

<i>Syllabus</i>	
	AGSMD(P)
✓	LGSM(D)(P)
	CertGSMD(P)



**GUILDHALL**  
School of Music & Drama

*Licentiate in Performance*  
*LGSM(D)(P)*

*Music*



*Founded in 1880*

*The Guildhall School of Music & Drama is owned, funded and managed by the Corporation of London*

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## CONTENTS

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1	Introduction.....	4
	1.1 Guildhall School of Music & Drama	
	1.2 Qualification Rationale	
	1.3 Aims and Objectives	
	1.4 Note for Course Providers	
2	Examination Requirements .....	6
	2.1 Instruments	
	2.2 Prior Learning	
	2.3 Expectation	
	2.4 Entry Requirements	
3	The Guildhall School's Provision .....	8
	3.1 Examination Venues	
	3.2 The Examiners	
4	Programme Choice .....	9
	4.1 Guidance for Selecting a Recital Programme	
	4.2 Alternative Instruments	
5	The Examination.....	11
	5.1 Presentation, Platform Manner and Memorisation	
	5.2 Examiners' Programme	
	5.3 Examiners' Reference Copies	
	5.4 Audience	
	5.5 Recording and Photography	
6	Assessment .....	13
	6.1 Marking Scheme	
	6.2 Assessment Categories	
	6.3 The Final Mark	
	6.4 Threshold Requirements	
	6.5 Academic Recognition	
	6.6 Results	
	6.7 Certification	
	6.8 Quality Assurance and Verification of Results	
	6.9 Appeals	
7	Substitutions and Equivalence.....	18
8	Guildhall School External Qualifications .....	19
	8.1 Performance	
	8.2 Teaching	
	8.3 Jazz Skills	
	8.4 Performance Assessment	
9	Support.....	20
	9.1 Help and Advice	
	9.2 Feedback	
	9.3 Special Needs	
	9.4 Equal Opportunities	

## 1 INTRODUCTION

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### 1.1 *Guildhall School of Music & Drama*

The Guildhall School of Music & Drama was founded in 1880 and is situated in the heart of the City of London. Internationally recognised as one of the world's leading conservatoires, the Guildhall School is renowned for providing an exceptional professional training for actors and musicians. The Guildhall School boasts an impressive range of expertise within its staff. Teaching ranges from initial education for very young children through to doctoral degrees and the highest levels of postgraduate performance training.

Today, continuing personal and professional development to sustain creative growth and employability is widely valued. Through its community work, teacher training and continuing professional development programmes, the Guildhall School leads the way in this field. These programmes embody the Guildhall School's commitment to celebrating artistry, professionalism and personal achievement.

The professional qualifications of the Guildhall School are held by performers and teachers from more than 50 countries. The Licentiate and Associate qualifications have been in existence for more than 60 years. They are long established international benchmarks, providing frameworks for practitioners at all levels to develop their art.

### 1.2 *Qualification Rationale*

The Licentiate in Performance, LGSMD(P), addresses the need to test and acknowledge the developing performance skills of students who have already progressed beyond CertGSMD(P) and are perhaps progressing towards full graduate/AGSMD(P) standards, or for teachers with some experience in their career who would like to develop their own performance skills.

Between CertGSMD(P) and AGSMD(P), students often experience a concentrated and rapid evolution in their performance abilities and the LGSMD(P) provides an important landmark for both students and others to assess the degree and range of their musical development prior to AGSMD(P). For teachers, the LGSMD(P) qualification provides the opportunity to develop particular skills relevant to performance and complements their teaching qualifications.

The LGSMD(P) provides candidates with the opportunity to measure the quality of their developing performance skills against the internationally recognised standards of the Guildhall School, while pursuing their own general musical development as a student, teacher or performer.

