

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%

Two contrasting studies, selected by the candidate, one from Uhl Book 1; the other from Thurston Passage Studies book 2

Orchestral Excerpts 25%

Beethoven Symphonies 4, 5, 6, 8 and 9

Beethoven Piano Concertos 1 & 3

Brahms Symphonies 1 and 2

Scales / Arpeggios 25%

All major and minor (harmonic and melodic) scales.

E F F# G G# and A - 3 octaves, others 2 octaves.

All arpeggios major and minor range as above

Chromatic scale up to A.

Dominant and Diminished 7ths range as above.

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

Speed is not specified.

Sight Reading & Transposition 25%

To include C Clarinet transposition

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 studies, selected by the candidate, one from Uhl volume II the other from Jettel *The accomplished clarinettist* Volume I.

Orchestral Excerpts 25%

Tchaikovsky	Symphony No.4, 5 & 6
Rimsky-Korsakov	<i>Scheherazade</i>
Rossini	Overture <i>Semiramis</i>
Berlioz	Overture <i>Benvenuto Cellini</i>
Schubert	Unfinished Symphony

Scales / Arpeggios 25%

All scales starting on lowest tonic and extending upwards and below the tonic, returning to tonic.

* Broken arpeggios.

Dominant and Diminished 7ths.

* Scales in thirds. Major, harmonic and melodic minor

Whole tone scales – 2 octaves

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

Speed is not specified.

Sight Reading 25 %

To include C Clarinet transposition, and up and down a semi-tone

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

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.

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 OR Multi-instrumental doubling/tripling option 40%

Stravinsky	<i>Firebird</i>
Prokofiev	Classical Symphony
	<i>Peter & the Wolf</i>
Shostakovich	1st Symphony
Rachmaninoff	Symphony No.2
Mendelssohn	<i>Midsummer Night's Dream: Scherzo</i>

E flat or Bass Clarinet must be offered in addition to the above Clarinet extracts.

Students should prepare all the excerpts to play on E flat or Bass clarinet in the exam (from which the panel will select two items)

E flat:

Berlioz	<i>Symphonie fantastique</i>
Ravel	<i>Bolero</i>
Shostakovich	6th symphony
Strauss	<i>Ein Heldenleben</i>

Bass Clarinet

All from Drapkin vol 1;

Mahler	Symphony 4
Mahler	Symphony 6
Shostakovich	Symphony 6
Tchaikovsky	<i>Nutcracker</i>
Verdi	<i>Aida</i>

Scales/ Arpeggios 40%

Year 2 and whole tone scales

* Chromatic scales and chromatic thirds, major and minor

Sight Reading 20%

Sight-reading, which may include transposition as Year 2.

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

- i. 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 under length or inappropriate to your level of study.
- ii. 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

- i. 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.
- ii. 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

- i. 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.
- ii. 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

- i. 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.
- ii. 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)