MA in Opera Making & Writing

Programme & module specifications & assessment criteria 2022/23

The programme and module specifications, "Gold copy", set out what the School intends to deliver to you as your programme of study. The recent pandemic has shown that on occasion national and global events can impact on the intended delivery but also that the School has the capacity to respond quickly and appropriately in such circumstances. The School is assuming that the current post-pandemic trajectory will continue with "back to normal" teaching in 2022/23 as set out in the specifications. Should this situation change at any time you will be notified at the earliest possible point.

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

Contents

1. Programme Title

MA in Opera Making & Writing

This programme is offered in association with the Royal Opera House

2. Programme Accredited by

n/a

3. Final qualification and level of award

MA in Opera Making & Writing, Level 7

4. Exit awards

n/a

5. Relevant QAA subject benchmarks

n/a

6. SITS code

PMARTOPMW

7. Approved for the year of study

2022/2023

8. Programme Leader

Head of Composition

9. Pathway Leader(s)

Not applicable

10. Aims of the Programme

This Masters programme will develop the technical and creative skills of composers and writers in the development and creation of new opera and other related creative outputs.

Specifically, the programme aims to:

- Develop composition students' technical and creative skills in the development of contemporary opera composition at a professional level.
- Develop writing students' technical and creative skills in the development of text/libretto writing in contemporary opera and other performing contexts at a professional level.
- Equip students with appropriate expertise in the rapidly evolving new opera professional context, including intensive collaborative working with both an in-house production team and performing company.
- Equip students with the ability to work closely with an allocated ensemble of singers and instrumentalists, balancing their own creative vision with the singers' specific capabilities and personalities.
- Equip students with insight into the working practices of a modern, high-profile opera house (the Royal Opera House) and professional opera company.
- Develop students' confidence, independence, and self-reliance necessary for a life in a volatile profession where the demands and expectations change so rapidly.
- Provide students with experiences and opportunities appropriate to their needs, so that they can feel confident in identifying and understanding their own artistic vision.
- Provide the students with a theoretical context for their creative practice, through an engagement with contemporary Opera Studies
- Develop in the student's appropriate communication and interaction skills in relation to collaborative composition and performance.

The programme supports student's future career development by:

- Replicating, in a safe environment, the professional demands placed on a creative team seeking and then executing a new opera commission.
- Providing direct contact with the profession via Guildhall School teaching staff who are involved in external opera production, visiting artists and with those responsible for commissioning and for education activities at the Royal Opera House.
- Supporting students to hone their collaborative and communication skills with both production team and performing company.
- Assessment and feedback by leading artists (internal professors and external assessors/examiners);
- Providing professionally equivalent production of a chamber opera through the Guildhall School's Opera Department.

11. Criteria for Admission to the Programme

A student will be admitted to either the composition pathway or the writer pathway of the MA in Opera Making & Writing programme. Each student will be paired with one or more students from the other pathway to form creative team(s).

11.1 Standard entry requirements

The minimum entry requirement for applicants for the composition pathway is an upper second-class honours degree in music with a composition specialism (or equivalent). Applications will be considered from students with non-music degrees (e.g., English), provided the quality of their composition is equivalent to the expected academic standards for this level 7 programme.

The minimum entry requirement for applicants to the writer pathway is an upper second-class honours degree in an arts subject. Applications will be considered from students with other degrees (e.g., Physics, Biology), provided the quality of their writing portfolio is equivalent to the expected academic standards for this level 7 programme.

Fluency in the English language is a requirement for both pathways. For non-native English speakers, minimum language requirements apply – see 11.3 below.

11.2 Selection Process

Applicants to the composition pathway will be expected to submit a portfolio of three compositions - minimum duration of four to six minutes per piece - (with recordings). At least one submitted composition should be for voice and instrument(s) and the portfolio will be expected to evidence a good general level of creative engagement with opera and theatre.

Applicants for the writer pathway will be expected to submit a portfolio of writing – 15 poems or 5000 words of prose, or dramatic script (up to 30 pages) – and the portfolio will be expected to evidence a good general level of creative engagement with opera and theatre. The application process for the writing students will be managed by the Guildhall School's Writer in Residence in conjunction with the Programme Leader.

Applicants will also need to submit personal statement (500-1000 words), which outlines their creative engagement with contemporary opera and the motivation that informs their application.

Where appropriate or necessary, interviews may be conducted remotely via Zoom.

The total number of students admitted to the programme will be limited to a maximum of 3 creative teams per year.

11.3 English Language Requirements

Applicants for the MA in Opera Making & Writing programme who are non-native speakers of English must achieve prior to entry a minimum IELTS Academic Training Band Score of 7 with a minimum of 6.0 in all components (or equivalent).

11.4 Non-standard Entry Procedure

Applicants who do not meet the minimum entry requirements may be considered on the basis of their prior academic studies and professional training and experience. Such applicants will need to provide an artistic and professional CV.

12. Programme Learning Outcomes

The MA in Opera Making & Writing programme learning outcomes have been informed by reference to the QAA's The Frameworks for Higher Education Qualifications (2014) and the Master's Degree Characteristics Statement (2020).

The MA in Opera Making & Writing programme provides opportunities for students to develop and demonstrate the following learning outcomes. These have been shaped in dialogue with the QAA descriptors of a HE qualification at level 7. The curriculum map indicates how modules meet the overall programme learning outcomes.

A. Technique; Technique and knowledge	
On successful completion of this programme the student will:	
A1	Have a comprehensive understanding of the relevant and individual techniques applicable for their advanced compositional or writing intentions
A2	Have a systematic understanding and knowledge of the representative works of twentieth century and contemporary opera repertoire and related creative work and writing
A3	Be able to contextualize their creative practice within contemporary Opera Studies scholarship, with a critical awareness of current and/or new insights

B. Creative Imagination; Performance and/or creative output	
On successful completion of this programme the student will:	
B1	Have developed a sense of themselves as an autonomous artist, sufficiently confident in their own individual artistic voice and purpose and in their technical and intellectual abilities, acting autonomously in planning and implementing creative tasks
B2	Have comprehensive knowledge and understanding of the specialised practices involved in the creation, performance, and transmission of new opera, much of which is at, or informed by the forefront of their field of study and professional practice
B3	Have developed to a professional standard their ability to express their own artistic ideas through their music or writing, proposing new hypotheses where appropriate

C. Opera Making skills; Communication and artistic values	
On successful completion of this programme the student will be able to:	
C1	Integrate in their own artistic life both practical and theoretical aspects of music or creative writing, demonstrating self-direction and originality in tackling and solving problems
C2	Talk or write intelligently about their creative processes, communicating their conclusions clearly to specialist and non-specialist audiences
C3	Evaluate their artistic and professional standing within the music profession, with the independent learning ability required for continuing professional development

D. Opera Making skills; Professional protocols	
On successful completion of this programme the student will:	
D1	Have consolidated the reading, aural, creative, re-creative, practical and workshop skills required of a contemporary composer or opera librettist, with originality in the application of this knowledge, whether in creative or interpretative contexts
D2	Have developed effective skills in group interaction and decision-making in complex and unpredictable situations
D3	Be aware of, and able to promote, personal responsibility, self-discipline, and professional codes of conduct, continuing to develop new skills to a high level

13 Programme Structure

13.1 Programme Duration

One long academic year (12 months)

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

Full-time only

13.3 Total Student Learning Hours

1800 notional hours

13.4 Programme delivery: contact vs self-directed hours (% split)

Contact hours: 23%

Self-directed: 77%

14. Teaching & Learning Methodology

The teaching and learning strategies are designed to deliver the programme's aims through attainment of the programme's learning outcomes.

14.1 Teaching & Learning

The emphasis is on students' individual growth as creative artists, through pathway-specific principal study modules. This includes one-to-one tuition and mentoring, creative development, and workshopping, together with rehearsal and production work supervised by acknowledged experts in contemporary music and opera, supported by a rich array of experiential opportunities. These experiences are offered not only in-house but also through the programme's specific association with the Royal Opera House, Covent Garden. This formative experience in a professional context is seen as an integral part of the students' development and students are encouraged to use this as an opportunity to develop independent opportunities and contacts for the development of their principal study work and emerging professional profile.

The core induction and integration modules, which frame the programme, support students' personal and professional development as creative artists both in operatic and wider performance environments. Both modules are centred on production seminars, practical workshops and observational opportunities at the Royal Opera House, Covent Garden. There is also a strong mentoring aspect to these modules where each student is supported in identifying and articulating their own creative, artistic, and professional concerns, questions and aims, and is encouraged to explore, share and reflect critically on their own development.