### 1.3 *Aims and Objectives*

The broad aims and objectives of the LGSMD(P) are:

- to provide a performance qualification at diploma level;
- to provide a qualification for external students benchmarked against the international conservatoire standards of the Guildhall School;

- to foster and widen access to continuing personal and professional development;
- to sustain creative growth;
- to foster employability;
- to celebrate artistry, professionalism and personal achievement.

In addition, the aims and objectives of the Guildhall Examinations Service are:

- to provide access to the Guildhall School's knowledge and 120 years' experience in music and drama education by providing quality extramural curriculum and assessment services for arts education providers and learners;
- to offer a discipline specialist service based on Guildhall School curriculum frameworks and the *Clear*<sup>®</sup> Performance Assessment System.

#### *1.4 Note for Course Providers*

The Guildhall School offers training and advice to organisations providing training courses in the higher or tertiary education sector, or as part of in-service training for professionals, to enable them to implement the Guildhall School's performance or teaching qualifications successfully into their programmes. For further information, contact the Professional Development Co-ordinator at Guildhall Examinations (see section 9.1 for contact details).

## 2 EXAMINATION REQUIREMENTS

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### 2.1 Instruments

For information about which instruments are accepted for performance diplomas, candidates are advised to consult the list of instruments on the Entry Leaflet. Some instruments are examined at graded levels only. If your instrument is not listed, or if you are unsure whether it will be accepted for a performance diploma, please contact Guildhall Examinations.

### 2.2 Prior Learning

Candidates are advised to assure themselves that they have attained an appropriate performance level before making their application. Normally, candidates will hold the CertGSMD(P) in the subject to be presented, although it is not a prerequisite (see section 7 – Substitutions and Equivalence).

Candidates are permitted to register for the LGSMD(P) without having a supervising teacher; the Guildhall School encourages candidates to explore a wide range of options for gaining performing experience.

### 2.3 Expectation

Candidates will be expected to show evidence of stylistic awareness, an ability to project musical intention and technical control of the instrument and the capacity to engage an audience through the presentation of a communicative and controlled recital exhibiting a range of musical styles. While the nature of the stylistic diversity, instrumental challenge, musical demands and thereby content of the programme may vary according to the instrument, candidates will be expected to demonstrate confidence and authority in the recital. This will involve the integration of the physical, emotional and intellectual aspects of music-making.

### 2.4 Entry Requirements

Candidates will need a copy of the current *Entry Leaflet*, which contains entry instructions, examination regulations, dates and details of fees, and a *Diploma Entry Form*, which includes an Advance Approval Form. Both are available from Guildhall Examinations. Candidates outside the UK should contact Guildhall Examinations for details of their local Agent.

#### *Programme Approval*

Candidates must have their proposed programme approved by the Guildhall School. Approval can be requested up to two years before the closing date for entries for the session in which the examination is to be taken. It must, however, be requested before the relevant Advance Approval deadline (normally two months before the deadline for entry). To apply for programme approval, candidates must complete the Advance Approval Form and send it to Guildhall Examinations. (For further help and advice with programme approval, see section 9.1.)

When a programme is approved, the Advance Approval Form will be returned to the candidate with an approval code. The form should be kept safely for entry and examination purposes.

### *Entry Procedure*

In order to enter, candidates must submit the following to Guildhall Examinations:

- a completed Diploma Entry Form with a signed passport-size photograph;
- a processed Advance Approval Form with approval code;
- the examination fee.

### *3 THE GUILDHALL SCHOOL'S PROVISION*

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#### *3.1 Examination Venues*

Due to the nature of the examination, the LGSMD(P) can only be taken in examination centres where suitable facilities exist. See Entry Leaflet for details.

Candidates outside the UK should contact their local Agent for information about LGSMD(P) examination venues in their country.

