets
- Masterclasses by András Keller, Ralf Golthoni, Vivien Weilerstien, Thomas Reibl, Erich Hobarth, Robert Kulek
- Performance projects/workshops with Nicholas Daniel and Andrew Marriner
- Public recitals involving staff/student collaborations and a summer lunchtime series of chamber and solo recitals
- Pre-London Symphony Orchestra recitals at the Barbican
- BBC Total Immersion projects in Milton Court Concert Hall and at the Barbican
- Exchange performances at Mozarteum, Salzburg, and the Austrian Cultural Forum, London
- Ground-breaking project with the ensemble Decoda, training groups in delivery of workshop skills
- Ensemble concerts at Harmos Festival, Portugal
- Three annual internal chamber music competitions
- Bartók Contrasts in Carnegie Hall
- Performance projects/workshops with Nicholas Daniel and Andrew Marriner
- Public recitals involving staff/student collaborations and a summer lunchtime series of chamber and solo recitals
- Pre-London Symphony Orchestra recitals at the Barbican
- BBC Total Immersion projects in Milton Court Concert Hall and at the Barbican
- Exchange performances at Mozarteum, Salzburg, and the Austrian Cultural Forum, London
- Ground-breaking project with the ensemble Decoda, training groups in delivery of workshop skills
- Ensemble concerts at Harmos Festival, Portugal
- Three annual internal chamber music competitions
- Bartók Contrasts in Carnegie Hall

Recent student and alumni successes

Ensembles from the Department have been recognised in the following:

- Selection as YCAT Artists
- Melbourne International Chamber Music Competition
- Trondheim International Chamber Music Competition
- Cavatina Intercollegiate Competition
- Hattori Foundation winners
- Martin Musical Scholarship Award
- June Emerson Launchpad Prize for Wind and Brass
- Park Lane Group
- Tunnell Trust
- Chamber Studio mentorship

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
“Writing music for theatre has been a highlight of my time at Guildhall, as it has allowed me to explore an art form in which I have a great amount of interest and to work towards a professional finished product. My first play, Lulu, gave me the chance to write for an on-stage sextet for the whole production which I made full use of and absolutely cherished.”

Alexander Hall
BMus Composition
Principal Study
Composition

Guildhall offers some of the most stimulating and creative training for composers available in the UK. Our guiding principle is that composers should develop in collaboration with technically-proficient, sympathetic instrumentalists under the expert guidance of experienced practitioners.

We make a commitment to workshop every composition that you write. And by studying at a conservatoire you will benefit from a range of unique opportunities. These include access to performers, a creatively-active team of staff composers, and a host of external partners. There is also the chance to study inside a lively arts complex and take advantage of Guildhall School’s multi-disciplinary environment. Every Guildhall student is encouraged to take an innovative and collaborative approach, and you will be part of a constant, cross-departmental flow of ideas, skills and creativity encompassing Music, Acting and Technical Theatre.

Undergraduate

BMus
(see page 38 for programme structure)

Guildhall School’s undergraduate composition pathway is intended to support the creative development of composers, whatever your interests or sources of inspiration. There is no ‘house-style’. We are not looking for one kind of composer. Consequently, our community of student composers is very diverse but with a shared sense of commitment, purpose and mutual respect.

The BMus composition pathway is built on complementary strands of academic activity: Original Composition and Techniques. Original Composition activity follows a four-year trajectory that builds from small-scale chamber projects in Year 1 (monody, duo, voice and instrument, percussion ensemble), through the more ambitious demands of working with wind quintet, string quartet and 14-piece ensemble. The journey culminates in Year 4 with the composition of works for full orchestra, vocal ensemble and live sounds and electronics. All compositions are workshopped either by your fellow students in the School or by professional, world-renowned visiting ensembles and soloists.

The Techniques strand is intended to equip you with a high level of skill and expertise in the craft and technique of musical composition. In the first two years, topics range from Harmony, Counterpoint and Pastiche Composition. They also include a 20th Century Materials course informed by core concepts in 20th and 21st-century harmonic and rhythmic practice, as well as equipping you with practical knowledge and experience in working with percussion. In addition, there is a Creative Ensemble element which challenges student composers to...
form their own performing ensemble, offering a chance to engage with ideas and possibilities of experimental, and often transmedial practice.

Topics in Years 3 and 4 range more widely and include Aesthetics, Workshop Skills and Orchestration. In all four years of Techniques work, student composers also take classes in Electronic Music and Analysis.

At the heart of the programme is the workshop process. We make a commitment to workshop every piece that you write, from your first exercises for one or two instruments, to full ensemble and orchestral pieces in your third and fourth year. This programme thrives on close partnerships with other Guildhall School departments, and all undergraduate composers are encouraged to develop their skills and experience by working collaboratively as creative artists.

Activities and ensembles

- Individual lessons – 30 hours a year for BMus and MMus students; 25 hours a year for MA Opera Making and Writing students plus production classes and mentoring
- Open Sessions – a series of weekly presentations given by both staff and distinguished visiting composers, to discuss current concerns, ideas and aesthetic questions relating to contemporary music
- Workshops – all student compositions are performed and rehearsed in formal workshops, providing composers with a broad range of feedback and response and a richer perception of their creative ideas in real time
- Departmental classes and seminars – the undergraduate programme includes a substantial series of departmental classes, while postgraduate and doctoral students take part in seminars
- Creative Ensemble – made up of BMus Years 1 and 2 student composers who are encouraged and supported to work experimentally using their own cohort of composers as a performing ensemble
- Guildhall New Music Ensemble, which presents a concert each term curated by a Guildhall School composition professor or visiting composer
- Work placements for undergraduate composers via the Professional Studies module
- City Chamber Choir Composer-in-Association – each year, one Guildhall School composer is appointed as Composer-in-Association to the City Chamber Choir, an association which offers creative development and a London premiere of an a cappella choral work
- London Symphony Orchestra/London Philharmonic Orchestras – the Department has good connections with both institutions and supports its student composers to apply for either the London Symphony Orchestra’s Panufnik Young Composers Scheme or the London Philharmonic Orchestras's Young Composer programme

Postgraduate

MMus/MComp in Composition
(see page 45 for further details)

MA in Opera Making and Writing
(see page 46 for further details)

MPhil/DMus, MPhil/PhD
(see page 108 for further details)

Recent Department highlights

- Workshops with EXAUDI, Chroma, and Plus Minus ensembles
- Q&As with visiting composers including Sir Harrison Birtwistle, John Adams, Louis Andriessen, Michel van der Aa, Steve Reich, Helmut Lachenmann and Tristan Murail
- Wigmore Hall Voiceworks – each year the Department works with poets from Birkbeck College on this poet-composer collaborative project. This project culminates with concerts of new vocal works at both Wigmore Hall and Guildhall School
- Royal Opera House, Covent Garden – the Guildhall Composition Department has a major partnership in place for the development of contemporary opera. Every two years, the Royal Opera House stages a new opera by the Guildhall School-Royal Opera House Composer-in-Residence (see page 108), while students on the MA in Opera-Making & Writing programme (page 46) enjoy formative creative opportunities at the Royal Opera House
- London Contemporary Dance School – each year MMus students collaborate with choreographers to develop new works which receive two public performances at The Place, an important centre for contemporary dance
- Getting it Right: three international conferences focusing on the culture and challenges of contemporary music performance, convened by Julian Anderson
- Finnissy at 70 – a weekend of events in
Recent successes

**Philip Venables (Guildhall School/Royal Opera House Composer-in-Residence 2013-16)**

Philip Venables' new operatic version of Sarah Kane's *4.48 Psychosis* received its world premiere at the Lyric Hammersmith in May 2016, in a new production staged by the Royal Opera House, Covent Garden.

**Na’ama Zisser (Guildhall School/Royal Opera House Composer-in-Residence 2015-18)**

In 2015, Na’ama Zisser was appointed as Philip Venables’ successor as the Guildhall School/Royal Opera House Composer-in-Residence (see page 108). Her new opera, exploring the relationship between Jewish Kantorial singing and traditional operatic singing, will be staged by the Royal Opera House in 2018.

**MA in Opera-Making and Writing (2014-15)**

- Ruth Mariner writer
- Laurence Osborn composer
- Aleks Hut Kono writer
- Evan Kassof composer
- Rebecca Hurst writer
- Oliver Christophe Leith composer


**LSO Panufnik Composers Scheme (2014-2016)**

During 2014-2016, Guildhall School graduate composers featured in this scheme have included Goncalo Gato, Daniel Kidane, Jack Sheen, Donghoon Shin and Michael Taplin.

**Oliver Christophe Leith (Composition 2014)**

Oliver Christophe Leith has had works performed by the Philharmonia Orchestra, Opera North Orchestra, and London Sinfonietta. He is a participant in Sound and Music’s ‘Next Wave’ scheme, a member of the LSO Soundhub scheme, and in 2014 he was awarded a Royal Philharmonic Society Composition Prize.

**Raymond Yiu (Composition 2014)**

Raymond Yiu’s *Symphony* was premiered by the BBC Symphony Orchestra at the 2015 BBC Proms season. His work *Northwest Wind*, written for and premiered by Lontano, was a British Composer Award in 2010, and his piece *The London Citizen Exceedingly Injured* was premiered by the BBC Symphony Orchestra in the Barbican Hall in 2013.