Elective modules are available so that all students can broaden or deepen their musical expertise, developing specific skills and knowledge and understanding in relation to areas of defined specialism. These electives are taught in small groups and involve a combination of academic and practical subjects.

Guildhall Artist Masters Programme Electives

With the prior agreement of the MA in Opera Making & Writing Programme Leader and the Guildhall Artist Masters Programme Leader, a student may undertake an elective module from the Guildhall Artist Master's programme providing that the module aims are complementary to the broad aims of the Opera Making programme, the student's technical skills are sufficient, and there are sufficient places on the module. The most appropriate GAM Electives for MA Opera Makers are detailed in Section 18, but some students with a strong performance background have also received approval to take Chamber Music and Vocal Repertoire electives.

The Guildhall Artist Masters Programme is itself scheduled for revalidation in 2023, and in light of this, Elective options for MA Opera Makers may need to be clarified or updated.

14.2 Assessment

Assessment is mostly based on the evaluation of product (e.g., creative outputs and written submissions) but learning processes and the development of collaborative skills are assessed too, not only through progress reports but also the Group Work component in the Principal Study module and through the final presentation in the Integration module. Throughout the programme, formative feedback is a key feature across all methods and modules. Much of this is delivered verbally through seminars, workshops and by email. Following each summative assessment point, students receive a formal written feedback report within fifteen working days.

The main types of assessment are written submissions and portfolio work, individual presentations, and progress reports. The main evaluation systems range from a panel of up to three members (e.g., in portfolio assessment), to marking and second marking or moderation (for written work), and self-evaluation. An element of peer assessment is incorporated into the Principal Study Group Work grade to reflect the collaborative nature of this module. In all cases, the outcome is a final percentage mark.

14.3 Feedback

The students' progress is monitored by staff and departments on a continual basis. Academic support ranges from PS professors and academic tutors to departmental mechanisms (Associate Heads or Deputies). Students are also allocated a mentor for additional support especially in the area of self-reflection and for the completion of the reflective writing assignments. Special provision is made for students with disabilities, tailored to specific need.

14.4 Modules

Title	Credits
Core modules: students must take & pass all the following:	
Induction project	20
Principal Study	120
Integration	20
Sub total	**160**
Elective Modules: students must also pass one of the following:	
Writing Opera: Researching text (writers only)	20
Conducting (composers only)	20
Electro-acoustic Music (composers & writers)	20
Techniques of Composition A & B (composers only)	20
Research Project (composers & writers)	20
Music, Philosophy and the Arts (composers & writers)	20
Total credits for programme	**180**

Other electives from the Guildhall Artist Masters programme may be available subject to prior approval of the Programme Leaders for both the MA Opera Making & Writing and Guildhall Artist Masters programmes.

14.5 Indicative Overview of Academic Year

Assessment points are in bold: the timeframe given is not the submission deadline but when students should be working on these tasks. Elective choices are illustrative.

Composition Pathway (example)	Collaborative Activity (writers & composers)	Royal Opera House engagement (writers & composers)	Writing Pathway (example)
Term 1			
Weeks 1 to 6			
Induction module:	Induction module: Production seminars; practical workshops; supervised and self-directed rehearsal.	Induction module: Orientation at ROH (scheduled within weeks 1-6).	Induction module:
Self-reflective account 1500-2000 words (week 6)	**Pitching presentation (week 6)**		**Self-reflective account 1500-2000 words (week 6)**
Weeks 6-12			
Principal Study module: 1-to-1 lessons; practical classes & workshops.	Principal Study module: Production seminars; drama workshops; self-directed collaboration within creative teams; mentoring for creative teams; open sessions & lectures;	Principal Study module: Observation of ROH productions, both core repertoire and new work; wider contemporary opera events.	Principal Study module: 1-to-1 lessons; practical classes & workshops.
Folio: short scene (5-6 mins) (week 12)			Short scene libretto (week 8) Folio: libretto (first draft week 10, second draft week 12)

Composition Pathway (example)	Collaborative Activity (composers & writers)	Royal Opera House engagement (composers & writers)	Writing Pathway (example)
Term 2			
Principal Study module: 1-to-1 lessons; practical classes & workshops.	Principal Study module: Production seminars; movement workshops; self-directed collaboration within creative teams; mentoring for creative teams; open sessions & lectures. Creative development workshop activity (weeks 7, 11& 12)	Principal Study & Integration module: observation of ROH productions, both core repertoire and new work; wider contemporary opera events.	Principal Study module: 1-to-1 lessons; practical classes & workshops.
Folio: work on chamber opera vocal score			Folio: 8-10 poems or 5000 words prose or 30 pages of dramatic script; libretto
Integration module: 1-to-1 class/tutorial;	Integration module: Group tutorial & seminar		Integration module: 1-to-1 class/tutorial;
Elective: *Aesthetics & the Philosophy of Art* Presentation (in class) and essay circa 4000 words	n/a	n/a	Elective: *Writing Opera*; Group and 1-to-1 tutorials

Composition Pathway (example)	Collaborative Activity (composers & writers)	Royal Opera House engagement (composers & writers)	Writing Pathway (example)
Term 3			
Principal Study module: 1-to-1 lessons; practical classes & workshops.	Principal Study module: Creative development workshop activity (weeks 1-3) Self-directed collaboration within creative teams; mentoring for creative teams; open sessions & lectures. Rehearsal/production process for the new chamber operas.	Principal Study & Integration modules: observation of ROH productions, both core repertoire and new work; wider contemporary opera events.	Principal Study module: 1-to-1 lessons; practical classes & workshops. **Elective essay submission (week 4)**
Folio work: chamber opera vocal score due by week 1; full score due by week 6; 5-6 mins vocal or instrumental work due by week 12.			Folio work: 8-10 poems or 5000 words prose or 30 pages of dramatic script Finished chamber opera libretto submitted with full sore
Integration module: 1-to-1 classes/tutorials	Integration module: Group tutorial & seminar		Integration module: 1-to-1 classes/tutorials
	Induction 45-minute presentation (week 12)		**Elective: *Writing Opera* assessed presentation (weeks 10-12)**
Final portfolio submission (August, week 2)	**Self-reflective diary 2500-3000 words (August, week 2)**		**Final portfolio submission (August, week 2)**

15. Curriculum map relating programme learning outcomes to modules

Module	A1	A2	A3	B1	B2	B3	C1	C2	C3	D1	D2	D3
Induction project	x		x		x		x	x			x	x
Principal Study: Opera Making & Writing	x			x	x	x				x	x	x
Integration		x	x	x	x		x	x	x	x		
Writing Opera	x	x	x	x		x						
Techniques of Composition A & B	x			x		x	x					
Conducting				x		x	x		x			
Electro-acoustic Music				x		x	x		x			
Research Project	x	x		x		x	x	x				
Music, Philosophy & the Arts	x	x		x				x				

16. Assessment Regulations

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic Regulatory Framework* covering Assessment Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners, and academic misconduct.

16.1 Requirements to pass a module

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 50%. The module specification will indicate whether a pass or minimum mark is required for a specific component.

16.2 Reassessment/Re-sit procedures

a) Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the School Assessment Board will offer a resit of the failed assessment component (or an equivalent task).
b) A module component may be resat only once.
c) The Assessment Board may, at its discretion, permit a student to resit during the course of the following year, with or without attendance.
d) A resit fee will be payable (resit fees are published on the School's website).
e) A student who successfully completes a resit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. The only exception to this is for an academic misconduct failure (e.g., plagiarism, collusion) where, even though the module component must be resat and passed, the failed mark will be carried forward to the overall module aggregate mark.

16.3 Compensation provisions

Compensation is not allowed for Principal Study, Induction Project, or Integration module components.

Only one failed component between 40% and 49% is allowed in any other module, provided the overall aggregate of the module is a pass. Components achieving 39% or less do not meet the compensation margin of the Learning Outcomes and need to be re-sat even if the overall aggregate of the module is a pass.

These compensation rules do not apply at module sub-component level in any module, where fails below 40% (L7) can be compensated, apart from the following exceptions:

- the Principal Study Chamber Opera assessment <u>cannot</u> be compensated for
- a fail resulting from academic misconduct (e.g. plagiarism, collusion).

16.4 Award regulations

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

- Principal Study (120 credits)
- Induction (20 credits)
- Integration (20 credits)
- 1 elective (20 credits)

will be considered for the award of the MA in Opera Making & Writing.