The Guildhall School is not responsible for the provision of printed music or musical instruments for LGSMD(P) recitals, other than for the provision of one piano. Candidates wishing to use instruments other than a piano (e.g. harpsichord, fortepiano, percussion, etc.) must make their own arrangements for provision and delivery of instruments. Major stage management (e.g. setting up an ensemble) must be planned in advance, with the particular venue in mind. Other requirements, such as the movement of stands and chairs, should be kept to a minimum. Should candidates wish to programme ensemble works (see section 4.1) they must establish whether or not the venue can accommodate them and ensure that music stands are provided. Details of any special requirements which require advance arrangements must be sent to Guildhall Examinations with the Entry Form.

#### *3.2 The Examiners*

There will normally be two examiners present in the live examination and two examiners at the subsequent review of the recording of the live examination. All examinations will be assessed by an examiner who has developed a professional career in the candidate's instrumental family discipline, e.g. woodwind.



## 4 PROGRAMME CHOICE

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### 4.1 *Guidance for Selecting a Recital Programme*

Programmes should reflect a varied repertoire demonstrating a range of style, genre, period, composer, and mood. Candidates are advised to select music through which they can show a range of technical and expressive skills. Programmes should reflect current practice in programming a recital for the candidate's instrument and should contain music that the candidate enjoys playing.

Programmes must be between 35 and 45 minutes in duration, including any appropriate short breaks between movements, short introductions, pauses for applause between works, time needed for any re-arrangement of the stage and for the performer(s) to enter and exit from the stage area. Candidates will not qualify for an award where the performance falls short of the minimum duration. Performances that exceed the maximum duration may be stopped by the examiners. This may detract from the mark.

Programmes must include a work of at least 15 minutes' duration. Singers must include an integral group of songs of at least 15 minutes' duration. For some instrumentalists the number of suitable recital works of at least 15 minutes' duration is limited. Where this is the case, instrumentalists must include a group of pieces of at least 15 minutes' duration. Any collection of pieces/songs which make musical sense when grouped together can be considered as a group. A group of pieces/songs will normally be by the same composer, or may be connected by a common theme.

Pieces/songs of less than four minutes' duration will not be approved unless they are grouped with others. A group of pieces/songs will be marked as one work. Each work, or group of pieces/songs, attracts the same number of marks irrespective of length.

Arrangements and transcriptions should be avoided except where they form part of the instrument's standard repertoire. Concerto transcriptions with piano accompaniment are generally found to be less successful as recital pieces than works originally conceived with piano accompaniment. Where repertoire is limited, concerto movements with piano accompaniment are acceptable, but candidates should assure themselves that the orchestral reduction is musically successful.

Multiple works by the same composer will not be approved although programmes may include groups of pieces/songs by a single composer. If selecting movement(s) from a longer work, candidates must ensure that the selection makes musical sense.

Candidates may present a programme specialising in jazz, rock or pop. Such programmes should be submitted for approval well in advance of the closing date for approval, especially if they contain music that is not in print. Further guidance notes for such programmes are available from Guildhall Examinations.

As well as performing works with piano accompaniment, candidates may choose to perform an unaccompanied work, or to perform as part of an ensemble. The standard of an ensemble performance should be as high or higher than the rest of the programme. A weak ensemble performance can detract from the mark.

#### *4.2 Alternative Instruments*

Candidates may play up to 15 minutes of their programme on an instrument within the same instrumental family discipline. However, candidates should note that the certificate will only list the main instrument and not the alternative instrument. The standard of performance on the alternative instrument should be as high or higher than the rest of the programme.

## 5 THE EXAMINATION

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### 5.1 *Presentation, Platform Manner and Memorisation*

Candidates are expected to understand how to behave in a concert situation in front of an audience and are advised to treat the recital as they would a professional engagement. Candidates should ensure that accompanists and other helpers (e.g. page-turners) are aware of the importance of the occasion and that they dress and behave accordingly.

While candidates are not required to perform from memory, they are advised to be mindful of performance conventions at professional public recitals. Candidates should be aware that full communication of the music to the listener is the priority in performance examinations. Candidates may give a short introduction to their performances if they wish. Singers should introduce songs that are in foreign languages with a short explanation in English and should set operatic excerpts in their context. Introductions will be assessed as part of the recital.