**Edmund Finnis (Composition 2013)**

Edmund Finnis is Composer-in-Association with the London Contemporary Orchestra and is one of English National Opera’s inaugural House Composers. In February 2017, his new orchestral work *The Air, Turning* received its premiere by the BBC National Orchestra of Scotland, conducted by Ilan Volkov. Recent performances include: *In Situ* (Birmingham Contemporary Music Group); *Between Rain* (London Contemporary Orchestra); *Four Duets* (broadcast on BBC Radio Three); and *Seeing is Flux* (London Sinfonietta, Queen Elizabeth Hall).

**Mark Simpson (Composition 2012)**

Mark Simpson’s new opera *Pleasure* received its world premiere in May 2016 at the Lyric Hammersmith, London in a new production staged by the Royal Opera House. His orchestral work *Sparks* was commissioned for the Last Night of the Proms and premiered by the BBC Symphony Orchestra in 2012. His music is published by Boosey & Hawkes.

**Alastair Putt (Composition 2011)**

Alastair Putt was selected for the LSO’s Panufnik scheme in 2011 and is now one of English National Opera’s inaugural House Composers. His work *Spiral* was premiered by the LSO, conducted by Guildhall alumnus Ben Gernon, and subsequently released on disc in 2015.

**Francisco Coll (Composition 2011)**

Francisco Coll’s new opera *Café Kafka* received its London premiere at the Royal Opera House in 2014. Other recent performances include the UK premiere of *No seré yo quien diga nada* by Nicolas Hodges and the CBSO. His orchestral overture *Hidd’n Blue*, composed for the London Symphony Orchestra, has since been taken up across Europe. His music is published by Faber Music.

**Matthew Kaner (Composition 2010)**

Matthew Kaner’s work *The Calligrapher’s Manuscript* was premiered by the London Symphony Orchestra, conducted by Robin Ticciati, in 2013. He also won the Royal Philharmonic Society prize in 2013, which resulted in a new work, *Mosaic*, which was commissioned for the Philharmonia Orchestra and premiered at the Royal Festival Hall in 2014. Matthew Kaner has recently joined Guildhall School as a professor of composition.

**Bushra El Turk (Composition 2006)**

Bushra El Turk was selected for the LSO’s Panufnik scheme in 2012. The silent film *The Adventures of Prince Achmed*, for which she wrote the score, was screened at the British Film Institute and the Barbican Centre. She is currently Artistic Director and Leader of Ensemble Zar, a cross-genre ensemble.

**Christina Athinodorou (Composition 2005)**

Christina Athinodorou won the Prix de Jury and the Coup de Coeur du Public in the composition competition Île de Créations in France in 2013. The prizes were awarded for her orchestral work, *Intermède pour une mer jamais vue*, which is published by Éditions Durand.

**Find out more**

Visit gsmd.ac.uk/music for further information on teaching staff, entry requirements, open days and how to apply.
Electronic Music is offered as an undergraduate Principal Study pathway. It follows a broad curriculum that explores the full spectrum of styles and genres inherent in the field. While you and your year group work to a common core syllabus, the actual content of the course is tailored to the individual student. Assessment is progressively weighted according to your particular focus in the following areas:

- Electro-acoustic Composition
- Commercial/Media Composition
- Production
- Live Electronic Performance
- Or a balance of the above

Undergraduate

BMus
(see page 38 for programme structure)

The Electronic Music Principal Study pathway embraces all areas of music technology, from experimental electro-acoustic composition and installation work to more commercially-orientated media applications and production specialisms. Electronic Music represents one of the largest growth areas in the music industry today, and suitably skilled electronic musicians can enjoy a wealth of vocational opportunities.

Uniquely for a conservatoire, Guildhall School offers Electronic Music as a one-to-one Principal Study discipline. This means you will receive a weekly, one-hour lesson with one of the Department’s professors, allowing for a totally individualised approach to developing skill and artistic excellence.

Electronic Music is studied on a par with more conventional instrumental disciplines at Guildhall. Therefore it is the musical output that forms the backbone of assessment and not the technological process – although you will progress through a series of projects which demand ever-increasing technical competence and understanding.

Major projects undertaken by the Department reflect real-world scenarios as closely as possible. In fact many of the projects are real commissions that form an important part of early career development. In the past, the Department has had regular involvement with the BBC Symphony Orchestra’s Total Immersion events, and every year we provide music as part of Barbican Film’s Silent Film and Live Music series. Recently developed partnerships include those with EMI Production Music and the electronic instrument developer, ROLI.

Cross-departmental collaboration and experimentation are actively encouraged. All Electronic Music students work regularly across year groups through a series of smaller projects contained within the weekly workshops. Regular visiting professionals also further enrich the curriculum with vital insights into the realities of working as a full-time musician.

Activities and ensembles

- Weekly one-to-one tuition
- Weekly cross-year group workshops focussing on artistic projects
- Weekly streamed techniques seminars
- Termly collaborative projects
- Annual Barbican Film ‘Silent Film and Live Music’ projects
“I really thought that I could never get in to music school. But here they said, we just want to hear your portfolio, we just want to talk to you, and that was such a great message for me. Music education can be exclusive and intimidating and I felt like Guildhall was one of the only places that was willing to just listen to the music I had made instead of trying to look up my résumé.”

Rena Minegishi
BMus Electronic Music
Recent Department highlights

• Projects on *The Lodger* and *The Lost World* with Barbican Film
• Masterclasses with Harry Gregson-Williams, Stephen Endelman, Kevin Kerrigan, Toby Miller, Leafcutter John, Rupert Collinson (AIR) and Mikey J (Michael Asante)
• ‘Towards the Mean’ installation at the Barbican Centre
• ‘The Gift’ with Melanie Manchot
• Performance of *A Scream and an Outrage* – curated by Nico Muhly at the Barbican
• Collaboration with Central St Martins animation students

Department facilities

Guildhall School offers a dedicated studio set aside exclusively for Electronic Music students. The studio is specifically for the front and back end of the production process (recording and mixing/mastering) and can be booked online.

We run Quested, Genelec and PMC monitors and have a collection of high-quality microphones and mic preamps. A multi-use studio is also available, providing eight individual editing workstations that are compatible with the main studio.

We use Macintosh computers with the following common software: Pro Tools, Logic, MaxMSP, Sibelius, and IRCAM Forum Software. Our main studio also has Cubase, Ableton and a growing collection of other software to aid compatibility.

A Recording Studio, run by staff, serves the entire School, but Electronic Music students can book the live room outside office hours. This live room provides space for medium-sized ensembles and houses a Steinway B grand piano. Given that intake on this Principal Study pathway is restricted to 24 students across the four years, access to facilities is excellent and represents one of the UK’s best student-equipment ratios for programmes in Electronic Music.

Recent alumni

We have a 95 per cent graduate employment rate, based on recent graduates’ careers two years after leaving. The alumni profiles and links below provide further insight into the breadth and scope of this dynamic course:

**Jo Wills**
wwmusic.co.uk

**Raisa Khan & Marc Pell**
soundcloud.com/raisakay
marcwithasee.net/

**Christopher Branch**
brainsandhunch.com

**Ben Laver**
benlavermusic.co.uk and CEO of boxoftoysaudio.com

**David Kemp**
bbc.in/1rXpGA6

**Jon Daou**
jondaou.com

Find out more

Visit gsmd.ac.uk/music for further information on teaching staff, entry requirements, open days and how to apply.
Principal Study
Jazz
Voice and all instruments

The Jazz Department at Guildhall School is one of the most renowned and established of its kind. Now in its fourth decade, the Department comprises an inspirational team of professors who are uniquely placed to oversee the development of creative musicians. One of their key areas of focus is preparing improvising musicians for high-profile careers in the music industry.

Through a dynamic and innovative curriculum, Head of Jazz Malcolm Edmonstone ensures that students’ specialisms are at the core of the programme, surrounded by specialist support encompassing Performance, Scoring, Production and Education.

In addition to instrumental study, the Department has a proud heritage of training jazz vocalists and offers a tailored programme of study for this discipline. Certain specific classes are offered in order to support the unique needs of the contemporary singer, covering stylistic and notational elements.

The Department offers a comprehensive range of class teaching, including:

- Harmony/Commercial Scoring/Notation – Malcolm Edmonstone
- Advanced Improvisation – Gareth Williams
- Lineage and Style – Barry Green
- Aural/Brazilian Styles – Stuart Hall
- World of Rhythm – Barak Schmool
- Composition and Arranging/
- Conducting – Scott Stroman
- Improvisational Process – Martin Hathaway/Malcolm Miles/Barry Green
- Jazz Rhythm/Historical Context – Trevor Tomkins
- Keyboard Skills – Kate Williams/Martin Hathaway
- Production and Studio Technique – James Knight/Jules Jackson

Ensemble provision is a key part of the curriculum. Students participate in a comprehensive programme of combo projects, while the Department runs three discrete jazz orchestras, including the multi award-winning Guildhall Jazz Band.

Undergraduate
BMus
(see page 38 for programme structure)

As a student on the BMus Jazz pathway, you join a long and illustrious list of some of Europe’s finest improvising musicians. At Guildhall School we place your specialism front and centre as we support both your core discipline and wider musicianship.