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

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

No exit award is available for this programme.

16.5 Periods of registration

The maximum period of study including any repeat years and/or periods of deferral or interruption will be two years.

17. Module Specifications - Core

17.1 Induction Project

1. Module Title   Induction project

2. HE Level   7

3. Credit Value   20

4. SITS module code   CON4005

5. Location of Delivery   Guildhall School & Royal Opera House

6a. Module Type   Project based

6b. Applicable in the year of study   Year 1

7. Module Leader   Programme Leader

8. Department   Composition

9. Aims and learning outcomes of the module

This module aims to:

- Familiarise students with the requirements of the Opera Making & Writing programme and with the opportunities for learning available within the School;
- Familiarise students with the formative learning opportunities made available by the Royal Opera House;
- Begin to establish clear principles of best practice for effective and successful writer-composer collaboration in new opera and wider performing environments;
- Begin to establish clear principles of best practice for effective and successful collaboration with singers and instrumentalists in new opera and wider performing environments;
- Begin to establish clear principles of best practice for effective and successful collaboration with regard to direction, conducting and technical theatre in new opera and wider performing environments;
- Instil in each year's cohort of writers and composers a sense of shared responsibility for the successful production of a programme of new chamber operas;
- Allow the composers and writers to participate in 'ice-breaking' activity to enable them to make informed choices in the subsequent formation of the composer-writer creative teams;
- Introduce general research and professional development issues of relevance to all postgraduate students;
- Develop each student's capacity to reflect intelligently on the nature of collaborative working.

Indicative content:

- Seminar presentations & discussion specifically around contemporary opera and Opera Studies more generally;
- Induction visit to the Royal Opera House;
- Creative workshop activity facilitated by stage director;
- Presentations of student and staff work;
- Self-reflective activity, developing MA students' capacity to frame their creative practice critically.

10. Teaching & Assessment Methodology

Creative workshop activity will be the primary method for this induction module, supplemented by a series of five production seminars.

Students will be assessed in three areas during week 6 of term 1:

i)   a self-reflective account of 1500-2000 words that explores their creative, collaborative and production process through this module.

ii)   a progress grade that assesses the student's performance through the induction module's seminar and workshop activity;

iii)   a final creative pitch of three operatic premises by each composer-writer team presented to the MAOMW staff. One of these three ideas is then green lit for creative development as the team's chamber opera within the Principal Study module.

11. Programme learning outcomes On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A1, A3, B2, C1, C2, D2, D3

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Production Seminars		10 hours		
Practical workshops		10 hours		
Rehearsal and production time in studio		40 hours		
External visits to Royal Opera House		10 hours		
b) **Assessment**				
KIS Assessment Type	Detail (i.e. length)	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective account 1500-2000 words	KCW	30	50
Report	Tutor's progress report	KPE	35	50

12. Module Pattern

Project output	Creative pitch of three operatic premises	KPE	35* * shared mark awarded jointly to the composer and writer team (see note below)	50

c) Independent Study hours	Notional Hours
Personal practice/study	80 hours
Self-directed group rehearsal/study	40 hours
Library-based study	10 hours
d) Total student learning hours for module	200

*Should, exceptionally, the assessors agree that there is clear evidence of a significant difference between the composer and writer in a team in the execution of the Creative pitch component, the assessors can award marks individually, rather than a joint mark to both students.

13. Reading & Resources

Title	Author	Publisher	Year
In Search of Opera	Abbate, Carolyn	Princeton: Princeton University Press	2001
The Theatre and its Double	Artaud, Antonin	London: Oneworld Classics	1964
Image, Music, Text	Barthes, Roland	London: Fontana Paperbacks	1977
The Business of Opera	Belina-Johnson, Anastasia and Scott, Derek B. (eds)	Ashgate	2016
Modernism and Opera	Begam, Richard and Smith, Matthew (eds)	John Hopkins University Press	2016
The Empty Space	Brook, Peter	London: Penguin Modern Classics	2008 (1968)
A Song of Love and Death: The Meaning of Opera	Conrad, Peter	London: Chatto & Windus	1987
The Cambridge Companion to Twentieth Century Opera	Cooke, Mervyn (editor)	Cambridge: Cambridge University Press	2005
Opera and its Symbols	Donnington, Peter	New Haven: Yale University Press	1990

13. Reading & Resources			
Technology and the Diva: Sopranos, Opera and Media from Romanticism to the Digital Age	Henson, K (ed)	Cambridge University Press	2016
Opera as Drama	Kerman, Joseph	Berkeley and Los Angeles: University of California Press	1988
Opera Through Other Eyes	Levin, David (editor)	Stanford: University of Stanford Press	1993
On Decoloniality	Mignolo, Walter D and Walsh, Catherine E	Duke University Press Books	2018
Einstein on the Beach: Opera beyond Drama	Novak, Jelena and Richardson, John	Ashgate Interdisciplinary Studies in Opera	2019
The Oxford Illustrated History of Opera	Parker, Roger (editor)	Oxford: Oxford University Press	1994
Remaking the Song	Parker, Roger (editor)	Berkeley & Los Angeles: University of California Press	2006
The Cambridge Companion to Opera Studies	Till, Nicholas (Ed)	Cambridge University Press	2012
Metaphysical Song: An Essay on Opera	Tomlinson, Gary	Princeton: Princeton University Press	1999
Opera's Second Death	Zizek, Slavoj	Routeledge	2001

17.2 Principal Study: Opera Making & Writing

1. Module Title	Principal Study: Opera Making & Writing
2. HE Level	7
3. Credit Value	120
4. SITS module code	OMW4002
5. Location of Delivery	Guildhall School
6a. Module Type	Taught
6b. Applicable in the year of study	Year 1
7. Module Leader	Programme Leader
8. Department	Composition

9. Aims of the module

This module is at the centre of the Opera Making & Writing programme.

This module aims to:

- Develop students' technical and creative skills at a professional level in the field of contemporary opera;
- Provide opportunities for students to test their composition and writing in a workshop setting, leading to the production of a c.25-minute chamber opera.

Indicative content:

- Seminar presentations and discussion around contemporary opera and Opera Studies more generally
- Workshops: creative development of MA students' work in progress;
- Full rehearsal and production of MA students' chamber operas;
- One-to-one craft and technique training through Principal Study;
- Rehearsal observation of Royal Opera House productions;
- Creative mentoring of MA students' collaborative process.

10. Teaching & Assessment Methodology

This module will be delivered through one-to-one individual principal study lessons (composition or writing), three group tutorials for creative teams, mentoring sessions for creative teams, collaborative project work and the preparation, rehearsal, and performance of a chamber opera. It involves close collaboration not only between writers and composers, but also between each creative team and their specifically

allocated ensemble of singers made available to develop, rehearse and perform each new chamber opera.

The core programme activity of each creative team will focus on the completion of one chamber operatic work (c.25 minutes in duration) for which the draft libretto will be due at the end of term 1, vocal score at the start of term 3 and a full score by week 6, term 3. Creative development workshop activity will be scheduled for term 2, week 12. The final works will be rehearsed, produced, and premiered through the Opera Course in a Guildhall School Theatre (term 3).

Assessment of the operatic work will be based on progress at the set delivery points as well as the final piece submitted as part of the portfolio.

The process for establishing the creative teams of composers and writers will be led by the Programme Leader and the Writer-in-Residence. This will emerge from the composers and writers' shared activity on the Induction module. While each cohort of writers and composers will be encouraged to work holistically as a group in the search for teams, the Programme Leader and Writer-in-Residence will intervene as/when necessary. The supporting mentoring sessions play a critical role here, delivered through a mix of group tutorials exploring good practice in collaborative work and sessions with each composer-writer team which focus on the students' own creative practice.

For the purposes of this programme, it will not be possible for composers to write their own libretti since this principal study module is posited on writer-composer creative collaboration, and subsequent collaborative engagement with conductor, director, singers, and instrumentalists.

While the language of instruction will be English, it will be possible for a creative team to consider developing their chamber opera in a language other than English, subject to approval from the Programme Leader and Writer in Residence. A clear aesthetic and artistic case will need to be made for doing this and where the final output is developed in a language other than English, a detailed parallel translation will have to be provided for rehearsal, production, and assessment purposes. For the purposes of assessment, it may be necessary to employ an external assessor to assess the writing student's libretto, but this will be decided by the Programme Leader in consultation with the Writer-in-Residence. However, only the chamber opera libretto text can be submitted in a language other than English; the writing student's other two portfolio submissions must be completed in English.

