

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%****One study** from the list, or similar, as agreed with a tutor, **performed from memory:**

Dizi	<i>One of the 48 Etudes</i>
J.S. Bach trans. Grandjany	<i>One of the Etudes for Harp</i>
Bochsa	<i>One of the 50 Studies, Opus 34</i>
Pozzoli	<i>One of the Etudes (not lower than Grade 6)</i>

Scales / Arpeggios 25%

All Grade 8 ABRSM scales and arpeggios and at a good speed, range of dynamics

All major and minor keys not involving double sharps or flats scales hands together one octave apart and a sixth apart (right hand starting on keynote). 4 octaves.

All major and minor arpeggios in root position, 1st and 2nd inversions. Hands separately, together and divided between the hands and in the narrow position. 4 octaves.

Dominant 7^{ths} and Diminished 7^{ths} in all major keys, in root position, 1st, 2nd and 3rd inversions. Hands separately, together and divided between the hands, 4 octaves.**Sight Reading 25%**

A quick study will be given to the student 30mins before the exam (this could be more in the case of a student having special educational needs) and a further short piece of sight-reading will be presented in the exam, to be played at sight.

Orchestral excerpts 25%

Students to prepare the seven orchestral parts in the list below. Two of these will be selected by the examiners for performance at the time of your technical examination.

Britten	<i>Young Person's Guide to the Orchestra (YPG) – Cadenza & Fugue</i>
Holst	<i>The Planets</i>
	Harp 1:
	<i>Mercury beginning to Fig.2, Fig.6 to the end of movement</i>
	<i>Saturn Fig. 5-6</i>
	Harp 2:
	<i>Neptune bars 14-22</i>
Mahler	<i>Symphony No 5, Adagietto</i>
Ravel	<i>Piano Concerto in G, Cadenza</i>
Tchaikovsky	<i>3 Ballet Cadenzas</i>
Tchaikovsky	<i>Romeo and Juliet Overture</i>

2. PerformanceStudents are required to perform a programme lasting **17-20 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.

Your programme must include a 'classical' piece, Sonata or sonata movement. (written between c.1730-1830 e.g., CPE Bach, Backofen, Cardon, Sophia Corri (Dussek), Krumpholtz, Mayer, Naderman, John Parry etc.) Contrast this with something romantic or contemporary, agreed in consultation with your harp tutor. Minimum standard grade 7 Trinity/ABRSM.

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 harp players the activities are:

Regular harp department workshops and coaching with Rita Schindler, performance classes, occasional folk and electric workshops with Eleanor Turner, orchestral coaching with Ruth Faber, as well as jazz harp masterclasses with Amanda Whiting and early harp classes with Robin Ward. Details are published at the beginning of each term and shared on our Cozi app. Consistent attendance and thorough note-taking are vital and all harp department activities are compulsory.

You will receive weekly tuition and may be invited to perform in internal concerts and masterclasses. Opportunities awarded to students who have consistently been well prepared.

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.

Assessment

Reflection and Evaluation patchwork assessment (100%).

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 the term.

II) final self-assessment evaluating and reflecting on progress, setting goals for future improvement and listing all relevant activities in 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%

One study from the list, or similar, as agreed with tutor, performed from memory:

J.S. Bach trans. Grandjany	<i>One study, unless you did one in Yr 1 Techniques</i>
John Thomas	<i>One study</i>
Salzedo ed. Lawrence	<i>One study from 'Method for Harp'</i>
Trinity College/Danielle Perrett	<i>Two studies from Harp Studies and Exercises 2013</i>

Scales / Arpeggios / Sight Reading 25%

As for Year 1 but to include hands together in contrary motion starting a third (LH starts on tonic) and a sixth apart (RH starts on tonic) in major and harmonic minors only (2 octaves)

Salzedo Conditioning Exercises – chosen by tutor

Glisses and jazz chords – chosen by tutor

Sight Reading with click: A piece of music will be given to the student 30 mins before the exam, to be played with metronome or a click track.

Chamber Music Assessment 25%

A performance of a chamber music work (a full work or movements from a Sonata lasting approximately 10 minutes in total is to be agreed with the Head of Harp and scheduled with the Head of Chamber Music, for a date around the beginning of the Spring Term. The work should be a duo or trio work; larger ensembles may not be accepted.

Marking criteria will reflect the following:

Ensemble skills

Rhythm

Sound quality and awareness of balance

Musicality (phrasing, interpretation)

Communication/presentation, including confidence, sense of participation in the performance, body language etc.

Orchestral Excerpts 25%

Students to prepare the seven orchestral parts listed below. Two of these will be selected by the examiners for performance at the time of your technical examination.