Principal Study lessons provide core instrumental and improvisational training and are tailored to your specific needs. In addition to specific jazz training, you will choose an additional study pathway of either Classical or Commercial music.
“The music has got be the best thing about studying at Guildhall – and not just the music in my department. Building connections with musicians of many different cultural and musical backgrounds, and being able to learn about and listen to styles I would never have discovered on my own has been one of my favourite things about studying here. I’ve also had the opportunity to meet and play with some heroes of mine – including a masterclass with John Abercrombie, who’s a jazz guitar legend. That was a great moment!”

Benedict Wood
BMus Jazz Guitar
These are designed to support instrumental and technical development, as well as specific notational and interpretative instrumental requirements.

**Postgraduate**

**MMus/MPerf in Performance**
(page 40) – Jazz Studies specialism
(see below)

The MMus/MPerf course is an innovative and highly personalised training arena for musicians at an advanced level. The course is designed to elevate a student’s core discipline within a wider context of enhanced musicianship, providing preparation for a career as a contemporary musician. Applications are welcomed from both performers and composer/arrangers, and principal study lessons may be split between each discipline. The course encourages a holistic approach to musicianship, offering training in the processes and styles most relevant to the 21st-century improvising musician.

Intake is based entirely on candidate suitability; the Department does not run an instrumental quota. In addition to core classes, discipline-specific provision ensures regular, intensive contact with the appropriate professorial team.

**MPhil/DMus, MPhil/PhD**
(see page 108 for further details)

**Recent Department highlights**

- A bi-annual Lincoln Center Jazz Orchestra residence through our unique partnership with the Barbican Centre; in 2016, this included masterclasses with Sherman Irby, Marcus Printup, Ali Jackson and student attendance at JLCO with Wayne Shorter rehearsal
- Bobo Stenson masterclass and concert, broadcast on BBC Radio 3
- Iain Ballamy’s Anorak in concert, celebrating the professorships of Iain, Gareth Williams, Steve Watts and Martin France
- Huw Warren with the Guildhall Jazz Band
- Critically-acclaimed performance by Liane Carroll with the Guildhall Jazz Band and Choir
- 2015/16 masterclasses with Robin Mullarkey, Marshall Gilkes, Tariq Akoni, Mark Stephens and Guy Chambers
- Collaborative relationships with key industry and media outlets, including BBC, Serious and the London Jazz Festival

**Find out more**

Visit gsmd.ac.uk/music for further information on teaching staff, audition requirements, open days and how to apply.
Some of our Music alumni

Thomas Adès (1989), Composition
Alison Balsom (2001), Trumpet
Joby Burgess (2001), Percussion
Sa Chen (2001), Piano
Philip Dukes (1989), Violin/Viola
Sir James Galway OBE (1960), Flute
Paul Lewis (1994), Piano
Tasmin Little OBE (1986), Violin
Anthony Marwood (1987), Violin
Anne Sofie von Otter (1982), Opera
Jason Rebello (1989), Piano
Kate Royal (2003), Opera
Toby Spence (1995), Opera
Bryn Terfel CBE (1989), Opera
Roderick Williams (1995), Opera
Recent graduates

Philip Cobb (Trumpet 2009)
After graduating from his undergraduate degree aged 21, Philip was appointed Co-Principal Trumpet of the London Symphony Orchestra. He is also a member of Barbican Brass, an ensemble he co-formed while studying at Guildhall.

Mica Levi (Composition 2009)
Mica formed her band Good Sad Happy Bad (formerly Micachu and The Shapes) after leaving Guildhall, and went on to release three albums on the Rough Trade label and perform with the London Sinfonietta. She was Artist-in-Residence at the Southbank Centre in 2010. Most recently, she wrote the soundtrack for the Scarlett Johansson movie Under The Skin, released in 2014 and nominated for a BAFTA for Best Film Music.

Jennifer Pike (Violin 2009)
The youngest ever winner of BBC Young Musician of the Year, Jennifer followed postgraduate training at Guildhall School with study at Oxford University where she is currently Artist-in-Residence. She performs extensively as soloist with major orchestras worldwide, and makes a number of special appearances, most recently a live broadcast on Classic FM at the Queen’s 90th Birthday celebration concert. She has also released a number of acclaimed recordings on the Chandos label.

Nicky Spence (Opera 2009)
Nicky is currently a Harewood Artist at English National Opera, where he has appeared in a host of roles including Brian in Nico Muhly’s Two Boys, Novice in Billy Budd, David in Die Meistersingers von Nürnberg and Steva in Jenůfa. He has also sung at the Metropolitan Opera, Welsh National Opera, New Zealand Opera, Scottish Opera and Opera North amongst others. In 2014 he released his debut solo recital disc with Malcolm Martineau, and in 2015 was nominated for an International Opera Award and a Sky Arts South Bank Award.

Alexandra Dariescu (Piano 2011)
Selected as one of Forbes Magazine’s ‘30 under 30’, Alexandra gave her debut at the Royal Albert Hall with the Royal Philharmonic Orchestra in 2013. She has won a Women of the Future Award in the Arts and Culture category in 2013, Romania’s Woman of the Year in 2014 and has released several CDs to critical acclaim, including concerto recordings with the Royal Philharmonic Orchestra and Royal Liverpool Philharmonic Orchestra. Recent performances include the Hallé Orchestra, Bournemouth Symphony Orchestra and the Royal Northern Sinfonia.

Belle Ehresmann (Jazz Double Bass 2011)
Belle, aka Bellatrix, is the female World Champion beatboxer, as well as a double bass player and bass guitarist. She performs regularly with her ensemble The Boxettes, an all-female vocal group who formed at Guildhall School and now regularly sell out London’s Jazz Café and other venues.

Pedro Segundo (Percussion 2011)
During his time at Guildhall studying classical percussion and timpani, Pedro was invited to join the Ronnie Scott’s All Stars, where he is now house drummer. He also plays with the Dennis Rollins Velocity Trio and freelances with other great artists.

Ben Gerton (Tuba 2012)
In 2013, Ben won the internationally acclaimed Nestlé and Salzburg Festival Young Conductors Award, and since then has conducted a string of international engagements including the London Symphony Orchestra and the City of Birmingham Symphony Orchestra amongst others. In 2014 he made his BBC Proms debut with the Scottish Chamber Orchestra, and he was recently appointed a Dudamel Fellow with the LA Philharmonic Orchestra, which he conducted at the Hollywood Bowl in 2016.

Mark Simpson (Composition 2012)
Mark Simpson’s new opera Pleasure received its world premiere in May 2016 at the Lyric Hammersmith, London in a new production staged by the Royal Opera House. Amongst many recent commissions, his orchestral work Sparks was premiered by the BBC Symphony Orchestra at the Last Night of the Proms. Mark was recently appointed Composer in Association of the BBC Philharmonic Orchestra and also continues to perform as a clarinettist. His music is published by Boosey & Hawkes.

Emily Dankworth (Jazz Voice 2013)
Emily is a solo jazz artist, performing at venues across the world including Ronnie Scotts, Jazz at Lincoln Center, and the National Center for Performing Arts Beijing. Along with former classmates Ben Cox, Lewis Daniel and Martynas Vilpiusauskas, she is also part of six-piece a cappella vocals group Vive, who won the Voice Festival UK 2013 competition.

Alex McCartney (Theorbo & Lute 2013)
Alex is continually in demand as an accompanist and soloist, regularly performing with The English Concert, the Academy of Ancient Music, Orchestra of the Age of Enlightenment, as well as with his own ensemble, Poeticall Musice. He also consults for historical film and television productions, including the BBC adaption of Wolf Hall, where he taught the actors Damian Lewis and Max Fowler to play the lute to a professional standard. He recently released his debut album to critical acclaim.

Heath Quartet (Chamber Music 2013)
Since their fellowship in Chamber Music at Guildhall School, the Heath Quartet have quickly built an international performing schedule, including a recent US tour and Carnegie Hall debut, and regular performances at Wigmore Hall. They received the Royal Philharmonic Society Young Artist Award 2012 and the 2012 Festspiele Mecklenburg-Vorpommern Ensemble Prize.

Benjamin Appl (Vocal Studies 2015)
While still at Guildhall, Benjamin was appointed as a BBC New Generation Artist 2014–16, and was also an ECHO Rising Star artist for the 15/16 season. He is now signed to Sony Classical, and released his first disc in 2017. Recent recitals include appearances at the Schubertiade Festival, Wigmore Hall and deSingel Antwerp with Graham Johnson. In addition to numerous appearances with the major BBC orchestras as NGA, he has performed with Sir Roger Norrington, the Choir of King’s College Cambridge and the Orchestra of the Age of Enlightenment, and recently made his debut at the BBC Proms.
TECHNICAL THEATRE

BA Honours in Technical Theatre Arts
BA Honours in Video Design for Live Performance
MA in Collaborative Theatre Production and Design
The technical theatre department at Guildhall School has long been recognised as providing some of the most innovative vocational theatre training anywhere in the world. With the opening of Milton Court, the School boasts technical and performance facilities which are among the best in the world. The teaching is practical and production-based; students work on public productions with professional directors, designers and conductors participating in the creation of acclaimed dramas, musicals and operas.