Supplementing the creation of the chamber opera will be two smaller scale projects for both composers and writers, completed in terms 1 and 3. For the composers, these pieces will be workshopped and premiered in collaboration with Vocal Studies and Instrumental departments e.g., through the school's existing strand of *Voiceworks* activity. For the writers, these two additional creative projects will relate to the specific nature of the student's own creative practice – whether poetry, prose, dramatic script or work on further libretti – and the Programme Leader will liaise with senior colleagues in the Guildhall School's Drama, Leadership and Technical Theatre departments to ensure valuable creative development and performance opportunities for these additional outputs, where possible. The Guildhall School's

long-established network of cross-arts creative partners also offers possibilities for meaningful performing contexts for the writing student's creative outputs.

The timing and emphasis of these different projects will reflect the timing and emphasis of the roles of writer and composer in any operatic development process. Supplementary project activity will be scheduled around these different points of emphasis in the programme.

Final assessment will consist of a folio (submitted at the beginning of the second week of August). For both writer and composer, this folio consists of the three projects, the opera (libretto or full score) constituting one of the three folio items. Owing to the different nature of the writing and composition principal study areas, these three items will be differently weighted within the folio for assessment purposes.

Students will be assessed as follows:

1. Portfolio submission containing three projects;
2. Peer assessment within MA composer-writer teams;
3. Director/conductor assessment of individual MA students' performance and participation in the rehearsal and production process.

11. Programme learning outcomes: On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A1, B1, B2, B3, D1, D2, D3

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Open sessions/lectures (e.g., ResearchWorks or composition/opera events)	36
Production Seminars	24
Mentoring	5
One-to–one class	25
Practical classes/workshops	40
Supervised time in studio/workshop/productions/rehearsals	120
External visits to Royal Opera House	24

b) **Assessment: Composer Pathway**

KIS Assessment Type	Detail (ie length)	KIS code	% Weighting	% Pass Mark

12. Module Pattern

Portfolio	Consisting of three projects (to be agreed with Programme Leader): 1) short scene (5-6 minutes) (10%) 2) chamber opera (20-25 minutes) (80%) 3) vocal or instrumental work with theatrical elements (5-6 minutes) (10%)	KCW	80	50
Group work (on the collaborative process for the chamber opera)	Comprised of two elements: Director/conductor (50%) Peer assessment within each creative team (50%)	KPE	20	50

b) Assessment: Writer Pathway

KIS Assessment Type	Detail (i.e., length)	KIS code	% Weighting	% Pass Mark
Portfolio	Consisting of three projects (to be agreed with Writer-in-Residence: 1) chamber opera (libretto) (50%) 2) collection of poems (8-10) *or* 1 prose submission (5000 words) *or* dramatic script *or* libretto (30 pages) (25%) 3) collection of poems (8-10) *or* 1 prose submission (5000 words) *or* dramatic script *or* libretto (30 pages) (25%)	KCW	80	50
Group work (on the collaborative process for the chamber opera)	Comprised of two elements: Director/conductor (50%) Peer assessment within each creative team (50%)	KPE	20	50

c) Independent Study hours	Notional Hours
Personal practice/study	780
Self-directed group rehearsal/study	120
Library-based study	26
d) Total student learning hours for module	1200

13. Reading & Resources

Title	Author	Publisher	Year

13. Reading & Resources

In Search of Opera	Abbate, Carolyn	Princeton: Princeton University Press	2001
Unsung Voices	Abbate, Carolyn	Princeton: Princeton University Press	1991
Creative Writing	Anderson, Linda (editor)	Milton Keynes: Open University	2006
Black Opera: History, Power, Engagement	Andre, Naomi	University of Illinois Press	2018
The Crafty Art of Playwriting	Ayckbourn, Alan	London: Faber & Faber	2004
The Operas of Giuseppe Verdi	Basevi, Abramo (transl. Castelvecchi, Stefano)	Chicago, University of Chicago Press	2013
Modernism and Opera	Begam, Richard and Smith, Matthew (eds)	John Hopkins University Press	2016
The Creative Writing Coursebook	Bell, Julia & Magrs, Paul (editors)	London: Macmillan	2001
The Cambridge Companion to Twentieth Century Opera	Cooke, Mervyn (editor)	Cambridge: Cambridge University Press	
A Song of Love and Death: The Meaning of Opera	Conrad, Peter	London: Chatto & Windus	1987
Opera and its Symbols	Donnington, Peter	New Haven: Yale University Press	1990
Reading Opera	Groos, Arthur & Parker, Roger (editors)	Princeton: Princeton University Press	1988
Finders Keepers: Selected Prose 1971-2001	Heaney, Seamus	London: Faber & Faber	2000
Technology and the Diva: Sopranos, Opera and Media from Romanticism to the Digital Age	Henson, K (ed)	Cambridge University Press	2016
Strong Words: Modern Poets on Modern Poetry	Herbert W.N. and Hollis, Matthew	Bloodaxe	2000
Opera as Drama	Kerman, Joseph	Berkeley and Los Angeles: University of California Press	1988
The Queen's Throat: Opera, Homosexuality and the Mystery of Desire	Koestenbaum, Wayne	New York: Poseidon Press	1993

13. Reading & Resources

Opera Through Other Eyes	Levin, David (editor)	Stanford: University of Stanford Press	1993
Opera, the extravagant art	Lindenberger, Herbert	Ithaca NY: Cornell University Press	1984
Musical Exoticism	Locke, Ralph P	Cambridge: Cambridge University Press	2009
The Politics of Decolonial Investigation	Mignolo, Walter	Duke University Press	2021
The Cambridge Introduction to Creative Writing	Morley, David	Cambridge: Cambridge University Press	2007
How Novels Work	Mullen, John	Oxford: Oxford University Press	2008
A Creative Writing Handbook	Neale, Derek (editor)	London: A & C Black Publishers	2009
The Oxford Illustrated History of Opera	Parker, Roger (editor)	Oxford: Oxford University Press	1994
Remaking the Song	Parker, Roger (editor)	Berkeley & Los Angeles: University of California	2006
Verdi's Macbeth: A sourcebook	Rosen, David and Porter, Andrew (ed)	Cambridge, Cambridge University Press	1984
Literature as Opera	Schmidgall, Gary	New York: Oxford University Press	1977
Siren Songs: Representations of Gender and Sexuality in Opera	Smart, Mary Ann (editor)	Princeton: Princeton University Press	2000
Thirteen Ways of Looking at the Novel	Smiley, Jane	London: Faber & Faber	2006
The Making of a Poem: A Norton Anthology of Poetic Forms	Strand, Mark and Boland, Eavan	Norton	2000
Opera, Ideology and Film	Tambling, Jeremy	New York: St Martin's Press	1987
The Cambridge Companion to Opera Studies	Till, Nicholas (Ed)	Cambridge University Press	2012
Metaphysical Song: An Essay on Opera	Tomlinson, Gary	Princeton: Princeton University Press	1999
Poetry: The Basics	Wainwright, Jeffrey	London: Routledge	2004
The Secret Life of Plays	Waters, Steven	Nick Hearn	2010
How Fiction Works	Wood, James	London: Vintage	2009

17.3 Integration

1. Module Title   Integration

2. HE Level   7

3. Credit Value   20 credits

4. SITS module code   CON4006

5. Location of Delivery   Guildhall School

6a. Module Type   Taught

6b. Applicable in the year of study   Year 1

7. Module Leader   Programme Leader

8. Department   Composition

9. Aims and learning outcomes of the module

This module aims to:

- Develop in the students a comprehensive understanding of, and demonstrable capacity for, the research and self-critical skills involved in preparing and processing their artistic and professional projects;
- Enable students to evaluate critically their creative processes and experiences in a manner which demonstrates self-awareness and research capacity, achieving a fruitful balance between emotional involvement and critical detachment;
- Consolidate in the students the ability for communicating clearly in the creative collaborative process;
- To be capable of generating professionally presentable written and audio or visual material

Indicative content:

- Seminar presentation and discussion, focussing on collaborative practice;
- Creative mentoring of MA composer-writer teams;
- Supported preparation for MA composer-writers' public presentations on their chamber operas;
- Supported preparation of a self-reflective creative diary exploring each MA student's creative journey.

10. Teaching & Assessment Methodology

Students evaluate the creative processes they have explored during the year. This activity is supported by weekly production seminars and student observation of

Royal Opera House rehearsals and productions. The programme's mentoring sessions offered as part of the Principal Study module will also support this module.