Bartok	<i>Concerto For Orchestra Harp 1: 1st movement 175-199 and 425-439 4th movement 42-59 5th movement 335-357</i>
Berlioz	<i>Symphony Fantastique Harp 1</i>
Debussy	<i>La Mer 1st movement harp 1 figure 2 to figure 6, figure 14 to the end 2nd movement figure 25 to end of movement.</i>
Debussy	<i>L'Après Midi both parts</i>
Ravel	<i>Mother Goose Suite movements 3 and 4</i>
Smetana	<i>Ma Vlast cadenza</i>
Verdi La Forza Del Destino	<i>Harp 1 complete</i>

2. Performance

Students are required to perform a programme lasting 23-26 minutes. If you exceed 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.

You must provide examiners with a full score of everything you play, in the same edition. In 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)

Your varied programme must include a classical concerto movement, for example, J.C. Bach (Harpichord Concerto Opus 1, D major), Boieldieu, Dittersdorf, Krumpholtz, Mozart (Piano Concerto, for example, K414 A major – *not the flute and harp concerto K299*)

Contrast this with one or two other pieces, not in the same style, agreed in consultation with your harp tutor.

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 harp players the activities are:

Regular harp department workshops and coaching with Rita Schindler, performance classes, occasional folk and electric workshops with Eleanor Turner, orchestral coaching with Ruth Faber, as well as jazz harp masterclasses with Amanda Whiting and early harp classes with Robin Ward. Your classes in Pedagogy (which you will be assessed on in Year 3) will start this year. Details for most events are published at the beginning of each term and all updates and additions are shared on our Cozi app. Consistent attendance and thorough note-taking are vital and all harp department activities are compulsory.

You will receive weekly tuition and may be invited to perform in internal concerts and masterclasses. Opportunities will be awarded first to students who have consistently been well prepared.

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.

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

Studies 25%

One chosen from the list or equivalent as agreed with a tutor:

John Thomas	<i>Left Hand Study</i>
Salzedo	<i>One of the Five Poetical Studies</i>
Schmidt	<i>One of the 6 Etudes</i>
Posse	<i>One of the 8 Concert Studies</i>
Sue Rothstein	<i>One of the Dream Studies</i>

Light Music/Jazz 15%

Perform a pop or jazz piece (either published or the student's own arrangement) demonstrating an understanding of popular styles or jazz.

Sight Reading 10%

A quick study will be given to the student 30 minutes before the exam. This could include reading from a lead sheet, film or pop music; something you might get in a recording session.

Chamber Music Assessment 25%

A performance of a chamber music work (a full work or at least two movements, approximately 15 minutes total, agreed with the Head of Harp and scheduled with the Head of Chamber Music, for a date around the beginning of the Spring Term. The work should be a duo or trio work; larger ensembles may not be accepted.

For example, Andy Scott Sonata, Alwyn's Naiades or Ravi Shankar's L'Aube Enchantée for Flute and Harp. Or, Bax or Debussy Trio, Saint-Saëns' Fantaisie for Violin and Harp, Benjamin Frankel Sonata for Cello and Harp, or other approved piece of chamber music.

Marking criteria will reflect the following:

Ensemble skills

Rhythm

Sound quality and awareness of balance

Musicality (phrasing, interpretation)

Communication/presentation, including confidence, sense of participation in the performance, body language etc.

Orchestral Excerpts 25%

Students to prepare eight orchestral parts see the list below. Two of these will be selected by the examiners for performance at the time of your technical examination.

Donizetti	<i>Lucia di Lamermoor Cadenza</i>
Ravel	<i>Tombeau De Couperin</i>
Ravel	<i>Tzigane Cadenza</i>
Rimsky	<i>Korsakov Capriccio Espagnol</i>
Strauss	<i>Don Juan</i>
Stravinsky	<i>Symphony in 3 Movements</i>
Wagner	<i>Tristan and Isolde, Prelude and Isolde's Love Death</i>
Weber	<i>Invitation to the Dance</i>

2. Performance

Students are required to perform a 30 minute programme at an advanced level, to include at least one piece from the harp's key romantic repertoire (for example, Fauré, Grandjany, Parish-Alvars, Pierné, Renié, Rota, Roussel, Salzedo, Spohr, Tournier) which could be a concerto movement performed with piano accompaniment (e.g. Gliere, Parish-Alvars, Pierné, Reinecke, Rodrigo).

Comments

The programme should last approximately 30 minutes. If you have more than this, the examiner may stop you. The recital may include an interval of up to 5 minutes. 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.

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

Pedagogy will be taught as a module in its right, but the varied key skills learnt in other sessions will also be integral to your future teaching practice and will form part of the assessment. The emphasis will be on instrument specifics and will cover teaching pedal and non-pedal harps.

Performers

As in Years 1 and 2, the Strings 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. Punctuality is extremely important so as to get the most out of each class and not cause disruption. Students should aim to arrive 10-15 minutes before masterclasses and group classes to tune harps, arrange the room and ensure prompt starting.

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 harpists the activities are:

Regular Harp Class workshops, performance classes and occasional masterclasses, details of which are published at the beginning of each term (these include Pedagogy classes, taught by Eleanor Turner and Rita Schindler)

Rehearsals, tuition and performances in internal concerts and classes.

Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected.

