

BMus Year 1

Module Title: First Study Performance 1 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Studies 25%

2 contrasting studies, selected by the candidate, one from Weissonborn Bk II, the other from Milde Concert Studies Vol. 1

Orchestral Excerpts 25%

Schumann 3rd Symphony

All 2nd Movement (Scherzo)

Mozart 40th Symphony

1st Movement solo and tutti passages

Tchaikovsky 4th Symphony

1st movement bars 35-114, 127-132, 211-225, 294-299

2nd movement bars 274-end

Brahms Violin Concerto

2nd movement 2nd bassoon part

Verdi Requiem

2 solos from 'Dies Irae' section –

Quid sum miser' & 'Ingemisco'

Mendelssohn Hebrides Overture

Opening (both bassoon parts)

Stravinsky Firebird Suite (1945)

Berceuse bars 150-4th of 156 (1st bassoon solo)

Shostakovich 10th Symphony

legato solo from 1st Movement

Mendelssohn 4th Symphony

tongued passages in 1st movement,

2 solos from last movement

Scales / Arpeggios 25%

All major, harmonic and melodic minor scales starting on lowest tonic note and to be played up to the highest note in the scale below top Eb, then down to the lowest note still in the scale (B/Bb) and finally returning to the tonic.

All arpeggios, dominant and diminished sevenths as above.

All chromatic and whole tone scales, starting on any note, as above.

Articulation for scales - tongued, slurred, or a combination, as requested by examiner.

Speed is not specified.

Sight Reading 25%

Comments

All basic scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive, musical performance, concentrating on evenness of tone, legato etc.

2. Performance

A programme demonstrating a variety of styles.

Comments

1. The programme should last approximately 20 minutes. If you have more than this the examiner may stop you. In the case of performances which under-run (i.e. less than 20

minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.

2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Professional Portfolio 1: First Study Activities 1 (15 credits)

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at <https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy>

For first-year woodwind players the activities are:

Performing in workshops or masterclasses

- Regular masterclasses and performance classes which are published at the beginning of each term as Woodwind Workshops.

Performing in chamber music ensembles

- Performances in either Monday or Wednesday lunchtime concerts, or in informal chamber concerts in Woodwind Workshops. This can include playing in Wind Ensemble.

Performing in orchestras

- Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by your Head of Department or his/her assistant.

Performance Class

- Attending all performance classes for your year group. Perform and give written feedback when required.

Assessment

Reflection and Evaluation patchwork assessment (100%). This tests learning outcomes 1 and 2.

i) initial self-assessment: time management exercise, identification of strengths, areas for improvement and goals for the year, and a list of required, elective and extra-curricular activities (25%). To be submitted in the third week of term.

ii) final self-assessment evaluating and reflecting on progress, setting goals for future improvement and listing all relevant activities in the course of the year (75%). To be submitted at the end of semester 2.

The summative assessment for this module relates to the initial and final self-assessments completed online in Moodle at the start and end of the academic year.

In addition to the summative assessment, there is also an **attendance requirement** for this module. Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 2

Module Title: First Study Performance 2 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Studies 25%

Two contrasting studies, selected by the candidate, from Milde Volumes 1 and 2.

Orchestral Excerpts 25%

Mozart 41st Symphony	Solos from movements 1, 2 & 4
Tchaikovsky 5th Symphony	1 st movement bars 320-330 bars 523-end 2 nd movement bars 71-86 3 rd movement bars 18-72 bars 98-105
Bartok Concerto for Orchestra	2 nd movement bassoon duet at opening (both bassoon parts). Same material re-arranged for 3 bassoons later in the movement (all 3 bassoon parts)
Dukas <i>Sorcerer's Apprentice</i>	Solo for 3 bassoons + subsequent tutti passage
Beethoven 4th Symphony	1 st movement bars 65-78, 221-237 4 th movement bars 184-187, 300-302, 350-353
Mozart <i>Figaro</i> Overture	All
Wagner <i>Tannhauser</i> Overture	Opening 2 nd bassoon part
Elgar <i>Enigma</i> Variations	Nimrod' 2 nd bassoon part 'Dorabella' 1 st bassoon part
Berlioz <i>Symphonie Fantastique</i>	3 rd movement bars 86-103 4 th movement bars 49-63 5 th movement bars 447-468
Berg Violin Concerto	1 st movement bars 137-140 (play both parts) 2 nd movement bars 35-43

Scales / Arpeggios 25%

As year 1 and including:

- * All major scales in 3rds, extended as in year 1
- * All arpeggios to be both straight and broken as shown below



Sight Reading 25%

Comments

All basic scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive, musical performance, concentrating on evenness of tone, legato etc.

* These may be performed using the music

2. Performance

Your programme should demonstrate a variety of styles.

Comments

1. The programme should last approximately 20 minutes. If you have more than this the examiner may stop you. Your mark will reflect the Learning Outcomes as described in the student handbook, and may be influenced by programmes that are underlength or inappropriate to your level of study.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Professional Portfolio 2: Education, Community and Outreach 2 (15 credits)

Performers

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at <https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy>

For second-year woodwind players the activities are:

Performing in workshops or masterclasses

- Regular masterclasses and performance classes which are published at the beginning of each term as Woodwind Workshops.

Performing in chamber music ensembles

- Performances in either Monday or Wednesday lunchtime concerts, or in informal chamber concerts in Woodwind Workshops. This can include playing in Wind Ensemble.

