

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, each from a different book -

Damase: 24 Etudes, Boehm: 24 Capriccios or Altes: 26 Selected Studies.

Orchestral Excerpts 25%Flute

Beethoven and Brahms Symphonies, from Wilfrid Smith: Orchestral Studies Book 1

Piccolo - must be offered in addition to the above flute extracts.

Students should choose one study or movement from the following list, to play on piccolo in the exam.

Louis Drouet, 25 Studies (for the flute), no.s 1-4, 8-16, 20

Alan Ridout, Farndale Dances for piccolo solo, no.s 1-5

Scales / Arpeggios 25%

Taffanel and Gaubert: Exercices Journaliers no.4

no.7- also prepare up one octave as well as printed

All major, and minor harmonic and melodic scales - extended up to top C and C#, and down to bottom C, except for those in the key of D, which are extend up to top D (Those with low B foot-joint have the option of descending to B)

All arpeggios and dominant and diminished 7ths in the above range

Chromatic scale starting on any note, extending as above

Articulation for scales as at the top of Taffanel and Gaubert EJ4

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.

Recommended for further study are:

- Taffanel and Gaubert EJ1, 5, 7, 9
- Boehm 12 Studies op.15 no1,2,4,10
- Reichert 1,2,6.7

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, each from a different book –

Andersen: 24 Studies Op.15 (not 1, 2 or 5)

Paganini: 24 Caprices

Jeanjean: Etudes Modernes

Karg-Elert 30 Caprices opus 107

Orchestral Excerpts 25%

Rossini: William Tell Overture, flute and piccolo

Bizet: Carmen Intermezzo, flute and piccolo

Smetana: Bartered Bride Overture

Ravel: Bolero

Prokofiev: Peter and the Wolf

Beethoven: Leonore 3

Bartok: Concerto for orchestra

Tchaikovsky: Nutcracker

Mozart: Magic Flute

Mozart: Don Giovanni

Mendelssohn: Italian Symphony

Schubert: Symphony No. 5

NB. A booklet containing all of the extracts above will be available for collection.

Piccolo - must be offered in addition to the above flute extracts.

Students should choose two complete items to play on piccolo in the exam.

The excerpts are identified using the pages in "A Piccolo Practice Book, by Trevor Wye and Patricia Morris, publisher Novello".

Students are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks, and to see the orchestral context.

Bartok, Roumanian Dances, no 3, Pe Loc: *Wye/Morris page 11.*

Brahms, Symphony no. 4, 3rd movement: *Wye/Morris page 15.*

Britten, Young Person's Guide To The Orchestra: *Wye/Morris, first two lines of the Presto on page 105; then page 61 followed by the last 5 lines on page 105.*

Ravel, Mother Goose Suite, 2nd, 3rd and 4th movements: *Wye/Morris pages 7 and 16.*

Rossini, The Thieving Magpie Overture: *Wye/Morris pages 117-118.*

Scales / Arpeggios 25%

Everything from Year 1, and in addition (in the same range):

Whole tone scales- extended

* Broken arpeggios

* Scales in 3rds: major and minor (harmonic and melodic)

Turn around to be advised by your teacher.

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, but we strongly encourage you to learn them from memory.

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 under length 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%

Beethoven:	Leonore 3
Brahms:	Symphony No. 1
Brahms:	Symphony No. 4
Ravel:	Daphnis and Chloe, 2 nd suite
Stravinsky:	Petrouchka
Stravinsky:	Dumbarton Oaks
Dvorak:	Symphony No. 8, 4 th mvt solo
Hindemith:	Symphonic Metamorphosis
Mendelssohn:	Midsummer Night's Dream
Prokofiev:	Classical Symphony
Shostakovich:	Symphony No. 5, 1 st mvt solo
Strauss:	Salome – Dance of the Seven Veils
Strauss:	Till Eulenspiegel
Britten:	Sea Interludes

NB. A booklet containing all of the extracts above will be available for collection.

Piccolo - must be offered in addition to the above flute extracts.

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

The excerpts are identified using the pages in "A Piccolo Practice Book, by Trevor Wye and Patricia Morris, publisher Novello".

Students are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks, and to see the orchestral context.

Beethoven, Symphony No. 9, last movement: *Wye/Morris pages 89 and 90.*

Holst, The Perfect Fool: *Wye/Morris page 14.*

Ravel, Piano Concerto, 1st and 3rd movements: *Wye/Morris pages 47, 160 and 161.*

Rossini, Semiramide Overture: *Wye/Morris pages 72 and 106.*

Shostakovich Symphony No. 9, movements 1 and 2: *Wye/Morris pages 81 and 20.*

Scales/ Arpeggios 40%

Everything from Year 1 and 2, and in addition:

* scales in chromatic thirds, major and minor
Sight Reading 20%

Comments

Recommended study: Anderson: *School of Virtuosity* Op 60 (Vol 1 and 2), Moyse: *Gammes et Arpeges*

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.
1. 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)