Students will be required to submit a substantive self-reflective account (2500-3000 words) illuminated by relevant supporting material which can be offered in a variety of formats (film, web-based material, sketches, photographs etc.). A mid-year formative assessment point will assess the student's progress with this coursework element.

Students are then required to deliver presentations in their composer-writer teams outlining the creative ideas behind their completed chamber operas and sharing their creative process of Opera Making. These presentations take place in week 12 of term3, and there is also a mock presentation prior to this organised as part of the composition department's Open Session series.

Students will be assessed as follows:

1. Self-reflective creative diary (2500-3000 words);
2. Presentation (45 minutes) given jointly by each composer-writer team.

11. Programme learning outcomes On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
A2, A3, B1, B2, C1, C2, C3, D1

12. Module Pattern	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Seminars	4
Group tutorial	6
One-to–one class/tutorial	6
External visits – observation of rehearsal and production processes at ROH	24

b) **Assessment**				
KIS Assessment Type	Detail (ie length)	KIS code	% Weighting	% Pass Mark
Written assignment	Self-reflective creative diary 2500-3000 words	KCW	60	50
Presentation	45 minutes (given jointly by the Composer-Writer team)	KPE	40* * shared mark, awarded jointly to the composer and writer team (see note below)	50
c) Independent Study hours			Notional Hours	

12. Module Pattern

Personal practice/study	120
Library-based study	40
d) Total student learning hours for module	200

*Should, exceptionally, the assessors agree that there is clear evidence of a significant difference between the composer and writer in the writing team in the execution of the Presentation component, the assessors can award marks individually, rather than a joint mark to both students.

13. Reading & Resources

Title	Author	Publisher	Year
Blackness in Opera	Andre, Naomi, Bryan, Karen M, Saylor, Eric (eds)	University of Illinois Press	2012
The Business of Opera	Belina-Johnson, Anastasia and Scott, Derek B. (eds)	Ashgate	2016
Artistic Research in Performance through collaboration	Blain, Martin and Minors, Helen Julia	Palgrave MacMillan	2020
The craft of research	Wayne C. Booth, Gregory G. Colomb and Joseph M. Williams	University of Chicago Press	2003
Ways of Listening: An Ecological Approach to the Perception of Musical Meaning	Clarke, Eric	Oxford University Press	2005
The Music Practitioner: Research for the Music Performer, Teacher and Listener	Jane Davidson (Ed.)	Ashgate	2004
Reading Opera	Groos, Arthur & Parker, Roger (eds)	Princeton: Princeton University Press	1988
Mentorship: the meaning of the relationship for musicians	Hays, T., Minichiello, V. and Wright, P.	Research Studies in Education 15, p.3-14	2000
Engaging in Community Music	Higgins, Lee and Willingham, Lee	Routeledge	2017
Opera Through Other Eyes	Levin, David (editor)	Stanford: University of Stanford Press	1993
Learning journals: a handbook for reflective	Moon, J.A.	London: Routledge	2006

13. Reading & Resources			
practice and professional development			
Local Glories: Opera on Main Street	Satterthwaite, Ann	Oxford: Oxford University Press	2016
Siren Songs: Representations of Gender and Sexuality in Opera	Smart, Mary Ann (editor)	Princeton: Princeton University Press	2000
Practice-led Research, Research-led Practice in the Creative Arts	Smith, Hazel and Roger T Dean (EDs)	Edinburgh University Press	2009
The Cambridge Companion to Opera Studies	Till, Nicholas (Ed)	Cambridge University Press	2012
The Art of Collaboration	Welch, Sydney Elizabeth	New Degree Press	2020
Beyond Britten: The Composer and the Community	Wiegold, Peter	Boydell Press	2015

18. Module Specifications - Electives

Writers only:

- Writing Opera: Researching 'text' in the creation of contemporary opera

Composers only:

- Techniques of Composition A & B
- Conducting

Composers & Writers:

- Music, Philosophy and the Arts
- Electro-acoustic music
- Research Project

Other electives from the Guildhall Artist Masters programme may be available subject to prior approval of the Programme Leaders for both the MA Opera Making & Writing and Guildhall Artist Masters programmes

18.1 Writing Opera: Researching 'text' in the creation of Contemporary Opera

1. Module Title	Writing Opera: Researching 'text' in the creation of contemporary opera
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	ELE4059
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Year 1
7. Module Leader	Professor or Writing
8. Department	Composition

9. Aims and learning outcomes of the module

The aims of the module are to:

- Create a deeper awareness of the relationship between 'text' and 'music' in contemporary operatic repertory and different models for writer-composer collaboration;
- Focus in detail on the possible functions of 'text' in a given contemporary operatic work or works;
- Develop the writing student's ability to contextualize a given operatic work or works within broader cultural, aesthetic, historical or analytical trends;
- Equip the writing student with the skills appropriate for the effective research of such cultural, aesthetic, historical or analytical contexts;
- Contextualise such research within School activities, and through links with the research department;
- Develop the writing student's presentation and communication skills.

Indicative content:

- Contextualisation of 'libretto' twentieth century opera: Britten with Montague Slater, Eric Crozier and Mfanwy Piper; Stravinsky with Auden and Kallman; Birtwistle with Stephen Pruslin and Tony Harrison;
- A focus on a specific C20th/C21st operatic work;
- A consideration of a specific aspect of libretto craft in detail e.g. verse, prose recitative, dramaturgical structure;
- A development of research skills;
- A development of communication skills to place the work in a broader context of aesthetic or socio-cultural ideas.

10. Teaching & Assessment Methodology

This module is for writing students who wish to develop independently a specialist area of contemporary opera research with particular focus on 'text' or 'libretto'. Under the guidance of the Writer-in-Residence, the student will develop a research project of their choice based on a twentieth or twenty-first century operatic work, which will encompass areas such as seminar presentations, archive work, article preparation and dissertation writing.

Students will be assessed as follows:

1. Presentation (20 minutes).
2. Written assignment (4,000-6,000 research paper);

Assessment is comprised of:

- a 20-minute presentation to their peers on the progress of their chosen specialist topic (40%)
- a written research paper of 4,000-6,000 words (60%)

11. Programme learning outcomes On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:
Opera Making & Writing: A1, A2, A3, B1, B3

12. Module Pattern					
a) Scheduled Teaching & Learning hours					
Type		Contact Hours			
Group tutorial		12			
One- to –one class/tutorial		12			
b) **Assessment**					
Assessment Type	Detail	KIS code	% Weighting		% Pass Mark
Presentation	20 mins	KPE	40		50
Written assignment	4,000-6,000 word research paper	KCW	60		50
c) Independent Study hours				Notional Hours	
Library-based study				176	
d) Total student learning hours for module				200	

13. Reading & Resources			
Music related			
Title	Author	Publisher	Year
Harrison Birtwistle's Operas and Music Theatre	Beard, David	Cambridge, Cambridge University Press	2012

13. Reading & Resources

The Dramatic Event	Bentley, Eric	Beacon	1954
The Seven Basic Plots	Booker, Christopher	Continuum International	2005
Benjamin Britten: a biography	Carpenter, Humphrey	Faber	1991
Harrison Birtwistle: Mind, Man, Music	Cross, Jonathan	Faber	2014
Tobias and the Angel	Dove, Jonathan and Lan, David	Oberon Books	2007
Words with Music	Engel, Lehman	Hal Leonard	2006
An Anatomy of Drama	Esslin, Martin	Hill and Wang	
Brecht, a Choice of Evils	Esslin, Martin	Eyre and Spottiswood	1963
The Death of Character	Fuchs, Elinor	Indiana University Press	1996
Literary Britten	Kennedy, Kate	Boydell Press	2018
Postdramatic Theatre	Lehmann, Hans-Thies	Routledge	2006
The Director's Craft	Mitchell, Katie	Routledge	2009
Site-Specific Theatre	Pearson, Mike	Palgrave MacMillan	2010
The Electritication of the Soviet Union	Raine, Craig	Faber	1986
The Correspondence between Richard Strauss & Hugo von Hofmannstal	Sackville-West, Edward	Collins	1961
The Tenth Muse	Smith, Patrick J	Gollanz	1961
Opera and Drama	Wagner, Richard	University of Nebraska	1995

18.2 Techniques in Composition A & B

1. Module Title   Techniques in Composition A

                                     Techniques in Composition B

2. FHEQ Level   7

3. Credit Value   Each module: 10

4. SITS module code   MST3160A

                                     MST3160B

5. Location of Delivery   Guildhall School

6. Applicable in the year of study   Year 1

7. Module Leader   **Deputy Head of Academic Studies (UG)**

8. Department   **Academic Studies**

9. Aims of the Module

This module aims to:

- develop abilities in pastiche composition and apply students' learning to contexts such as orchestration and analysis.
- provide a critical and supportive environment where students can produce and adapt their own scores, whether pastiches, arrangements, transcriptions, or reductions.
- encourage in students a good attention to the technical and artistic detail of music.
- develop an understanding of historical composers' practices which will aid students' own performances.
- develop skills that will complement and enhance learning in other elective subjects such as conducting and historical topics.
- develop skills which may be relevant to students' later professional practice as performers, teachers, conductors, arrangers, etc.