Performing in orchestras

- Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by your Head of Department or his/her assistant.

Performance Class

- Attending all performance classes for your year group. Perform and give written feedback when required.

Assessment

The summative assessment for this module relates to the devised group work and critical evaluation in the Education, Community and Outreach workshops.

In addition to the summative assessment, there is also an **attendance requirement** for this module. Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 3

Module Title: First Study Performance 3 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Orchestral Excerpts 40%

Tchaikovsky 6th Symphony	1 st movement 1 st 12 bars 4 th movement figure 4-5 th of 32
Mozart <i>Haffner</i> Symphony	4 th movement fast tongued tutti passages
Stravinsky <i>Rite of Spring</i>	Opening to 4 th of 12 (1 st bassoon part)
Shostakovitch Symphony 9	4 th movement bars 10-end leading into 5 th movement bars 1-27
Stravinsky <i>Pulcinella</i>	3 rd movement 2 before 36 for 3 bars 1 before 38 for 9 bars. 5 th Movement bar before 69 to 6 th bar of 70. 6 th Movement from 81 to end of movement. Play with repeats and also play 2 nd bassoon part.
Richard Strauss: <i>Alpine Symphony</i>	Opening (1 st bassoon part)
<i>Till Eulenspiegel</i>	8 th of 26 for 2 bars. Passage after 30 starting on high C. 2 before 33 for 9 bars
Brahms 3	Passages from 1 st and 4 th movement
R.Korsakov <i>Scheherezade</i>	Opening of 2 nd movement Cadenza from 2 nd movement
Ravel Piano Concerto	Solo with high E in first movement. (figure 9 for 9 bars) Last movement 5 th of 14 to 7 th of 15 play both parts
Ravel <i>Bolero</i>	Bassoon solo 3 rd of figure 2 to 3 (17 bars)

Contra Bassoon - must be offered in addition to the above oboe extracts.

Students should prepare all the excerpts to play on contra bassoon in the exam (from which the panel will select two items)

Excerpts can be found in Das Fagott Vol.6 by Selmann and Angerhofer (publ Schott ED 7250). Copies of this excerpt book are in the Conservatoire library.

Beethoven	Symphony No 5. (pg 66)
Brahms	Symphony No1. (pg 72-73)
Mahler	Symphony No 2. (pg 76)
Mahler	Symphony No 9
Shostakovich	Symphony No 8. (pg 122-123)
Ravel	Piano Concerto for the Left Hand
Ravel	Ma mere l'Oye. (pg 105)

Scales / Arpeggios 40%

As years 1&2. This time upper scale extensions to include top Eb and E.

*All scales in 3rds (major, harmonic, melodic), extended.

Sight Reading 20%

Comments

All basic scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive, musical performance, concentrating on evenness of tone, legato etc.

* These may be performed using the music.

2. Performance

A programme demonstrating a variety of styles which must include a work in a contemporary genre.

Comments

1. The programme should last approximately 30 minutes. If you have more than this the examiner may stop you. Your mark will reflect the Learning Outcomes as described in the student handbook, and may be influenced by programmes that are underlength or inappropriate to your level of study.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Professional Portfolio 3: Planning and Pedagogy (15 credits)

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at <https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy>

For third-year woodwind players the activities are:

Performing in workshops or masterclasses

- Regular masterclasses and performance classes which are published at the beginning of each term as Woodwind Workshops.

Performing in chamber music ensembles

- Performances in either Monday or Wednesday lunchtime concerts, or in informal chamber concerts in Woodwind Workshops. This can include playing in Wind Ensemble.

Performing in orchestras

- Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by your Head of Department or his/her assistant.

Performance Class

- Attending all performance classes for your year group. Perform and give written feedback when required.

Art of Teaching (pedagogy) classes and lectures

Assessment

50% of this year's mark is generated via a viva-voce. This will take place close to the time of the First Study Techniques exam and will test the students' practical and theoretical pedagogical skills.

In addition to the summative assessment, this module also has an **attendance requirement**. Students should read the module document carefully and note the penalties for unreliable attendance.

Note: the other 50% of the mark for this module comes from the draft learning contract for your major project, which you will submit at the end of semester 2.

BMus Year 4

Module Title: Final Recital (minor) (30 credits)

Free choice of programme, but should include a work in a contemporary genre to be approved by the principal first-study teacher and the Head of Department. The programme should last between 25-30 minutes, which may include a break of up to 3 minutes.

Comments

1. A recital that continues over 33 minutes is likely to be stopped by the examination panel. In the case of performances which underrun (i.e less than 25 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Final Recital (45 credits)

Free choice of programme, but should include a work in a contemporary genre to be approved by the principal first-study teacher and the Head of Department. The programme should last between approximately 40 minutes, which may include an interval of up to 5 minutes.

Comments

1. A recital that continues over 48 minutes is likely to be stopped by the examination panel. In the case of performances which underrun (i.e less than 35 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Final Recital (60 credits)

Free choice of programme, but should include a work in a contemporary genre to be approved by the principal first-study teacher and the Head of Department. The programme should last between 50-60 minutes, which may include an interval of up to 6 minutes.

Comments

1. A recital that continues over 63 minutes is likely to be stopped by the examination panel. In the case of performances which underrun (i.e less than 50 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)