### 5.2 *Examiners' Programme*

Candidates must provide a printed or handwritten programme for the examiners' use at the start of the examination. Candidates must hand the programme to the steward and may also wish to distribute copies to the audience. (Candidates should note that the examiners will also have been provided with a copy of the Advance Approval Form.)

The programme must contain a list of all works to be performed, listed in order of performance. It must give full details of the works, composers and movements to be performed. Any works to be performed on an alternative instrument (see section 4.2) must be clearly identified. The programme must also clearly identify any works to be performed unaccompanied or with an ensemble.

Composers' dates should be given if possible. The year of composition should also be given for any work by a living composer. Foreign languages should be used only if songs are to be sung in that language or if a piece has no acceptable English translation. Keys, if appropriate, should be given where a composer has written more than one work with the same title.

If part or parts of a work are played or sung there may be several ways of presentation, as indicated in the following examples:

J S Bach	Ciaccona (Partita No 2 in D minor BWV 1004)
J S Bach	Partita No 3 in E BWV 1006 Preludio Loure Gavotte en rondeau
Beethoven	Sonata in C minor Op 30 No 2 (1st mvt) Allegro con brio

Donizetti	Una furtiva lagrima ( <i>L'Elisir d'Amore</i> )
Vaughan Williams	from Songs of Travel
	The Vagabond
	Let Beauty Awake
	The Roadside Fire

### 5.3 *Examiners' Reference Copies*

The examiners may wish to consult a printed copy of the works being performed. Candidates are therefore required to provide reference copies at the examination in the same edition as those being used in the performance. For regulations concerning the use of photocopies, please see Entry Leaflet.

### 5.4 *Audience*

Members of the public can be admitted to the recital. Candidates are advised to check the venue's audience capacity before inviting large numbers of guests (see section 3.1). Candidates or members of the audience must not approach the examiners' table. Communication with the examiners, where necessary, must be conducted through the steward. Candidates may consider asking their invited guests to turn off mobile telephones before the recital begins and advising them that they may clap as they would at any recital.

### 5.5 *Recording and Photography*

The Guildhall School will make a recording (either audio or video) of all LGSMD(P) examinations for quality control purposes and to assist the Diploma Examiner Panel in verifying the recommendations of the examiners. Performances recorded by the Guildhall School will not be used for commercial purposes but may be used for in-house training purposes.

Recordings of performances, which have been recorded as part of the assessment and examination procedure, will remain the property of the Guildhall School. These may be released, at the discretion of the Guildhall School, but only after the full process of examining and moderation is completed and the time for appeal has lapsed. Permission to record final recitals by anyone other than those involved in the examining process will not normally be granted.

## 6 ASSESSMENT

### 6.1 Marking Scheme

All Guildhall School performance diplomas are marked using the Guildhall School's **Clear**<sup>®</sup> Performance Assessment System. A leaflet giving more information about the Performance Assessment System and the Marking Schemes for the Assessment Categories is available from Guildhall Examinations.

#### *The Assessment Record*

There will be an individual Assessment Record for each work or group of pieces/songs, which provides a brief written comment and a breakdown of marks.

The image shows a sample of the 'Assessment Record For LGSMD(P)' form. At the top, it is titled 'Guildhall School of Music & Drama Examinations Service'. Below this, the title 'Assessment Record For LGSMD(P)' is prominently displayed. The form includes fields for 'Candidate's Name', 'Subject', 'Number', 'Centre', 'Date', and 'Piece'. A large section is designated for the 'Examiner's Comment', featuring the Guildhall School of Music & Drama logo. At the bottom, there is a table for 'Assessment Categories' with columns for Musical Awareness, Quality of Sound, Accuracy, Communication, Control of Instrument, and Mark. Each category has a small box for marking, with the total mark of 50 shown in the final column. The 'cleay' logo is visible in the bottom left corner, and a reference number 'Form SP2 LGSMD(P)' is in the bottom right.