Guildhall School has five professional-standard performance venues with state-of-the-art equipment. These allow our programmes to keep in line with current practice and new theatre technology. Students use the School’s on-site theatres, rehearsal rooms, workshops and costume department to collaborate on major productions and a range of smaller projects and events.

Course programmes have been designed to involve you completely in the complex art of theatre and live performance. They bring together writers, designers, actors, musicians, composers, choreographers, technicians and administrators to achieve fully professional production values. Your training will provide you with a firm practical knowledge of theatre crafts and managerial skills and prepare you for professional life in the theatre and live performance industry.

In Technical Theatre, as in our other departments, we break down traditional boundaries and challenge convention, giving
you the chance to work with students from other art forms. If you join us as an undergraduate, you will work with students on the Acting and Music programmes during the first-year workshop project. And each year, our facilities are handed over to students for an entire day of informal showcases as part of the annual Guildhall Festival. On this day, students from all disciplines come together to display their creative talents.

**Programme facilities and teaching support**
Whatever Technical Theatre programme you choose, you will receive expert training in our well-equipped, flexible performance spaces:

*Milton Court Theatre* – a proscenium arch theatre seating 223, with a fully-automated flying system which is unique in theatre schools around the world.

*Silk Street Theatre* – a flexible theatre seating up to 308 in various formats, including proscenium, promenade, thrust and in-the-round. It has counterweight flying and with its large orchestra
“Guildhall has provided so many opportunities that I didn’t expect when I applied. We are taken to see a huge amount of theatre, invited to work on some really interesting external creative projects, as well as having the chance to both be a part of and lead a team of people. The mentor programme has also been hugely valuable to me - I can contact my industry professional mentor with any questions (no matter how obvious) and I will receive an insight into how the industry operates.”

Andrew McDonald
BA Technical Theatre
(Theatre Technology)
pit is the venue for our major operas and musicals.

*Milton Court Studio Theatre* – a flexible studio theatre seating up to 128. This space has a tension wire grid, allowing easy and safe positioning and focusing of lighting equipment and rigging of scenic elements.

*Milton Court Concert Hall* – this impressive performance hall has world-class acoustics and can seat up to 608. The concert platform is composed of a series of automated lifts, allowing for a wide variety of formats from solo performances to rehearsals for a full symphony orchestra.

All of our venues are particularly well equipped for lighting and sound and provide dramatic and adaptable environments. They are stimulating and exciting at the same time as being practical, safe and ideal for learning. As of 2016, Guildhall School offers more performance venues than any other drama school in the UK.

Other Guildhall facilities you will use include the scenic workshop, paintshop, props workshop, design realisation studio, and sound and video editing studios. You will also have access to the lighting and theatre technology lab, stage electrics workshop, production and stage management offices. Additionally, Milton Court includes new rehearsal rooms, a TV studio, costume department and teaching rooms, and a well-equipped computer room.

**Core teaching staff**

There are 19 teaching staff and a further 13 technicians in the Technical Theatre Department. All the teaching staff have had long and varied careers in professional theatre. The Department maintains constant industry contacts via incoming directors, designers and lighting designers, as well as freelance costume supervisors, scenic artists, prop makers, production managers and lighting programmers. It also has strong links with professional colleagues and ex-students working with all major UK theatre and opera companies, productions and suppliers.

Designers and lighting designers who have worked at the School include: Peter Mumford, Isabella Bywater, Susannah Henry, Mark Jonathan, John Owens, Yannis Thavoris, Dick Bird, Jamie Vartan, Dora Schweitzer, Johanna Town, Hugh Vanstone and John Leonard. Visit our website for a full list of recent visiting staff.
The Technical Theatre Arts programme equips you with the skills you need to enter the theatre industry. We strongly believe that your training should be tailored to your individual career aims.

For this reason, you will select one of four pathways, each with a different emphasis:

- Stage Management
- Costume Supervision
- Theatre Technology (Sound, Lighting, Video, Automation and Stage Technology)
- Design Realisation (Scenic Art, Scenic Construction and Prop Making)

Within each pathway you can study elements of the other three. For example, if you want to learn about props and scenery construction, but retain an interest in lighting, you can choose accordingly. Similarly you can gain experience in sound while focusing primarily on stage management. The course is flexible enough to allow for a wide range of interests or a more specialised approach.

In this first year you will also take a core module called Associated Studies, which allows you to take three short courses in areas of technical theatre from one of the other three pathways.

Year 2

From the second year onwards students are immersed in Guildhall School’s extraordinary productions, working alongside professional directors, designers and lighting designers on a full-time basis.

Year 3

The final year provides you with true exposure to professional theatre and the opportunity to make essential future contacts. All students undertake leading roles in their chosen fields and some go on to lead a whole team in a Production Management role. You will also complete a Graduation Project presented either as a creative project, portfolio or a written paper, plus work experience with a professional company or practitioner.

Throughout the programme you are encouraged to engage with actors, singers and musicians from other programmes to generate your own projects. Key development areas which are essential for employment include:

- Learning to be part of the team of technicians, actors, singers and musicians working alongside professional directors, designers and conductors, participating in the creation and public performance of acclaimed dramas, musicals and operas.
“I chose to come to Guildhall because I wanted to become a set designer and to do that I decided that I would like to know everything about theatre – starting from what is a steel deck and how to fit it up, to what is the first question I should ask a director at a concept meeting. It’s helped me to understand who I want to be and how to get there.”

Alena Tryapitsyna
BA Technical Theatre
(Design Realisation)
• Using Information Technology in planning and managing productions, you will develop transferable skills in the latest office software, as well as using specialist packages in many departments
• Detailed knowledge of current developments in the theatre industry

A particularly high staff-student ratio is one of the strengths of the programme. As you progress, staff shift from formal teaching roles to empowering and supporting your production work. This allows you freedom to demonstrate and develop your professional standards and skills.

A member of the teaching staff will also be your personal tutor and will follow your progress and act as a mentor for your personal and professional development.

Regardless of their year, all students work together on all productions. In fact peer learning is an essential element of the programme; senior students often fulfil organisational roles while more junior students observe how skills and knowledge are acquired and used.

### Stage Management

Stage managers are thoroughly organised individuals who require all manner of skills and competencies, but chief among these are ‘people skills’. Only through good interaction, communication and negotiation with people will stage managers be able to understand and work with actors, directors, designers and all the technical departments in the theatre.

This pathway is all about developing your craft to professional standards in a fully professional context. By the end of the course you will bring all your skills to bear on full-scale productions, taking lead roles in managing shows from rehearsal room to final performance.

### Costume Supervision

Costume supervisors need to have a creative eye and exceptional organisational skills. They also need good people skills to ensure things run smoothly.

Studying on the costume supervision pathway, you will learn how to bring a design to life, taking it from concept through to the final costume. You will learn how to organise costume fittings and quick changes, and how to assemble the costumes required for complex dramas and operas. This will involve sourcing costume items from a variety of suppliers, whether that means buying from high street shops or charity shops, hiring from professional hire-houses or drawing from our own extensive stock. You will take care of alterations and work such as dyeing and ‘breaking down’ to help realise a production’s overall design concept. You will also undertake costume making.

### Design Realisation
(Scenic Art/Scenic Construction/Prop Making)

Design Realisation is about making and painting the scenery and props that have been designed by the set designer. Students following this pathway need good creative and practical skills with strong problem-solving abilities. Each year you will develop your skills across prop making, scenery construction and scenic art, arriving at a clear idea of how much you want to specialise in your final year.

### Theatre Technology
(Lighting/Sound/Video/Automation)

In Theatre Technology you will learn about design and production in lighting, sound, video and stage technology, with opportunities to specialise in your final year. Theatre technicians need to be good team players and have a proven interest in an area of theatre technology. As you develop your skills, you will progress from learning about technology and software to programming and show operation, to finally managing and designing productions.

### Transferable skills

As well as equipping you with the skills and knowledge to enter the theatre and entertainment industries, the Technical Theatre Arts programme provides you with a range of transferable skills which are valuable to any employer. These include:

• Team working
• Verbal & written communication skills
• Problem solving
• Time management
• Cash handling
• Practical application of IT
• Research skills
• People management

Preparing for work

On successful completion of the programme you will be equipped with the standards, skills, knowledge, experience and contacts to enter the professional theatre. You will receive lectures and advice on what being freelance means and how to go about getting work. Our graduates have had a near 100 per cent employment rate.

Additionally, students who have a right to work in the UK will automatically gain full membership to British Actors’ Equity once they finish the programme. This can be as a permanent employee of a theatre or company, or initially on a freelance basis.

Professional work placement

Students from the programme have recently taken work placements with a number of renowned theatres and companies, including:

• Autograph Sound
• Barbican Centre
• BBC
• Birmingham Royal Ballet
• Bush Theatre
• D3 Technologies Ltd
• Donmar Warehouse
• English National Opera
• Imagination Events
• IOGIG Ltd
• Lyric Theatre, Belfast
• National Theatre
• Neil Austin – lighting designer
• Robert Allsopp Associates
• Royal Albert Hall
• Royal Court Theatre
• Royal Opera House
• Royal Shakespeare Company
• Sydney Opera House
• Sadler’s Wells
• Set-up Scenery Ltd
• Shakespeare’s Globe
• Stage Technologies
• The Halo Group
• The London Dungeon
• Theatre Royal Stratford East
• Tonto Film Studios
• Welsh National Opera
• White Light
• Wicked UK tour

Find out more

Visit gsmd.ac.uk/technical_theatre for further information on teaching staff, entry requirements, open days and how to apply.

