



# **Advanced Certificate Programme Specification**

## 1. Teaching institution

Guildhall School of Music & Drama

## 2. Level of teaching & study

Master's level [*Level 7 of the Regulated Qualifications Framework (RQF)*]

## 3. Mode of attendance

Opera - full-time only

All other pathways - full-time or part-time

## 4. Final awards

No formal award. A certificate of attendance and completion will be provided.

## 5. Admissions

### 5.1 Admission and selection

A student will be admitted on the Advanced Certificate programme for study on the following Principal Studies in performance:

- Strings: Violin, Viola, Cello, Double Bass, Guitar, and Harp (Advanced Instrumental Studies)
- Wind, Brass and Percussion: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Bass Trombone, Tuba, Saxophone, Recorder, and Percussion (Advanced Instrumental Studies)
- Keyboard: Piano (Advanced Instrumental Studies) or Piano Accompaniment
- Vocal Studies
- Opera: Voice or Repetiteur
- Jazz: Flute, Clarinet, Saxophone, Trumpet, Trombone, Tuba, Bowed Strings, Piano, Guitar, Bass, Drums/Percussion and Voice
- Historical Performance: keyboards and plucked continuo.

The selection process is through audition followed by a brief interview with a senior member of staff/auditioning panel. Overseas applicants who are unable to attend a live audition/interview may submit a recorded audition of a live performance, which will usually be followed by a video call interview arranged by the school.

For existing students at Guildhall School, the principal study mid-year assessment point may be used as the audition.

### 5.2 Entry Criteria

#### Principal Study

At the entry audition, candidates will be assessed on their potential to benefit from a principal study teaching at master's level. The minimum standard of entry will be commensurate with the performance standard expected at the end of four years of undergraduate conservatoire principal study.

#### English language requirements

Successful candidates who are not nationals of a majority English speaking country will be required to provide evidence that they meet the school's English language requirement, which is equivalent to CEFR B2. Details about English language requirements can be found here: [English Language Entry Criteria | Guildhall School of Music & Drama \(gsmd.ac.uk\)](https://www.gsmd.ac.uk/english-language-requirements)

The school reserves the right to require non-English-speaking students to attend a non credited class in the English language.

### Age of Entry

Applicants who will be under 18 at the point of entry should refer to the school's 'Under-18 Students: Admissions & Support Policy', which is detailed here: [Policies | Guildhall School of Music & Drama \(gsmd.ac.uk\)](https://www.gsmd.ac.uk/policies)

### 5.3 Disabilities and reasonable adjustments

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

### 5.4 Equal opportunities

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

## 6. Educational aims

The programme is designed to:

- Develop each student's abilities as a practical musician, according to the individual pathway/professional specialism, demonstrating technical facility and musical flexibility.
- Foster in students the acquisition of an individual artistic voice, projecting musical intention at professional level.
- Encourage students to recognise, develop and consolidate their own intellectual, emotional, and physical resources in music performance.
- Prepare musicians for entry in the profession in performance through independent development of their own artistic and professional practices.

### 6.1 Principal Study Learning Outcomes

By the successful conclusion of the module, students are expected to:

<b>A. Technique and knowledge</b>
A7.1 - Perform with comprehensive technical means, expertise, and individual sophistication consistent with entry to the music profession
A7.2 – Perform with systematic practical insight in music, and musical resources consistent with entry into the music profession
A7.3 – Perform with a systematic and comprehensive understanding of relevant repertoires and models, and their interlinked artistic, stylistic, and technical features
A7.6 - Demonstrate own independent intellectual and/or emotional resources for original expression and communication in complex musical contexts/ideas
A7.7 - Demonstrate self-directed musical practices within a comprehensive understanding of own personal needs and ambitions in music making
<b>B. Performance and/or creative output</b>
B7.1 - Perform with a level of independent artistic vision and originality consistent with entry to the music profession
B7.2 - Perform with autonomous and sophisticated individual creativity and imagination, and analytically reviewing received paradigms