For each work, Guildhall School examiners listen for the candidate's mastery of musical and technical skills in each of five Assessment Categories.

<i>Assessment Categories</i>	<i>Maximum Available Marks</i>	<i>Weighting</i>
Musical Awareness	12	24%
Quality of Sound	8	16%
Accuracy	8	16%
Communication	12	24%
Control of Instrument	10	20%
<i>Total marks available per work</i>	<i>50</i>	

During performance, examiners listen for recognisable qualities under each Assessment Category to determine the degree of mastery evident. These judgements are recorded on the Assessment Record initially as a code, which is then converted into a mark. The conversion table used by examiners is shown below. The maximum available mark available depends on which Assessment Category is being marked.

<i>Degree of mastery recognisable in an Assessment Category</i>	<i>Judgement code</i>	<i>Maximum available marks</i>		
		<i>8</i>	<i>10</i>	<i>12</i>
Clear and consistent evidence of attainment	CC	8	9 - 10	10-12
Consistent evidence of attainment	C	6 - 7	7 - 8	8 - 9
Some evidence of attainment	S	3 - 5	4 - 6	5 - 7
Limited evidence of attainment	L	1 - 2	1 - 3	1 - 4
No evidence of attainment	N	0	0	0

When all the Assessment Categories have been marked the examiner will total the marks to arrive at the mark for the work.

### *The Results Summary*

The final mark is the sum of the marks for the individual works. It will be converted into a percentage and entered on the Results Summary.

## *6.2 Assessment Categories*

The examiners will consider the following Assessment Categories for each work performed in the programme:

### *Musical Awareness*

#### *Expression*

The candidate's innate musicality and sense of shape, mood and character

#### *Structural Awareness, Style and Period*

Interpretation of the composer's musical intentions and the understanding of stylistic and structural elements such as part-writing, melody, accompaniment, cadences, modulation and larger-scale elements of form

### *Quality of Sound*

#### *Consistency, Clarity of Sound and Focus*

Evenness over the instrument, attack, dynamic range and projection, ability to sustain colour, vibrato, intonation

### *Accuracy*

#### *Observation of Performance Directions*

Reading of notated detail such as notes, tempo, rhythm and dynamics

#### *Fluency and Expression*

Continuity, line, tone, articulation, rhythmic character, phrasing

### *Communication*

#### *Intent and Sense of Performance*

Presentation, commitment, conviction, confidence, flair, individuality, sensibility

### *Control of Instrument*

#### *Technical Control*

Physiological control, co-ordination, posture, relaxation, balance

#### *Production of Sound*

Physical aspects of sound production, range and intonation

## **6.3 The Final Mark**

The final mark falls into one of five bands. These bands represent thresholds in the cumulative degree of mastery evidenced throughout the entire examination. The minimum standards required to be demonstrated by performers for each band are:

#### *90% – High Honours*

A high honours pass is awarded to an exceptional musician who shows clear and consistent attainment across all Assessment Categories.

#### *80% – Honours*

An honours pass is awarded to a musician who shows clear and consistent attainment in most, but not all Assessment Categories.

#### *65% – Merit*

A merit pass is awarded to a musician who shows consistent attainment in most Assessment Categories.

#### *50% – Pass*

A pass is awarded to a musician who shows consistent attainment for some Assessment Criteria, with evidence of some attainment in most of the Assessment Categories.

#### *Less than 50% – Fail*

The candidate has not satisfied the minimum requirements for an award.