If you want to find out more about possible careers backstage there are a number of good websites to explore, for example:

• Get Into Theatre: getintotheatre.org
• RSC: rsc.org.uk (search for ‘careers guidance’)
• Royal Opera House: roh.org.uk/opera-machine
This dynamic and innovative new programme is for students interested in the fast-changing and exciting world of digital video design and production. It has been shaped by and upholds the practical, hands-on ethos of Guildhall School’s Technical Theatre Department.

The programme will provide you with specialist training in the rapidly-expanding field of projection and video-based arts forms. It uses state-of-the-art equipment and facilities in line with the latest industry developments. The teaching is practical and project-based. You will work on a range of projects with professional designers, programmers and animators, such as gallery installations, projection work for Guildhall productions and VJing at festivals and club nights. The programme shares some of the professional theatre skills and theory modules of the BA in Technical Theatre Arts (see page 88). But these are complemented with a more specialised series of modules related to video design and content creation, technical management, system design and live operation/programming. Throughout the programme you will be able to attend cross-year seminars and lectures given by visiting guest artists.

This programme provides students with a unique range of opportunities to practise and apply the skills they have acquired. Such opportunities include contributing to Guildhall School’s programme of acclaimed productions, taking part in festivals and arts commissions around the country, and commercial activity, for example with the Barbican Centre.

**Festivals and arts commissions**

Recently the Department has presented work at:

- **Guildhall Yard** for the Shakespeare 400 Festival and the 800-year anniversary of the signing of the Magna Carta – over 16,000 people attended three performances
- **The British Museum**, where we presented a large-format projection-mapping installation on the building entrance as part of the ‘Day of the Dead’ celebrations
- **Cambridge Science Festival**, where we produced a real-time visualisation of EEG data captured by Cambridge University Neuroscience department
- **The opening of the multimillion pound Arts Centre Pontio in Bangor, Wales** where a large format multimedia performance took place involving video projection and aerial acrobats

We have also established links into a range of festivals and events, including:

- **Glastonbury Festival**, the world’s largest multi-arts and popular music festival. Since 2014, staff and students have provided video design for one of the festival venues
- **Troyfest and Trufest**, two summer festivals where students have presented a large-scale architectural video projection onto Baskerville Hall manor house
- **Lux Festival**, an annual international ‘light art’ festival in Helsinki where Guildhall School staff and students have presented work

Some other recent work carried out by the Technical Theatre Department includes:

- **The Pump House Gallery**, Battersea Park
- **Walthamstow Garden Party** – video mapping on the William Morris Gallery
- **Gravity Fields Festival**
- **Sadler’s Wells (and UK tour)** Jasmin Vardimon Company
- **Inside Out Festival**
- **BIPAF – South Korea**
- **Barbican Weekender**
• BeatBreakr at Ministry of Sound
• Oxford Christmas Lights Festival
• The Tower of London (large-format projection mapping project)

**Commercial market**

Projection mapping techniques are used by commercial brands in advertising, product launches, VIP events, AGMs and at parties. Guildhall School’s close working relationship with professional organisations, for example the Barbican Centre, allows us to collaborate in providing high-quality services for companies holding events and conferences. Through these opportunities students will experience working in a variety of commercial settings, from small to large-scale projects.

As a student on this programme you will gain invaluable skills, knowledge and experience from working on a range of these real-world projects. It is a hands-on opportunity to test and develop the skills you will acquire in the classroom and studios.

**Year 1**

The core focus in Year 1 is on familiarisation with the software and hardware, while nurturing your design skills and building confidence in a professional setting. There is a range of opportunities to make the most of our extensive resources as you learn your trade, becoming directly involved in a supportive role as a member of the crew.

**Year 2**

In Year 2 you will continue to take a series of classes to help develop your creative skills and hardware competency. But there is also a switch in emphasis regarding your role on practical projects. You will gain more responsibility as you progress, moving from a supportive ‘crew’ member to a more distinct role within the team.
You will have responsibility for things such as system checks and maintenance and content production (working with third-year designers or visiting professionals). You will also have more of a say in the selection of equipment and how projects are planned.

**Year 3**

In Year 3 you will take a final series of classes to refine your video design skillset. You will have opportunities to make content and design materials that may then be used on real-world projects. You will lead a team of second and first-year students who help you to realise your artistic and technical objectives, while still receiving guidance and support from your tutors and visiting professionals.

Alongside your production work you will also complete a portfolio, which will be invaluable when seeking employment at the end of your studies. And you will undertake a self-directed graduation project that will allow you to focus on a chosen area of specialism.

**Transferable skills**

As well as equipping you with the skills and knowledge to enter the video, theatre and entertainment industries, the programme provides you with a range of transferable skills which are valuable to any employer. These include:

- Team working
- Verbal and written communication skills
- Problem solving
- Time management
- Cash handling
- Practical application of IT
- Research skills
- People management

**Graduate destinations**

A Guildhall School graduate may expect to pursue a career as a:

- Video designer
- Animator
- Video engineer/technician
- VJ
- Video operator/programmer
- 3D designer

Our graduates have an excellent track record of achieving employment at industry-leading organisations. Former students work in roles at 59 Productions, D3 Technologies and XL Video, to name a few, as well as several successful West End shows. The development of this specialised programme is expected to enhance further our relationship with these employers.

**Find out more**

Visit gsmd.ac.uk/technical_theatre for further information on teaching staff, audition requirements, open days and how to apply.
“I already had a background in sound and lighting and worked as a freelancer doing both. However, I wished to pursue my passion in video and the best way seemed to be Guildhall...I wanted to develop the skills that would take me years to hone while working. Guildhall School’s programme is so varied that it allows me to fully explore each aspect and develop a skillset unique to myself, relevant to the working world beyond.”

Ruairidh Nelson
BA Video Design for Live Performance
“This is the only programme of its kind in the world that gives young people like me the opportunity to collaborate with my peers and create new work. Coming from India, where I worked as a stage manager with a theatre and live events company, this programme was the perfect fit for me to learn through the work while also being part of the best technical theatre school. The School is the right mix of everything – supportive staff, positive work environment, world-class facilities and bespoke opportunities. It is an ideal playground for a young theatre maker!”

Saatvika Kantamneni
MA Collaborative Theatre Production and Design
MA in Collaborative Theatre Production and Design

One year full-time

gsmd.ac.uk/technical_theatre

This new one-year Masters programme aims to bring together early-career theatre practitioners, including: designers, sound designers, lighting designers, production managers, stage managers and video designers.

These practitioners work together in creative teams on an exciting and varied array of theatre projects. The programme is not intended to deliver core technical skills, but rather develop your ‘theatre making’ abilities, exploring your potential as a creative artist and enabling you to work with other students on a series of collaborative projects.

The programme

The Masters programme is a long academic year (180 credits) with Principal Study for designers, production managers and other creative artists and practitioners. At the start of the year, you will be immersed in a four-week creative project that inducts new students into the Guildhall School environment. You will also be allocated a Principal Study mentor from a pool of professional designers and production managers with whom the Department has strong working relationships.

At the heart of this programme is Collaborative Practice, which aims to develop your ability to apply and integrate your specialist skills within a project. Throughout the year there are four projects, some of which are generated from within the creative teams, while others involve collaborating with students from one of the other Guildhall School Masters programmes. Options include producing a chamber operatic work (20-25 minutes in duration) which will be rehearsed, produced and premiered at the Milton Court Studio Theatre; or devising works as part of the Curious Festival in venues around East London. The timing and emphasis of these different projects will reflect the timing and emphasis of the various roles in the creative team. Over the year, the teams on your course will form and re-form, developing a creative vocabulary on a broad variety of projects and forging connections with other artists.

The programme also includes a three-to-four-week residential project, intended to take you into an unfamiliar area of work. The idea is to offer an opportunity for creative collaboration unconstrained by preconceptions or prejudices.

Find out more

Visit gsmd.ac.uk/technical_theatre for further information on teaching staff, entry requirements, open days and how to apply.
Some of our Technical Theatre alumni

Neil Austin (1992) Award-winning lighting designer

Simon Baker (1992) Award-winning sound designer


Peter Bevan (2004) Executive Vice President of Production, uMedia

Ros Brooke-Taylor (1992) Deputy Managing Director, National Theatre Productions

Dani Charleston-Gallacher (1985), Head of Projects: Hotels, Merlin


Judy Craymer MBE (1978) Producer, Mamma Mia!

Eric Fellner CBE (1980) Co-Chairman, Working Title Films

Tim Lutkin (2008) Award-winning lighting designer

Anthony Pilavachi (1986) Award-winning stage director

Mike Robertson (1994) Award-winning lighting designer

James Shirley (2005) Head of Production, Imagination

Jon Stevens (1988) Founding Partner, Charcoalblue
Recent graduates

Jonathon Lyle (2008)
After graduating, Jonathon joined 59 Productions, where he has worked as Programmer, Technical Manager and Video Designer. Credits include The Curious Incident of the Dog in the Night Time (Broadway, NTP), War Horse (West End, UK & US tours, NTP), Les Misérables (Broadway, Korean, Spanish, Japanese, US & UK Tours, CML), American Psycho (Almeida) and the London 2012 Olympic Opening Ceremony (LOCOG). As a freelancer he has worked on projects in theatre, museum, exhibitions and television, while continuing his educational work at the National Youth Theatre.