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

10. Teaching & Assessment Methodology

Students may choose between five possible pathways:

1) Stylistic Composition: students will study styles and genres such as eighteenth-century string quartets and nineteenth-century piano works, through analysis and pastiche composition. Students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.

2) Counterpoint: students will study species counterpoint in two and three parts. The practical study of counterpoint is complemented by the study of its historical and stylistic contexts, with background reading and listening, score reading and analysis.

3) Introduction to Fugue: students will learn to write two and three-part fugues in a tonal idiom broadly ranging from the eighteenth to the nineteenth centuries. The pedagogical approach is based on relevant repertoire supported by treatises of Cherubini, Dubois and Gedalge, complemented by other eighteenth-century sources (Fux, Martini) and current literature (Walker). Students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.

4) Orchestration: this module includes the study of orchestration from the Baroque to the twentieth century, and will consider issues such as instrumental balance, blend and layout on a score, tonal colour and contrast, clefs and transposing instruments. Students present sample of previous relevant work to demonstrate required familiarity with relevant knowledge and skills.

5) Analysis: the class includes studying a number of analytical approaches, contrapuntal reduction, the hierarchic interaction of harmony and tonality, and theories of musical metre. The analytical methodologies are applied through guided listening to selected pieces from relevant periods of music history.

For all pathways, assessment is comprised of a portfolio of compositional and/or analytical exercises (100%).

11. Learning outcomes: please refer to the Programme Specification:
Guildhall Artist: A3, A4, A5, A6, B2, B3, B4, C3, C4, C5, C9, D3
Opera Making & Writing: A1, B1, B3, C1

12. Module Pattern (A and B)				
a) Scheduled Teaching & Learning hours				
Type				Contact Hours
Practical classes / workshops				24
b) Assessment (A and B)				
KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Portfolio	Compositional and/or analytical exercises	KCW	100%	50

12. Module Pattern (A and B)

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

13. Reading & Resources

Title	Author	Publisher	Year
The Study of Orchestration	Adler, S	Norton	2002
Instrumentation/Orchestration	Blatter, A	Longman	1981
Stylistic Harmony	Butterworth, A	Oxford University Press	1994
A Guide to Musical Analysis	Cook, N	Oxford University Press	1987
Analysis through Composition	Cook, N	Oxford University Press	1996
Harmony in Schubert	Damschroder, D	Cambridge University Press	2010
Harmonic Practice in Tonal Music	Gauldin, R	Norton	1997
Music in the Galant Style	Gjerdingen, R	Oxford UP	2007
Orchestral Technique	Jacob, G	OUP	1986
The Style of Palestrina and the Dissonance	Jeppesen, K	Dover	2005
The Technique of Orchestration (4th Edition)	Kennan, K & Grantham, D	Prentice Hall	1983
A Generative Theory of Tonal Music	Lerdahl, F & Jackendoff, RS	MIT Press	1983
The Study of Fugue	Mann, A (ed.)	Dover	1987
Explaining Music	Meyer, L	University of Chicago	1973
The Dynamics of Harmony: Principles and Practice	Pratt, G	Oxford University Press	1996
Sonata Forms	Rosen, C	Norton	1980
Structural Hearing	Salzer, F	Dover Publications	1962
Preliminary Exercises in Counterpoint	Schoenberg, A	Faber	1963
Structural Functions of Harmony	Schoenberg, A (ed. Stein, L)	Williams & Norgate	1954
A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice	Tymoczko, D	Oxford University Press	2011
Theories of Fugue from the Age of Josquin to the Age of Bach	Walker, PM	University of Rochester Press	2000
A Generative Theory of Tonal Music	Lerdahl, F & Jackendoff, RS	MIT Press	1983
The Study of Fugue	Mann, A (ed.)	Dover	1987

13. Reading & Resources			
Title	Author	Publisher	Year
Explaining Music	Meyer, L	University of Chicago	1973
The Dynamics of Harmony: Principles and Practice	Pratt, G	Oxford University Press	1996
Sonata Forms	Rosen, C	Norton	1980
Structural Hearing	Salzer, F	Dover Publications	1962
Preliminary Exercises in Counterpoint	Schoenberg, A	Faber	1963
Structural Functions of Harmony	Schoenberg, A (ed. Stein, L)	Williams & Norgate	1954
A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice	Tymoczko, D	Oxford University Press	2011
Theories of Fugue from the Age of Josquin to the Age of Bach	Walker, PM	University of Rochester Press	2000

18.3 Conducting

This module is shared with Guildhall Artist Masters Programme.

1. Module Title	Conducting
2. FHEQ level	7
3. Credit Value	20 credits
4. SITS module code	ELE 4031
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Head of Academic Studies
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

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

10. Teaching & Assessment Methodology

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

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

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

11. Learning outcomes: please refer to the Programme Specification:
Guildhall Artist: A2, B2, B4, C1,C3, C4, C5, C6, D3, D4, D5
Opera Making & Writing: B1, B3, C1, C3

12. Module Pattern				
a) Scheduled Teaching & Learning hours				
Type		Contact Hours		
Practical classes/workshops		24		
Technique and Musicianship classes		7		
One to one tutorial		0.5		
b) **Assessment**				
Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
KIS Assessment type	Detail	KIS code	% Weighting	% Pass Mark
Practical skills assessment	Performance Exam (20 mins)	KPE	100	50
c) Independent study Hours			Notional Hours	
Personal practice/study			136	
Self-directed group rehearsal/study			40	
d) Total student learning hours for module			200	

13. Reading & Resources			
The tutor advises students on repertoire for this elective collectively and where appropriate, individually. Repertoire usually includes ensemble, orchestral and vocal music from the baroque to the present.			
Title	Author	Publisher	Year
Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire	Colson, JF	Scarecrow Press	2012
Anatomy of the Orchestra	Del Mar, N	Faber and Faber	1983
Orchestral Technique	Jacob, G	OUP	1981
Orchestration	Piston, W	Gollancz	1973

Music as Alchemy: Journeys with Great Conductors and their Orchestras	Service, T	Faber & Faber	2012
Art of Conducting: Great conductors of the past		Teldec Video	2002
Art of Conducting: Legendary conductors of a golden era		Teldec Video	2002

18.4 Electro-Acoustic Music

This module is shared with Guildhall Artist Masters Programme.

1. Module Title	Electro-Acoustic Music
2. FHEQ level	7
3. Credit Value	20
4. SITS module code	ELE 4015
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- build on an existing levels of understanding and skill in electronic music;
- pursue practical expertise in various instruments of music technology as appropriate to an individual student's area of speciality.
- build on students' use of studio and live electronic technologies such as Logic and Max/MSP for a current project recording/production studio, and develop their ability to produce new work where relevant.
- equip students with further technological skills that will enable them to respond creatively to state-of-the-art developments in electronic music technology.
- develop in students an understanding of the artistic possibilities opened up by technology.

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

10. Teaching & Assessment Methodology

The teaching is organised in group sessions (6 to 8 students normally), workshops and tutorials, and includes presentation and practical demonstration of production techniques, listening and discussion and practical work.

The content will include areas such as:

- Recording techniques, including microphone technology, microphone placement, principles of audio recording, field recording.
- Working with audio, including editings, eq, dynamic processing, frequency processing, pitch processing, time domain processing, mixing
- Live electronics and electronic performance instruments

In addition, students taking Electronic Studio Techniques will cover the physics of sound, acoustics, synthesis, sampling, computer-based recording.

Students taking Electro-Acoustic Music and Sonic Art will additionally cover the history and aesthetics of electro-acoustic music and sonic arts, such as musique concrète, soundscape and sound art.

The assessment consists of submission of a final project; for Electro-Acoustic Music and Sonic Art this is normally a composition or live performance of between 6 and 8 minutes' duration or an agreed equivalent (e.g. a sound installation or recording project) (100%).