## 6.4 Threshold Requirements

%	Threshold	<i>Qualities recognisable in performance</i>				
		Musical Awareness	Quality of Sound	Accuracy	Communication	Control of Instrument
90%	<i>High Honours</i>	Clear and convincing evidence of pertinent aspects of style and musical language	A convincingly broad sound palette including a clear and pleasing basic sound communicating a wide range of musical intentions	Entirely accurate and fluent with an awareness of nuance of notated detail	Convincing capacity to engage an audience	Clear and convincing control of instrument
80%	<i>Honours</i>	Considerable artistic and stylistic awareness	An engaging sound with consistent evidence of a capacity to vary sound to project musical intention	Accurate and fluent	Confident and effective capacity to engage an audience	Generally convincing control of instrument
65%	<i>Merit</i>	Consistent evidence of musical sensitivity and stylistic awareness and a recognisable sense of overview	A good basic sound quality with some evidence of a capacity to vary sound to project musical intention	Generally accurate and fluent with only occasional slips	Recognisable capacity to engage an audience	Generally proficient with only occasional technical limitations
50%	<i>Pass</i>	Some evidence of stylistic awareness over a range of styles	An acceptable basic sound with some capacity for effective use of tonal variety to project musical intention	Generally accurate and fluent	Recognisable but inconsistent evidence of some capacity for audience engagement	Some evidence of control of instrument with only some capacity for the projection of musical intention
<i>Below 50%</i>	<i>Fail</i>	Limited stylistic awareness	Insufficient variety and quality of sound to project musical intentions	Inaccurate with notable lapses of fluency	Limited capacity to engage an audience	Inadequate control impinges on capacity to project musical intentions

## 6.5 Academic Recognition

Candidates who gain a final mark of 50% or more become entitled to append the letters LGSMD(P) to their name.

Academic dress for holders of LGSMD or AGSMD diplomas may be obtained from Ede & Ravenscroft, 93/94 Chancery Lane, London WC2 (Tel. Int+ 44 (0)20 7405 3906).



## *6.6 Results*

Candidates will receive an Assessment Record for each work and a Results Summary. These will only be sent after ratification by the Diploma Assessment Board (External). This may take some weeks. Results will be sent by post and will not be given out by telephone. Examiners will not discuss their decisions with candidates.

## *6.7 Certification*

Successful candidates will receive a certificate from the Guildhall School of Music & Drama. Certificates are usually sent by post within four months of the despatch of the result.

## *6.8 Quality Assurance and Verification of Results*

All matters relating to the Guildhall School's diplomas, including the marking and awarding of diplomas, is overseen by the Diploma Assessment Board (External), which reports to the Academic Board Standards Committee of the Guildhall School.

Examiners are trained in assessment standards and procedures and their Assessment Records are monitored by the Guildhall School to ensure consistency and comparability.

## *6.9 Appeals*

Candidates are entitled to invoke the appeals procedure where they feel that they have been dealt with unfairly by the Guildhall School. This includes both administrative and academic matters. Candidates should refer to the Entry Leaflet for details of the procedure.

## 7 SUBSTITUTIONS AND EQUIVALENCE

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No exemptions will be allowed for any part of the qualification.

The chart below, while not giving precise relationships between qualifications, outlines a possible broad relationship between Guildhall School qualifications and those of other boards.

<i>GSMD</i>	<i>TCL</i>	<i>ABRSM</i>	<i>Others</i>
FGSMD (P)			
AGSMD (P)	FTCL	FRSM	
LGSMD (T)	LTCL	LRSM	LRAM
LGSMD (P)			ARCM
CertGSMD (T)	ATCL	DipABRSM	
CertGSMD (P)			
Grade 8	Grade 8	Grade 8	

At this time, it is not possible to establish a precise relationship between the qualifications offered by the various British examination boards. Standards and expectations are widely variable among educational institutions and the various courses on offer.

Several of the Guildhall School's external qualifications are available to full-time students of the Guildhall School. This is explained in further detail in the prospectus, available on the internet ([www.gsmd.ac.uk](http://www.gsmd.ac.uk)).