Letitia Stewart (2008)
Letitia specialised in scenic painting and prop making at Guildhall, and since graduating has worked as a freelance scenic artist on over 50 productions, including La Corsaire (English National Ballet), Eugene Onegin (Royal Opera House), Der Rosenkavalier (Glyndebourne), and One Man, Two Guvnors (National Theatre). She has also worked on a range of other projects including window displays for Ralph Lauren and various corporate events.

Laura Depla (2010)
After graduating, Laura became a Production Assistant at George P Johnson, a global event and experience marketing agency. She was promoted to Associate Producer in 2014. Highlights so far include working on an award-winning multi-million pound project for one of the sponsors of the 2012 Olympic and Paralympic Games, creating an interactive experience located directly adjacent to the Olympic Park showcasing future technologies. Laura has also had the opportunity to work on events in Las Vegas, Boston, Dubai and Singapore, as well as across Europe.

Jack Stookes (2012)
Jack is Assistant Stage Manager at the Royal Opera House, Covent Garden, where he has worked on over 18 productions, as well as a tour to China with Carmen. Jack is also the director of award-winning music agency, STAG Music, which works with some of the UK’s best upcoming musicians on events with clients including Google, Natwest and the NHS.

James Adkins (2013)
James is a catalyst and LED technician, and has worked on Sarah Brightman’s world tour, Katharine Jenkins in Concert, Elton John Sports Aid Live, and festivals such as Creamfields and T in The Park.

Alex Durrell (2013)
Alex works as a sound and video technician, including the role of Video Engineer/Cameraman on Derren Brown’s 2014 UK tour Infamous and as Video Dep for the National Theatre production War Horse. He has also been the Venue Install & Venue Technician for Shoreditch Town Hall, and video technician for a number of events including the Barbican’s Garden Room and Conservatory Grand Re-Opening, and the Lux Festival in Helsinki, Finland.

Charlie Smith (2013)
Since winning the Technical Theatre Gold Medal at Guildhall, Charlie has gone on to a number of sound roles on various musicals, including the West End production of Thriller, Billy Elliot the Musical (Victoria Palace), Oh What a Lovely War and Fings Ain’t Wot They Used T’Be (both Theatre Royal Stratford East).

Max Narula (2014)
Max won the 2014 Gold Medal and has since worked extensively as associate lighting designer and programmer with Tim Lutkin, as well as with Hugh Vanstone, Neil Austin and Bruno Poet. Shows include The Girls, Elf the Musical and Les Blancs at the National Theatre.

Emilie Kaas Claesson (2015)
Having won the Gold Medal in 2015, Emilie immediately started work as ASM at Welsh National Opera. She also worked as ASM at the Wales Millennium Centre and Royal Albert Hall for Bryn Terfel’s 50th birthday celebration concerts.

Georgina Felce (2015)
After graduation, Georgina went straight into the West End to work as a Dresser on MacQueen. She has also worked at the BBC as Costume Assistant on Strictly Come Dancing.
The BA Honours in Performance and Creative Enterprise is a three-year full-time course in association with the Barbican Centre. It offers 27 applications and 10 places, with the website gsmd.ac.uk/pace for more information.

This degree course is all about participation in cross-artform projects. Enabling you to collaborate, communicate and lead in a range of cultural and socially-engaged contexts, the programme will develop your curiosity, stimulate your imagination and help you to generate original work. It will also prepare you for life in the professional arts industry, with a strong focus on developing entrepreneurship and employability.

The programme focuses on:
- Developing your own individual artistic craft through bespoke training (one-to-one lessons and mentoring)
- Working collaboratively as part of a cross-arts company, creating new work which is live, recorded and digital
- Collaborating with people in a range of community settings (e.g. schools, hospitals and healthcare centres, criminal justice institutions), creating participatory and socially-engaged artistic work
- Cultivating employability by developing creative enterprise skills, including project management, fundraising and budgeting, pitching proposals, marketing and online resources

Taught through on-site specialist training and mentoring, the course also comprises real world off-site projects and placements. It is delivered through Creative Learning, which is jointly run with the Barbican Centre (see pages 9-10), and features guest artists and tutors from across the Barbican and Guildhall School’s roster. Recently, this has included poets Jacob Sam-La Rose and Rick Holland, director Ned Glasier (Islington Community Theatre), MOBO award-winning singer Zara McFarlane, South African percussionist Eugene Skeef, choreographer Kenrick ‘H2O’ Sandy (Boy Blue Entertainment), and internationally-renowned music educationalist Paul Griffiths. Other examples may include director and playwright Matthew Dunster, digital artists and Just Jam organisers Tim & Barry, beatboxer Shlomo, and the Barbican’s Associate companies Complicite and Told by an Idiot.

Year 1: Experiments and explorations

The first year gives you space to experiment and create new work, while learning about being part of a company, working collaboratively, and helping to deliver socially-engaged work. Modules include:

- Starting Out, The Identity Project: personal storytelling and autobiography, creating work together as a company which leads to short performance pieces. Workshops include stage presence, group formation, devising and improvising techniques.
- Collaborative Practice: working as a company, deepening your collaborative skills, and devising new work. A wide range of visiting guest artists will share their collaborative working practices with you.
- Outside In: an introduction to the notions of participatory and socially-engaged practice. Through a series
“There’s so much I can take from being here; but if I was to pick my favourite thing I would say it is the one-on-ones with my singing teacher Zara McFarlane. I feel like I can take on the world after her lessons! She supports and understands me and my voice, and therefore equips me with the necessary skills to take my singing to the next level.”

Abigail Asante
BA Performance and Creative Enterprise
of lectures and seminars, practical workshops and off-site observations, you will gain an understanding of both theory and practice. You will also participate in and co-lead a range of projects in community contexts, such as hospitals, schools, criminal justice institutions, and elderly care homes/centres.

• PREP (Practice, Reflection, Enterprise, Portfolio): 43 hours of one-to-one lessons and mentoring to help develop your individual craft, ideas and ambitions, plus workshops on developing a reflective practice and giving/receiving feedback. This module also includes seminars on managing projects, pitching proposals, documenting your learning and experiences and developing a multi-media portfolio.

Year 2: Developments and discoveries

In the second year, you will use your new knowledge and skills to deliver more advanced projects, including off-site participatory work, site-specific performance, and working to a commission. Modules include:

• Inside Out: two off-site projects, during which you collaborate in smaller groups and lead project planning, devising and delivery, with mentoring from experienced professionals. These projects will include work in healthcare, elderly care and the criminal justice system, in schools, housing estates, community groups and with young people.
• Pop Up Performance: a short performance project where students lead on devising a piece of creative work which is then toured and performed off-site in a range of different contexts. You will be asked to create work which is technically and artistically appropriate for unusual spaces, blending collaborative and socially-engaged practice skills.
• Commission: an exploration of creative entrepreneurship, providing real-world scenarios and contact with the industry. During this module, an industry practitioner or organisation will provide a brief for a ‘professional’ commission: for example, a piece of work which responds to an exhibition in the Barbican Art Gallery while simultaneously reaching out to a wider audience. To deliver this commission, you will need to work collaboratively as a team.
• PREP: this module continues and deepens the PREP work undertaken in the first year. You will further develop your artistic technique and creative mastery, and will learn how to deal with multiple stakeholders, fundraising, budgets, marketing and contracts.

Year 3: Placements and the profession

By your final year, you will be expected to lead and curate artistic collaborations, both as an individual and as part of a company. You will also benefit from a work placement in a relevant organisation and take specific career preparation sessions. Modules include:

• The Residency: an off-site residency which provides a platform for experimentation.
Such residencies might include working with participants from Culture Tech (digital), Verbal Arts and Wall2Wall Music in Derry, Ireland, or an ecologically focused residency with Schumacher College in Dartington. You will be expected to drive the artistic collaboration with support from professional artists as mentors and co-participants.

- Final Project: this module runs over two terms and is split into three components:
  - Placement – you will spend 110 hours in an organisation relevant to your skills, interests and ambitions.
  - Enquiry – an opportunity for you to delve more deeply into a particular area of your artistic practice, which can be presented in a range of forms, e.g. presentation, exhibition, written or digital.
  - Performance – you will develop a project which leads to a performance at a final student-curated showcase festival, using collaborators of your choosing.

- PREP: the programme culmination, during which you will bring together everything you have learned and create a ‘calling card’ for the industry. You will identify your own individual voice and artistic vision, with a strong focus on career preparation, including refining your online/digital resources and career plan.

**Find out more**

Visit gsmd.ac.uk/pace for further information on teaching staff, audition requirements, open days and how to apply.
RESEARCH & TEACHING

Research Degrees
MPhil/DMus
MPhil/PhD

PGCert in Performance Teaching
Research Degrees
MPhil/DMus
MPhil/PhD

Three years full-time (plus a period of ‘writing-up’ if necessary)
Six years part-time (plus ‘writing-up’)
Validated by City University London

gsmd.ac.uk/research

Guildhall School’s doctoral programme embraces a wide range of disciplines, from music therapy to dramatic performance, from composition to pedagogy – all enhanced by our uniquely progressive conservatoire environment.