An evaluation report of techniques and ideas that the student has employed in their project (600-800 words) is also required (pass/fail).

11. Learning outcomes: please refer to the Programme Specification:
Guildhall Artist: A2, A3, A5, A7, B2, C1, C3, C8, D3, D4
Opera Making & Writing: B1, B3, C1, C3

12. Module Pattern (A and B)					
a) Scheduled Teaching & Learning hours					
Type				Contact Hours	
Seminar				20	
One-to-one tutorial				1.5	
b) Assessment (A and B)					
KIS Assessment Type	Detail	KIS code	% Weighting		% Pass Mark
Project output	Production project	KCW	100		50
Written assignment	Project evaluation (600-800 words)	KCW	n/a		pass/fail
c) Independent Study hours				Notional Hours	
Personal practice/study				178.5	
d) Total student learning hours for module				200	

13. Reading & Resources			
Title	Author	Publisher	Year

13. Reading & Resources			
Sound Recording Practice	Borwick, J	Oxford University Press	2000
Audio Culture: Readings in Modern Music	Cox, C & Warner, D	Continuum	2004
The Microphone Book	Eargle, J	Focal Press	2004
Electronic and Experimental Music: Technology, Music and Culture	Holmes, T	Routledge	2002
Modern Recording Techniques, 6th Edition	Huberm, D M	Focal Press	2005
Mixing Audio: Concepts, Practices and Toolsq	Izhaki, R	Focal Press	2008
Capturing Sound: How Technology Has Changed Music	Katz, Marl	University of California Press	2010
In the Blink of an Ear	Kim-Cohen, S	Continuum	2009
Electronic and Computer Music	Manning, P	Oxford University Press	1995
Soundscape: Our Sonic Environment and the Tuning of the World	Murray Shafer, R	Destiny Books	1994
Acoustic and MIDI Orchestration for the Contemporary Composer	Pejrol, A & DeRosa R	Focal Press	2007
Advanced Midi Users Guide	Penforld, R	PC Publishing	1996
In Search of a Concrete Music	Schaeffer, P trans. Dack, J & North C	University of California Press	2013
CD: OHM: The Early Gurus of Electronic Music	Various	Elipsis Arts	2000

18.5 Research Project

This module is shared with Guildhall Artist Masters Programme; only the 20-credit version is open to composers on the MA in Opera Making & Writing programme.

1. Module Title	Research Project
2. FHEQ level	7
3. Credit Value	20 (or 40)
4. SITS module code	ELE4021 20 credits
	ELE4052 40 credits
5. Location of Delivery	Guildhall School
6. Applicable in the year of study	Part 1
7. Module Leader	Deputy Head of Academic Studies (UG)
8. Department	Academic Studies

9. Aims of the Module

This module aims to:

- develop further students' appreciation of and engagement with their chosen fields within musicology and artistic research.
- foster curious, creative, and innovative musicians through research and reflection on their own practice and musical context.
- become aware of key practitioners, texts, and debates in their chosen fields within musicology and artistic research.
- promote students' independent study and increase their confidence in this work by developing their research skills.
- promote students' critical faculties in reading, thinking, discussion and writing on topics related to musicology and creative practice.
- develop a critical and sophisticated understanding of the relevance of musicological study to the practice of performance artists.
- effectively communicate their ideas through presentation, writing and (where relevant) performance.
- encourage and aid the development of a research culture within the postgraduate student body.

Pre-requisite

Students who wish to take this elective must submit a piece of academic written work which they have completed as part of their previous studies (e.g., essay / dissertation), at the beginning of the academic year. This should be at least 3000

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

10. Teaching & Assessment Methodology

Students have a free choice of topic within the field of music research, with advice from their tutor. Teaching is through a flexible combination of one-to-one tutorials and group seminars, with individual programmes of study tailored to suit the project and research training needs of the student. The majority of time is devoted to individual study, though tutors will advise students on relevant research events taking place within the School and externally, and how students can develop their own research and professional networks.

Students may choose between three possible pathways, in consultation with their tutor:

1. 1) Research through Artistic Practice: students will devise a research enquiry based on their own artistic practice and key debates in related fields. Teaching will focus on research methodologies for artistic research and students will have the option of demonstrating their research enquiry through their practice.
2. 2) Discovering Neglected Repertoire: students will explore a range of repertoire which for various reasons is generally little played and heard, and investigate the reasons for this. Where numbers allow, occasional seminars will provide the focus of these discussions. Students will have the option of demonstrating their research enquiry in a lecture recital / illustrated lecture.
3. 3) Personal Research Project: students have a free choice of research topic within the field of musicology, with advice from their tutor. The work is mostly carried out individually, with regular one-to-one tutorials, and assessment is usually through a written research paper and/or a lecture recital / illustrated lecture.

For 20 credits, assessment comprises:

EITHER

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

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

OR

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

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

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

11. **Learning outcomes**: please refer to the Programme Specification:
Guildhall Artist: A4, A5, B3, B4, C4, C5, C6, C7, D1, D2, D3
Opera Making & Writing: A1, A2, B1, B3, C1, C2

12. **Module Pattern**	
a) Scheduled Teaching & Learning hours	
Type	Contact Hours
Seminar	12* (20 credits)
One-to–one tutorial	12* (20 credits)

b) Assessment

KIS Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
20 credits				
Oral assessment	Presentation 20 mins	KPE	25%	50
Written assignment	8,000- 10,000 word research paper, or 4,000-5,000 word research paper with lecture recital option	KCW	75% 40%	50
Practical skills assessment	Lecture Recital: 20-25 mins		35%	

c) Independent Study Hours	Notional Hours
Library-based study	176 (20 credits)
d) Total student learning hours for this module	200 (20 credits)

* there will be a minimum of 24 contact hours but the balance may alter to reflect the number of students taking the module, and the pathways chosen.

13. **Reading & Resources**			
Title	Author	Publisher	Year
Musicology: The Key Concepts	Beard, David, & Gloag, Kenneth	Routledge	2005
The Craft of Research	Booth, Wayne C., Gregory G. Colomb & Joseph M. Williams	University of Chicago Press	2003

13. Reading & Resources			
The Cultural Study of Music: A Critical Introduction	Clayton, Martin, Trevor Herbert & Richard Middleton (eds),	Routledge,	2003
Music: A Very Short Introduction	Cook, Nicholas	Oxford University Press	1998
Rethinking Music	Cook, Nicholas, and Everist, Mark, eds	Oxford University Press	1998
Artistic Practice as Research in Music: Theory, Criticism, Practice	Mine Dogantan-Dack (ed.)	Ashgate	2015
Music in Words: A guide to Researching and Writing about Music	Trevor Herbert	Associated Board of the Royal Schools of Music	2001
Constructing Musicology	Williams, Alastair	Ashgate	2001
Further reading will be centred on the student's individual research topic.			

18.6 Music, Philosophy, and the Arts

This module is shared with the Guildhall Artist Masters Programme.

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

9. Aims of the Module

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

This module aims to:

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

10. Teaching & Assessment Methodology

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

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

11. Learning outcomes: Please refer to the Programme Specification:
Guildhall Artist: A4, A5, B3, B4, C3, C4, C5, C7, D1, D2, D3
Opera Making & Writing: A1, A2, B1, C2

12. Module Pattern

a) Scheduled Teaching & Learning hours

Type	Contact Hours
Lecture	27
Seminar	4
One- to –one class/tutorial	1

b) Assessment

Assessment Type	Detail	KIS code	% Weighting	% Pass Mark
Oral assessment	In class presentation (15 mins + 5 mins questions)	KPE	20	50
Written assignment	Essay (3600/4400 words)	KCW	80	50

c) Independent Study hours	Notional Hours
Self-directed group rehearsal/study	168
d) Total student learning hours for module	200

13. Reading & Resources

Title	Author	Publisher	Year
Aesthetics	Colin Lyas	Routledge	1997
'Who Cares if You Listen?'	Milton Babbitt		
'The Work of Art in the Age of Mechanical Reproduction' [1936]	Walter Benjamin		
Aesthetics: A Comprehensive Anthology	Steven M Cahn and Aaron Meskin (eds)	Blackwell	2008
Aesthetics of Music: Musicological Perspectives	Stephen Downes (ed),	Routledge	2014
The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music	Lydia Goehr	Oxford University Press	2007
Postmodernism in Music	Kenneth Gloag	Cambridge University Press	2012
Music in German Philosophy	Stefan Lorenz Sorgner & Oliver Fübert (eds.)	University of Chicago Press	2010
Adorno's Aesthetics of Music	Max Paddison	Cambridge University Press	1993