## 8 GUILDHALL SCHOOL EXTERNAL QUALIFICATIONS

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Guildhall School of Music & Drama qualifications are widely recognised and valued around the world. The Guildhall School offers a range of certificates and diplomas to external practitioners, providing opportunities for performers and teachers to enhance their status by measuring up to the Guildhall School's internationally accepted benchmarks. For a copy of the relevant syllabus, please contact Guildhall Examinations.

### 8.1 Performance

#### *Certificate in Performance (Music) CertGSMD(P)*

A pass with high honours at this level is awarded to a musician who would be likely to gain a place through audition for undergraduate study at the Guildhall School, regardless of competition. (N.B. This qualification replaces the Recital Certificate.)

#### *Licentiate in Performance (Music) LGSMD(P)*

The standard of the LGSMD(P) is related to the standard expected of an undergraduate student at the Guildhall School who is midway through the BMus course.

#### *Associate in Performance (Music) AGSMD(P)*

The standards and outcomes of the AGSMD(P) examination are directly related to the standard of the final recital examinations for the BMus course at the Guildhall School.

#### *FGSMD(P)*

The FGSMD(P) is a discretionary award made to candidates who achieve 90% or higher at an AGSMD(P) examination. The standard is that of the Guildhall School's Concert Recital Diploma (equivalent to the European Premier Prix), which is normally only awarded at postgraduate level at the Guildhall School.

### 8.2 Teaching

Certificate in Instrumental or Vocal Teaching CertGSMD(T)

Licentiate in Instrumental or Vocal Teaching LGSMD(T)

### 8.3 Jazz Skills

Candidates whose AGSMD(P) programme is jazz based, contains a significant amount of improvised material and includes at least one original composition may elect to enter for a further qualification in Jazz Skills.

### 8.4 Performance Assessment

At the time of publication of this syllabus, the Certificate in Performance Assessment CertGSMD(A) is only available to those who have attended the relevant course, run by the Guildhall School, in association with a training partner (see section 1.4).

## 9 SUPPORT

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### 9.1 Help and Advice

If you would like help or advice about prerequisites or programme choice for the LGSMD(P), please contact the Professional Development Co-ordinator at Guildhall Examinations by e-mail ([profdev@gsmd.ac.uk](mailto:profdev@gsmd.ac.uk)) or post (see below). Any queries on these matters must be submitted before or at the same time as the request for Advance Approval. Guildhall Examinations can not guarantee to answer queries on these matters after Advance Approval has taken place.

Any other queries regarding the LGSMD(P) should be directed to Guildhall Examinations at the address below, or sent by email to [exams@gsmd.ac.uk](mailto:exams@gsmd.ac.uk).

### 9.2 Feedback

The Guildhall School welcomes feedback from candidates to help improve our services. A feedback form will be included with the result. Our customer service statement is available on request. If you have a complaint about any of the services that the Guildhall School provides, or a suggestion for improvement, please write to Guildhall Examinations.

### 9.3 Special Needs

The Guildhall School is committed to supporting candidates with special needs and arrangements will be considered on a case-by-case basis. Candidates who would like advice in this respect should contact Guildhall Examinations in advance of entry.

### 9.4 Equal Opportunities

The Guildhall School is a Department of the Corporation of London, which has a comprehensive equal opportunities policy to which it is fully committed. Its aim is to ensure that everyone receives fair treatment regardless of sex, sexual orientation, race, nationality, ethnic origins, colour, creed, disability, marital status, age, trade union or political beliefs.

Under Section 71 of the Race Relations Act 1976, there is a particular duty on local authorities to ensure that their functions are carried out with due regard to the need to eliminate unlawful racial discrimination and to promote equality of opportunity and good relations between persons of different racial groups. Staff, students and candidates are treated in the same way and not discriminated against on whatever grounds.

## **Making Musicians**

### *Guildhall Examinations*

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Please visit the Guildhall School of Music & Drama on the internet at [www.gsmd.ac.uk](http://www.gsmd.ac.uk)