Assessment

50% of this module's mark is generated via a viva-voce. This will take place during the Techniques exam and will test the student's practical and theoretical pedagogical skills.

In addition to this assessment, this module also has an attendance requirement. Students must read the module document carefully, noting the penalties for unreliable attendance.

The other 50% of the assessment for this module is the draft learning contract for the Major Project. There is a weekly whole-year-group lecture for the Professional Portfolio module that covers this side of the module and its assessment.

BMus Year 4

Module Title: Final Recital

As before, you must provide examiners with a full score of everything you play, in the same edition. In a chamber work, 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)

Choose one:

Option 1: 30 credits

Free choice of programme, however, you **must** include a contemporary work. If you choose to include chamber music, it must be a maximum of 25% of the recital's duration. The complete programme must be approved by the Principal Harp Tutor and the Head of Strings. The programme should last 25-30 minutes, which may include a break of up to 3 minutes. Students are strongly encouraged (though it is not compulsory) to perform from memory.

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

Option 2: 45 credits

Free choice of programme, however, you **must** include a contemporary work and the chamber music element, if you choose to include any, must be a maximum of 25% of the recital's duration. The complete programme must be approved by the Principal Harp Tutor and the Head of Strings. The programme may include a major chamber work. The programme should last approximately 40 minutes (35-45 minutes), which may include an interval of up to 4.5 minutes (e.g. stage setting for a chamber work). Apart from chamber works, students are strongly encouraged (though it is not compulsory) to perform from memory.

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.

Option 3: 60 credits

Free choice of programme, however, you **must** include a contemporary work and the chamber music element, if you choose to include any, must be a maximum of 30% of the recital's duration. The complete programme must be approved by the Principal Harp Tutor and the Head of Strings. The programme should last approximately 55 minutes (50-60 minutes), which may include an interval of up to 6 minutes (e.g. stage setting for a chamber work). Apart from chamber works, students are strongly encouraged (though it is not compulsory) to perform from memory.

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.

ALL EXAMINATIONS & ASSESSMENTS, YEARS 1-4

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 Student Handbook)

Key Skills (Unassessed, Year 4)

A variety of sight-reading and other professional key skills (harmony, jazz, lead sheets, figured bass and off-the-cuff accompaniment) will be covered.

Starting teaching, contracts for professional engagements and planning for gigs in the UK and abroad will be covered, together with practical advice and information: The Musicians Union, United Kingdom Harp Association, Biography writing, Presentation of CV and website, Insurance, National Insurance and becoming Self-Employed.

All of this advice, together with the key lessons from Orchestral Studies, Pedagogy and communal harp classes will be compiled by each student in their Handbook.

GENERAL NOTES, ALL YEARS

Programme planning and Repertoire Lists

Keep a list of your repertoire at the back of your Handbook with an **exact timing** for each piece (which can of course change and then be updated!) Use a half or whole page for each piece. Write down the exact full title and opus number and/or key of each piece so that you can refer back to it when you might need to programme it in a concert. It would also be useful to have the composer's dates and any other information you may have learnt about them, or anything interesting or intriguing about the piece, or a particularly memorable comment from a masterclass. I also write down a synopsis of the period, style and character of each piece, as well as how it feels to play it and how it may be for the audience to experience it.

Practice Diaries

Rita will be helping you to keep a constructive and useful Practice Diary. This has been proven to be a great help to focus the practice and keep on top of the organisation. It's also a great way of remembering questions to ask your tutors and can lead to much more productive lessons.

Harp Tutors

Principal Tutor	Eleanor Turner	Eleanor.Turner@bcu.ac.uk	07811 444935
Orchestral Tutor	Ruth Faber	ruthfaber@googlemail.com	07813 613134
Assistant Tutor	Rita Schindler	schindlerrita@hotmail.com	07511 914174
International Chair	Catrin Finch	catrin@catrinfinch.com	
Early Harp Tutor	Robin Ward	robin@robin-ward.com	
Jazz Harp Tutor	Amanda Whiting	amanda@amandawhiting.com	

Extra Orchestral repertoire that can be covered

Puccini Operas: Butterfly, Boheme, Tosca, Turandot
Wagner: Gotter, Tristan, Lohengrin and Dutchman, Tannhauser, Meistersinger, Fire Music from Wagner's Die Wulkure
Bartok's Music for Strings, Percussion and Celeste, and Violin Concerto
Berg, Rachmaninov, Berlioz, Bizet, Prokofiev and Rimsky-Korsakov, Ravel, Britten, Debussy, Elgar, Vaughan Williams, Mahler, Stravinsky, Strauss
Operatic arias (Dvorak, Puccini, Donizetti, Bellini)
Descriptive symphonic repertoire (Pictures, Bare Mountain, Dukas Sorcerer, Saint-Saens)
Concerto/Accompaniment parts (Thais by Massenet, Bruch, Rachmaninov piano)
Symphonies (Tchaikovsky Manfred, Shostakovich 5)
20th Century classics such as Bernstein, Jenkins, Adams, Copland, Tippett, Korngold