19. Assessment criteria / grading descriptors:

19.1 Principal Study Module – Portfolio submission (Composer)

		Technique	Creative Imagination	Opera Making skills (Composing)
	90+	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard.		
Assessment criteria / Grading descriptors: L7	80-89	Exceptionally sophisticated control of structure, materials and forces.	Exceptionally imaginative work projecting a sophisticated aesthetic sensibility and communicating both subtle and individual musical intentions with clarity.	Exceptional sensitivity in responding to textual and dramaturgical material; exceptional skill in the detail of word setting for the operatic voice.
	70-79	Excellent and highly impressive control of structure, materials and forces.	Excellent and highly imaginative work projecting a consistent and coherent aesthetic sensibility and communicating subtle musical intentions with clarity.	Excellent sensitivity in responding to textual and dramaturgical material; excellent skill in the detail of word setting for the operatic voice.
	60-69	Good and generally convincing control of structure, materials and forces.	Good and consistently imaginative work projecting generally coherent aesthetic aims and generally communicating musical intentions with clarity.	A good sensitivity in responding to textual and dramaturgical material; a good level of skill in the detail of word setting for the operatic voice.
	50-59	Satisfactory work with some control of structure, materials and forces.	Satisfactory work shows some imagination and some ability to project aesthetic aims, and communicates musical intentions with some degree of clarity.	A satisfactory ability to respond to textual material and operatic dramaturgy; a satisfactory ability to engage with word setting for the operatic voice.
	40-49	Recognisable but limited control of structure, materials and forces.	Work shows limited but acceptable degrees of imaginative engagement and basic aesthetic awareness; some musical intentions are projected with a limited degree of clarity.	Only a limited ability to respond to both textual material and operatic dramaturgy; limited ability to engage with word setting for the operatic voice.
	0-39	Very inconsistent and inadequate control of structure, materials and forces.	Inadequate imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly.	An inadequate ability to respond to both textual material and operatic dramaturgy; little or no ability to engage with word setting for the operatic voice.

19.2 Principal Study Module – Portfolio submission (Writer)

		Technique and knowledge	Creative Imagination	Opera Making skills (Writing)
Assessment criteria / Grading descriptors: L7	90+	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard.		
	80-89	Exceptionally original work which demonstrates a full command of the medium and style in which it is written, and an exceptional facility with language.	Exceptional writing of highly original imaginative substance with an assured sense of the author's unique voice.	Exceptional facility in generating text that invites a musical response; exceptional skill in crafting a linguistic style that can allow for operatic vocalisation.
	70-79	Excellent work which demonstrates a strong command of the medium and style in which it is written, and an accomplished use of language	Excellent writing of original imaginative substance with a developing sense of authorial voice.	Excellent facility in generating text that invites a musical response; excellent skill in crafting a linguistic style that can allow for operatic vocalisation.
	60-69	Generally good and convincing work with an understanding of the medium in which it is written, and which demonstrates an emerging and consistent style.	Good writing of imaginative substance that shows promise of developing its own consistent voice.	Good facility in generating text that invites a musical response; a good skill in crafting a linguistic style that can allow for operatic vocalisation.
	50-59	Satisfactory work which reflects an understanding of the medium in which it is written, which is coherent, but has not yet developed its own style.	Satisfactory writing that demonstrates some creative imagination but has not yet developed a consistent style.	Satisfactory ability to generate text that invites a musical response; a satisfactory ability to craft a linguistic style that can allow for operatic vocalisation.
	40-49	Work which shows some understanding of the medium in which it is written, which is limited or derivative in style, or lacks overall coherence.	Writing which shows limited creative imagination and lacks stylistic consistency.	Limited ability to generate text that invites a musical response; limited ability to craft text that can be vocalised operatically.
	0-39	Unsatisfactory work which shows an inadequate understanding of the medium in which it is written, is derivative in style, or lacks coherence. Work which shows inadequate understanding of the medium it is written in, and lacks all merit in terms of style and coherence.	Unsatisfactory writing which is derivative and lacks stylistic consistency. Writing which lacks substance, creativity or any sense of style.	Inadequate ability to generate text that can invite a musical response; little or no ability to craft text that can be vocalised operatically.

19.3 Group Work, Presentation, Written Submission, Peer assessment

		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
Assessment criteria / Grading descriptors: L7	90+	Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard.			
	80-89	Work of exceptional quality in its critical thinking and its fluency both with representative operatic repertoire and with related primary and secondary sources.	An exceptionally compelling level of creative thinking, imagination and innovation. An exceptional degree of facility and spontaneity in the creation of original concepts and ideas.	An exceptional level of creative/artistic values and communicative impact. The composer/writer is exceptionally insightful, able to analyse/reflect on their work utilizing a comprehensive understanding of creative excellence and current directions in contemporary Opera Making and theatre.	Work of exceptional professionalism in its collaborative practice, rehearsal/production etiquette and in all aspects of its preparation, organisation and presentation. Work that is exceptionally compelling in the fluency of its writing and the structuring of its ideas.
	70-79	Work of excellent quality in its critical thinking and its fluency both with representative operatic repertoire and with related primary and secondary sources.	An excellent level of creative thinking, imagination and innovation. An excellent degree of facility and spontaneity in the creation of original concepts and ideas.	An excellent level of creative/artistic values and communicative impact. The composer/writer is excellent in their insightfulness, able to analyse/reflect on their work utilizing a comprehensive understanding of creative excellence and current directions in contemporary Opera Making and theatre.	Work of excellent professionalism in its collaborative practice, rehearsal/production etiquette and in all aspects of its preparation, organisation and presentation. Work that is excellent in the fluency of its writing and the structuring of its ideas.
	60-69	Work of good quality in its critical thinking and its fluency both with representative operatic repertoire and with related primary and secondary sources.	A good level of creative thinking, imagination and innovation. A good degree of facility and spontaneity in the creation of original concepts and ideas	A good level of creative/artistic values and communicative impact. The composer/writer's answers indicate that s/he can be self-critical and analyse their work utilising a broad understanding of creative excellence and current directions in contemporary Opera Making and theatre.	Work that demonstrates a good standard of professionalism in its collaborative practice, rehearsal/production etiquette and in many aspects of its preparation, organisation and presentation. Work that evidences a good degree of fluency in its writing and a good structuring of its ideas.

		Technique and knowledge	Performance and/or creative output	Communication and artistic values	Professional protocols
	50-59	Work of satisfactory quality in its thinking and some engagement with representative operatic repertoire and with related primary and secondary sources.	A satisfactory level of creative thinking, and imagination. A satisfactory degree of spontaneity in the creation of original concepts and ideas	A satisfactory level of creative/artistic values with some effective communicative impact. The composer-writer's answers indicate that s/he can describe their work with conviction and there is evidence of a sound understanding of creative excellence and approaches to contemporary Opera Making.	Work that demonstrates a satisfactory professional standard in its collaborative practice, rehearsal/production etiquette and in some aspects of its preparation, organisation and presentation. Work that evidences a satisfactory degree of fluency in its writing and a satisfactory structuring of its ideas.
	40-49	Work of limited quality in its thinking and with limited engagement with representative operatic repertoire and related primary and secondary sources.	Only a limited level of creative thinking, and imagination. A limited degree of spontaneity in the attempt to create original concepts and ideas	A limited level of creative/artistic values, with communication that lacks coherence. The composer/writer's answers indicate that s/he can describe their work but lack conviction. There are gaps in their understanding/knowledge of the key methodologies/theories in respect of creative excellence and the making of contemporary opera.	Work that demonstrates a limited professional standard in its collaborative practice, rehearsal/production etiquette and in its preparation, organisation and presentation. Work that evidences a limited degree of fluency in its writing with only limited evidence of ability to structure ideas.
	0-39	Work of inadequate quality in its thinking and with little or no engagement with representative operatic repertoire and related primary and secondary sources.	An inadequate level of creative thinking, and imagination. Little or no facility and spontaneity in the creation of original concepts and ideas	Inadequate evidence of creative/artistic values with incoherent communication. The composer-writer is unable to describe their work, and there is little evidence of an understanding of the nature of creative excellence and approaches to contemporary Opera Making.	Work that demonstrates inadequate professional standards in its collaborative practice, rehearsal/production etiquette, and in its preparation, organisation and presentation. Work that evidences little or no fluency in its writing and an inadequate structuring of its ideas.