The programme offers a unique mix of opportunities, enabling doctoral students to:

- Integrate creative practice (from composition and opera-making to performance in both music and drama) with scholarly research (from pedagogy to music therapy and lots in between)
- Study in an outstanding conservatoire with world-class facilities in the heart of the City of London
- Benefit from the supervision of eminent performers, practitioners and academics
- Explore a flexible programme structure and a wide range of methodologies

Research environment

Doctoral students join a vibrant and rapidly expanding research community and are encouraged to take an active role in the School’s activities. Guildhall School hosts conferences (the triennial international Reflective Conservatoire Conference and the Royal Musical Association annual meeting in 2016, among others), regular seminars and other public-facing events (often as part of its renowned ResearchWorks series), plus a wide range of relevant concerts and productions.

Subject areas

We welcome applications in a range of disciplines from students with a Master’s degree or equivalent. We particularly encourage proposals in the following areas:

- Composition (most kinds)
- Performance (musical and dramatic)
- Opera
- Music therapy
- Music psychology (subject to validation)
- Pedagogy and institutional cultures (subject to validation)
- Mindfulness (subject to validation)

Guildhall School of Music & Drama and Royal Opera House Doctoral Composer-in-Residence

Every two years, this unique collaboration offers one composer the opportunity to be Composer-in-Residence at the Royal Opera House. The period of study is three years full-time, culminating in the completion of a new chamber opera staged by the Royal Opera. Funding is jointly provided by Guildhall School and the Royal Opera House. The collaboration offers an enriching model that allows a composer substantial creative research experience in the development of operatic practice. Applications for the next studentship in 2019 will open in July 2018.

Find out more

Visit gsmd.ac.uk/research for further information on teaching staff, funding, entrance requirements and how to apply.
“Both Guildhall and the Royal Opera House have been incredibly open and generous in working with me to feel our way through how this might go. As a result, my experience has felt very tailor-made and individualised. The support has included one-to-one development sessions, building relationships with writers and performers, running workshops and rehearsal sessions with Guildhall students across both music and drama... I’m astounded at how huge an enterprise all this is and how utterly focused everyone is on producing the most fantastic work.”

Philip Venables
DMus
Guildhall School & Royal Opera House
Composer-in-Residence
2013-2016
PGCert in Performance Teaching

One year part-time or two years part-time

29 applications/18 places

gsmd.ac.uk/perfteaching

On this programme, you will be encouraged to identify and shape your own development pathway. In particular, you will focus on the pedagogy of performance and creative practice in the performing arts, looking at specific contexts that are most relevant to your career aspirations.

The PGCert in Performance Teaching will prepare you for employment as a professional artist-teacher in a range of contexts. These include Higher Education institutions, specialist performing arts schools and junior conservatoires, state and independent schools, community and lifelong learning environments, and inclusive learning programmes such as Sistema-inspired initiatives. You will also have the option of completing an elective, Reflective Practice in Higher Education, which can lead to professional recognition from the UK Higher Education Academy.

How you will learn

The programme combines intensive workshops with online learning, as well as practical experience of learning facilitation in a variety of performing arts contexts. Supported by a team of world-renowned practitioners, researchers and guest speakers, you will develop skills and knowledge in the fundamental principles of pedagogy, professional frameworks, teaching and facilitation approaches. Where appropriate, you will be able to draw on Guildhall School’s extensive network of partners (for example, the East London Creative and Cultural Partnership, Centre for Young Musicians and Music Hubs) to enhance your learning and development.

With a strong emphasis on reflective practice, you will develop an informed awareness of the national and international landscape of performance teaching. You will be supported by a personal Pedagogy Mentor, and will participate in guided peer support groups.

Performance Teaching is a new programme, designed to support professional musicians, actors, theatre technicians and dancers who also teach. It presents a unique opportunity to develop creative and reflective practice in performance teaching.
Attracting applicants who are interested in creative, innovative and evidence-based performance teaching, the programme offers:

- A strong focus on critically reflective practice, framed by professional guidelines such as the Higher Education Academy Professional Standards Framework
- Interdisciplinary perspectives
- Feedback on practical work in Higher Education or Inclusive Learning settings
- Teaching and mentoring delivered by experienced and reputable educators, performers and researchers
- An educational philosophy that celebrates professionalism, international perspectives, creativity, and innovative practices in performance teaching

The programme

The programme is one or two years part-time, delivered in intensive bursts, usually at specified weekends and in school holidays. Students take the following modules:

- Core Module 1: Fundamental Principles in Performance Pedagogy

and

- Elective A: Reflective Practice in Higher Education

or

- Elective B: Reflective Practice in Inclusive Learning (title TBC)

A student taking the programme over two years will undertake Core Module 1 in year one, and a choice of elective in year two.

Find out more

Visit gsmd.ac.uk/perfteaching for further information on teaching staff, entry requirements, open days and how to apply.
Training at Guildhall School aims to equip you for the career of your choice. It combines academic rigour and artistic skill with a strong professional focus.

All of our programmes are closely engaged with the professions, through talks and workshops from visiting industry figures, work placements, mentoring, masterclasses and performance collaborations. Many of our teaching staff continue to work on or offstage in their industry, and are well placed to provide insight, advice and contacts within their profession. Guildhall graduates go on to employment across the globe: in the most recent survey, 96% of Guildhall students who left in 2015 were in work or further study six months later.

As you move through your programme, your links with the relevant industry will grow. You will receive careers advice within dedicated modules across many programmes, as well as one-to-one guidance from teaching staff and mentors. Career preparation differs depending on your chosen discipline:

- Actors take a career preparation module which includes advice on auditions and casting sessions, agents, unions, tax and accounting, CVs and setting up a professional company. We have an in-house career consultant, while professional actors mentor each final-year student.
- Technical Theatre students take a professional development module which includes help with IT skills, CVs and job applications, interview technique, taxation and unions. They also undertake a four-to-six week professional secondment (see page 91).
- Undergraduate musicians take modules which include advice on teaching, business and marketing and professional portfolios. Electives include music administration and workshop skills in hospitals and schools. Postgraduate musicians are required to plan external events and there are also opportunities for placements and artistic programming. The Integration and Professional Development module provides seminars on freelance work.
as well as opportunities to consider longer-term artistic development. All musicians can attend masterclasses, while relevant specialisms offer mock auditions, side-by-side schemes and mentoring from professional orchestral players.

After you graduate

As a Guildhall School graduate, you will automatically become part of the Guildhall Alumni community. The Development & Alumni Relations Office promotes networking, social opportunities, and active involvement in the future development of Guildhall School. We offer a range of benefits (free of charge), including regular magazines, events and information about career opportunities, as well as a dedicated Guildhall Alumni LinkedIn group and Facebook page.

You will also be eligible for a discount on the Guildhall Creative Entrepreneurs scheme (see page 120).

Visit gsmd.ac.uk/alumni for further information.

Alumni

Guildhall School has an impressive record of alumni success and achievement. Many of our former students return to give talks and masterclasses or to take part in performances. This enables them to stay connected to the School and share their knowledge and experience with current students.

See pages 26-27, 80-81, 98-99 for details of some of our former students, and visit gsmd.ac.uk/alumni to read their biographies.
Applications, auditions, interviews and open days

At Guildhall School we value our diverse culture and welcome applications from all over the world. Applications and enquiries about attending Guildhall are made directly to the School and not via any outside intermediary or agency. This means you benefit from dealing with our friendly Admissions team directly. You can also use our bespoke online application process which is aimed at making your application journey with us as straightforward as possible.

On the website

As well as our online application form, you will also find all of our detailed application information on our website at gsmd.ac.uk/apply. This includes:

- Application deadlines
- Application fees and how to pay them
- Application fee waivers and eligibility criteria
- Application guidance notes
- Audition and interview arrangements
- Audition repertoire and what to expect at your audition/interview
- International auditions (New York, Hong Kong, Taipei, Seoul)
- Entry criteria

If you have a question about your application, you can also email the Admissions team at registry@gsmd.ac.uk

International students

We are proud of our large international student community. A third of our students come from outside the UK – from over 50 different countries in total. International students should visit gsmd.ac.uk/international for information on visas, accommodation, English language requirements and support, and details of our buddy programme.

Disability support

Guildhall School is committed to promoting equality of opportunity. We promote an inclusive and enabling learning environment and encourage applications from students with disabilities or specific learning difficulties. Nearly 10 per cent of our student population fall into this category. If you would like to find out if the School’s support and environment are appropriate for you, you can contact our dedicated Disability Coordinator. Please visit gsmd.ac.uk/disabilitysupport for further details of what we can offer and who to contact.

Open days

Each department holds Open Days at various points in the year when you can visit the School, meet staff and students, and experience what life is like at Guildhall.

Those interested in undergraduate study at Guildhall can also attend our Undergraduate Open Day in spring 2018, which offers the opportunity to experience all of our programmes, visit our halls of residence, meet staff and students and get advice on fees, funding and student support.