<b>C. Communication and artistic values</b>
C7.1 – Perform showing comprehensive awareness and original command of musical communication
C7.2 - Communicate as an autonomous musician, confident in own original artistic voice and purpose
C7.5 - Promote music and contribute to its function in society with attention to its values and potential, and to the individual and original role musicians can play
C7.8 - Take responsibility for own professional future through making realistic, informed, and self-directed choices and decisions

<b>D. Professional protocols</b>
D7.1 - Engage successfully and with artistic integrity in complex professional musical situations
D7.2 - Interact efficiently and confidently with peers, staff, and professionals within the requirements of comprehensive employment contexts
D7.3 – Apply personal presentation and self-directed organisation and time management consistent with entry to the music profession
D7.4 - Apply and promote personal responsibility, self-discipline, responsible leadership, and professional codes of conduct in complex artistic and professional contexts

\*These outcomes are taken from the programme learning outcomes from the Guildhall Artist Masters specification.

## 7. Teaching and learning strategies

The teaching and learning strategies are designed to meet Principal Study learning outcomes, as laid out in the Guildhall Artist Masters programme specification.

### Teaching

The emphasis is on students' individual growth as practical musicians and artists, through the principal study module. The module consists of one-to-one lessons, and students may also be invited to coaching sessions, masterclasses and other activities which inform their technical preparation, repertoire and stylistic knowledge, artistic insight, and individual imagination. Attendance at these sessions is at the discretion of the Head of Department.

Students may be involved in solo and ensemble experiential learning opportunities, usually by intensive projects. The teaching pattern and repertoire / technical requirements are specific to each of the above-mentioned specialisms and are included in detail in the relevant handbooks.

Learning experiences may be offered in partnership with outside venues and organisations, both in the UK and abroad.

Additionally, elective modules (from the BMus or Guildhall Artist programmes) may be available for an **additional fee**, so that students can broaden or deepen their musical expertise, developing specific skills and understanding in relation to their defined specialism. These electives are taught in small groups and involve a combination of academic and experiential learning approaches.

Attendance at electives will be considered on a case-by-case basis and may be refused depending on the number of places and resources available.

Informal feedback is a key feature of the school's teaching, learning and assessment strategies.

## 8. Programme structure

### 8.1 Summary of programme structure

Students will follow a programme of principal study from September to June. The mode of attendance will be full-time or part-time (full-time only for Opera students).

In addition, students may be involved in regular extra-curricular performances that are vital to the training of musicians. These are initiated by the school and organised by the students themselves.

## 8.2 Module pattern

Teaching Component	Tutor	Contact Hours
PS Lessons	PS department professors	30 - 60 depending on professional specialism
Departmental classes/supervised activities	PS department and external professors	100 – 375 depending on professional specialism
Additional student Input		Notional Hours
Individual practice, rehearsal, and research		780 – 1040
Total notional hours for module		1200

## 9. Reading & Resources

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

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

Williamon, A.	2002	Memorising music. In: Musical Performance: A Guide to Understanding, edited by John Rink, 113-126	Cambridge UP
Williamon, A.	2004	Musical excellence: strategies and techniques to enhance performance	Oxford University Press

### Online Sources

Composer Diversity Database	<a href="http://www.composerdiversity.com/composer-diversity-database">www.composerdiversity.com/composer-diversity-database</a>
EDIMS Equality, Diversity, and Inclusion in Music Studies, Resource list	<a href="https://edims.network/resources/">https://edims.network/resources/</a>
Music by Black Composers	<a href="http://www.musicbyblackcomposers.org/resources/living-composers-directory/">www.musicbyblackcomposers.org/resources/living-composers-directory/</a>

## 10. Programme regulations

### 10.1 Attendance at classes

Students will be expected to attend all lessons, classes and activities as required by the programme of studies and by the corporate music activities of the school.

Attendance problems will have academic consequences. In case of persistent attendance and punctuality problems, a student may face disciplinary action under the School's Academic Regulations: *Section 2: 6. Academic Engagement* or *Section 5B: Support to Train and Study* procedures as appropriate.

### 10.2 Requirements for progression

There are no assessment or progression points on the Advanced Certificate but students will be informally assessed on their participation and progress.

### 10.3 Feedback to students

The school will endeavour to provide students with informal, formative feedback as soon as an activity has been completed.