Bookings for Open Days are available on the website: gsmd.ac.uk/opendays

If you are not able to attend an Open Day, you can still use the interactive video tour on our website to explore the School. You are also welcome to attend a performance at Guildhall, many of which are free, to see our work in action. View our calendar of upcoming events at gsmd.ac.uk/events
Tuition fees for each programme are listed on our website: gsmd.ac.uk/funding

The amount you will pay depends on which programme you are applying for, and whether you are a student from the UK, elsewhere in the EU or outside the EU.

The UK Government has guaranteed that EU students commencing courses in autumn 2018 will continue to pay the same tuition fees as UK students for the duration of their courses, even after the point the UK exits the EU.

Studying at Guildhall School is affordable and the School is committed to ensuring that the cost of tuition does not deter students from applying. There are lots of measures in place to help you meet the cost:

• If you are a Home/EU undergraduate student eligible for a UK Government tuition fee loan, there are no upfront tuition fees. You will only have to repay the loan once you have left Guildhall and are earning over £21,000 per year.
• For all other students, tuition fees for a given academic year are advertised well in advance to help you plan your finances. You can pay your fees in three instalments per year plus deposit.
• Guildhall School offers a wide range of scholarships to all students through its Scholarships Fund.

Home/EU students

A UK government tuition fee loan is available to undergraduate students from the UK and countries classified as part of the EU for fee purposes (subject to residency requirements). Visit our website at gsmd.ac.uk/feeassessment to view the full list of EU-classified countries. If you are a Home undergraduate student (from England, Scotland, Wales or Northern Ireland) other support may be available in the form of a maintenance loan and/or grant (actual amounts will depend upon your household income).

A government postgraduate loan may be available to Home/EU students registered on specific Masters degree programmes subject to meeting residency and other requirements. Visit our website at gsmd.ac.uk/pgloans for more information.

Funding guidance and scholarship support

Guildhall School has a dedicated Student Funding Officer who can help you identify sources of funding to support your studies. These sources might include government and non-government loans and organisations that offer grants. The School also offer a wide range of scholarships to all students each year through our own Scholarships Fund. These awards are supported by a variety of external donors including City Livery Companies, grant-making trusts and foundations, businesses and individuals. Tuition fee and maintenance awards are offered to applicants on the basis of talent,
potential and personal financial need. These elements are assessed at audition and interview, and on the basis of a comprehensive application form available to applicants who accept a place at the School.

Additional funding support

If you experience an unforeseen change of circumstances while you are enrolled at Guildhall School, you may qualify for an award from the School’s Hardship Fund to help you overcome your immediate financial difficulties.

Fee-status assessment

All successful applicants will be asked to complete a Fee Assessment Form before commencing their studies at Guildhall School so we can establish whether your tuition fees should be at the ‘Home/EU’, ‘ELQ’ or ‘Overseas’ rate.

If you already have a degree or diploma at or above the level of the programme you wish to study at Guildhall School and would usually pay Home/EU fees, you will be classified as an ELQ student and will be liable to pay the equivalent of the Overseas fee.

Student visa requirements

For students requiring a visa to study in the UK, the UK Visas and Immigration (UKVI) requires, as part of the visa application process, that students demonstrate they have the means to pay for their tuition for their first year of study and the means to support themselves. For further details see gov.uk/tier-4-general-visa

For a full list of our tuition fees, and further guidance on funding, please see our website: gsmd.ac.uk/funding

Non-UK applicants may find the UKCISA website of interest: ukcisa.org.uk
If you are not yet ready to apply for higher education, or if you are looking for a shorter or more flexible course, there are still plenty of opportunities for you to study as part of the Guildhall School community. Here are some of the other courses we provide:

**Junior Guildhall**
gsmd.ac.uk/juniors

Junior Guildhall is a specialist Saturday School offering advanced training to young people between the ages of 4 and 18. Junior Guildhall students are able to combine their Guildhall training with their general education in local schools. They come together to experience and learn about music and drama under the guidance of staff from London’s orchestras and freelance professionals. Most Junior Guildhall students go on to study their chosen discipline full-time at undergraduate level, eventually making careers in the profession, though others can, and do, move into totally different fields.

**Centre for Young Musicians**
cym.org.uk

Centre for Young Musicians (CYM) is a division of Guildhall School and provides high quality progressive music training for thousands of talented children from all of London’s boroughs and beyond. The Centre is based at Morley College, close to Waterloo and the South Bank, and also has branches in Norwich, Taunton, Saffron Walden, Peterborough and Bristol. CYM teaching staff are experienced and respected performers and teachers working in many areas of the music profession. Many CYM students go on to careers in music but all benefit from the skills gained in the vibrant, inclusive and stimulating environment that CYM provides.

**Summer Schools**
gsmd.ac.uk/summer

Guildhall School offers a host of inspiring summer schools for a variety of ages, disciplines and skill levels. In Music these range from Jazz to Music Theory, A Cappella Choral Training to Brass and Percussion. In Drama they encompass Acting in Shakespeare & Contemporary Theatre, Acting in Musical Theatre and Drama for 16-17 Years. And in Technical Theatre there are courses focused on Video Projection Mapping, Prop Making and Stage Lighting, to name a few. Visit the website to download our Short Courses prospectus and apply online.

**Continuing Professional Development**
gsmd.ac.uk/cpd

Continuing Professional Development (CPD) at Guildhall School enables students, teachers and practitioners to meet their professional needs within a personal time frame. CPD courses have recently included Creative Learning, Teaching and Learning in Higher Education, and Automation for the Entertainment Industry. Visit the website to find out more.

**Creative Entrepreneurs**
gsmd.ac.uk/creativeentrepreneurs

This 12-month programme supports aspiring entrepreneurs from across the creative industries to set up their own businesses/social enterprises and develop necessary skills. Recognising the need for arts practitioners to be self-starting and entrepreneurial, the scheme supports participants to create, launch and make a success of their businesses – as well as to raise vital seed funding.

In the course of the year, participants on this scheme have access to mentoring and coaching plus training in customer development, digital development, sales, marketing, fundraising, finance and pitching. Entrepreneurs also have access to dedicated office space and City-wide networks.

**Mindfulness**
gsmd.ac.uk/mindfulness

Mindfulness meditation is a well-researched, non-religious and very effective means of alleviating stress, anxiety and depression and promoting wellbeing. This practical evening course was developed at Guildhall School to support musicians and actors in their creative work and in their lives. Skills for practice, performance and general good mental health are taught in eight weekly classes.
Senior staff at Guildhall School

Patron
The Right Hon. the Lord Mayor of the City of London

Chairman of the Board of Governors
Deputy John Bennett

Principal
Lynne Williams

Vice-Principal & Director of Music
Jonathan Vaughan
FGS DipRCM (Perf) DipRCM (Teach)

Vice-Principal & Director of Drama
Christian Burgess AGSM FGS

Vice-Principal and Director of Guildhall Innovation
Professor Helena Gaunt PhD LGSM(PCS) FGS

Director of Acting
Wyn Jones FGS

Director of Technical Theatre
Ben Sumner Dip SM MBA

Director of Learning & Engagement
Sean Gregory MPhil BA(Hons) FGS LGSM(PCS)

Academic Registrar & Director of Student Experience
Katharine Lewis BA(Hons) MA

Chief Operating & Financial Officer
Sandeep Dwesar BA(Hons) FCA

Getting in touch

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Finance
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Student Affairs
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student.affairs@gsmd.ac.uk

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guildhallschool
youtube.com/guildhallschool
guildhallschool
How to find us

Guildhall School of Music & Drama
Silk Street, Barbican
London EC2Y 8DT
Telephone +44 (0)20 7628 2571
gsmd.ac.uk

By underground/train
Barbican, Moorgate, Liverpool Street, St Paul’s and Bank stations are all nearby.

By bus
Bus numbers 4, 43, 55, 76, 100 and 153 stop nearby.

By road
The School falls within the Congestion Charge zone, 7am-6pm Monday–Friday excluding bank holidays.
Telephone 0845 900 1234 for information, cclondon.com

Simon Annand, Clive Barda, Paul Cochrane, Stephen Cummiskey, Greg Funell, Katie Henfrey, Matt Holliday, Nina Large, Andrew Lim, Alastair Muir, Alexander Newton, Royal Opera House, Robin Savage, Dan Shorten, Clive Totman, Simon Way

Ewan McGregor Courtesy of Lionsgate UK Ltd
Alfred Molina Kerry Brown, courtesy of Wildgaze Films Ltd
Anne Sofie von Otter
Ewa–Marie Rundquist
Toby Spence Mitch Jenkins
Simon Russell Beale Mark Douet
Lesley Sharp REX/ITV/Rex Features
Dominic West, Jodie Whittaker ©Kudos 2013
Roderick Williams Benjamin Ealovega

Credits

Alumni profiles
Thomas Adès Brian Voice
Hayley Atwell Courtesy of Marvel Studios
Alison Balsom Mat Hennek/EMI Classics
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Sa Chen Hong Wei
Judy Craymer Lorenzo Agius
Michelle Dockery Milk Publicity
Freddie Fox Laurence Cendrowicz
James Galway Paul Cox
Lily James Laurie Sparham
Damian Lewis Frank Ockenfels 3/SHOWTIME
Anthony Marwood Sussie Ahlborg

Disclaimer
This prospectus was published in June 2017 and is intended to provide general information only concerning Guildhall School of Music & Drama. Full and up-to-date details on all programmes and services are available on the School’s website gsmd.ac.uk

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