

DOUBLE BASS

2018-2019

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 20%

Two studies from Bille vol 2, Bottesini Study book, or Simandl Book 1, 6th position onwards. At the discretion of the teacher other studies of comparable difficulty may be substituted for the ones recommended.

Scales/arpeggios 30%

4 keys to be chosen **in consultation with your tutor**, as follows:

Scales – major, minor (harmonic & melodic) & chromatic. Scales in broken 3rds on **one string**.

Arpeggios – major, minor, dominant & diminished 7ths **in two octaves**.

All the above in three octaves. A range of bowings should be demonstrated, including slurred, 2 bows per octave and also separate (detache).

Comments

The broken 3rds may be played with the music, all the others from memory.

Orchestral excerpts 30%

You should prepare the six orchestral excerpts from the list below. **Three** of these will be selected by the examiners for performance at the time of your technical examination.

Bach - Violin Concerto in E, II mvt

Beethoven - 5th Symphony, II & III mvts

Beethoven - 9th Symphony, Recitative

Brahms - 4th Symphony, II mvt

Tchaikovsky - 4th Symphony, I mvt

Wagner - Die Meistersinger Prelude

**Copies of the excerpts are available to download and print from
iCity > First Study Departments > Strings > Double Bass**

Chamber Music 20%

Performances of two contrasting movements, from either one work or two different works, **approximately 15 minutes total**, to be agreed with the Head of Chamber Music. The assessment will take place not later than the end of the Spring Term. The works should normally be for trio or quartet, but duo performances and larger ensembles may be accepted. Each student in the group will be given an individual mark, though in most ensembles the marks are not far apart.

Criteria for marking reflect the following:

Ensemble skills

Intonation

Rhythm

Sound quality and awareness of balance

Musicality (phrasing, interpretation)

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

2. Performance

Option 1: A programme consisting of two movements from a baroque sonata, partita or suite (accompanied or unaccompanied) with another piece/ of your own choice demonstrating a variety of styles.

Option 2: One or two (preferably two if time allows) movements from a classical sonata with another piece of your own choice demonstrating a variety of styles **to be chosen in consultation with your tutor.**

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 string players the activities are:

- Regular workshops, performance classes and occasional masterclasses, details of which are published at the beginning of each term.
- Rehearsals, tuition, and, when required performances in internal concerts and classes.
- 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%). 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 20%

Two studies from Carlo Montanari 14 Studies. At the discretion of the teacher other studies of comparable difficulty may be substituted for the ones recommended

A short etude featuring different bowing styles (dotted rhythms, spiccato etc) will be available by the end of October 2017, and can be downloaded from iCity : First Study Departments : Strings: Double Bass. This replaces the former requirement for scales to be played demonstrating different bowings.

Scales/arpeggios 30%

Scales – 8 major, minor (harmonic & melodic) & chromatic. Scales in broken 3rds, 4ths and 5ths.

Arpeggios – major, minor, dominant & diminished 7ths.

All the above in 3 octaves, slurred, 1 bow per octave, and detache

Keys chosen in year 1 may be repeated

Orchestral Excerpts 30%

You should prepare the seven orchestral excerpts from the list below. Four of these will be selected by the examiners for performance at the time of your technical examination.

Bach - Suite No 2, Badinerie

Beethoven - 7th Symphony, I & II mvts

Brahms - 2nd Symphony, I & IV mvts

Tchaikovsky - 1812 Overture

Strauss - Don Juan

Britten - Young Persons' Guide to the Orchestra, var H

**Copies of the excerpts are available to download and print from
iCity > First Study Departments > Strings > Double Bass**

Chamber Music 20%

Performances of two contrasting movements, from either one work or two different works, **approximately 15 minutes total**, to be agreed with the Head of Chamber Music. The assessment will take place not later than the end of the Spring Term. The works should normally be for trio or quartet, but duo performances and larger ensembles may be accepted. Each student in the group will be given an individual mark, though in most ensembles the marks are not far apart.

Criteria for marking reflect the following:

Ensemble skills

Intonation

Rhythm

Sound quality and awareness of balance

Musicality (phrasing, interpretation)

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

2. Performance

Option 1: A complete concerto or major sonata

Option 2: The first movement of a classical concerto alongside a contrasting work/s in either the romantic or contemporary idiom

Option 3: The first movement of a classical concerto alongside three or four movements of unaccompanied Bach.

Students are strongly encouraged, but not required, to perform one work from memory.

Comments

1. The programme should last approximately 25 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 string players the activities are:

- Regular workshops, performance classes and occasional masterclasses, details of which are published at the beginning of each term.
- Rehearsals, tuition, and, when required performances in internal concerts and classes.
- 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 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.

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 20%

Two of the following studies:

Simandl Book 2, E flat study on p 18

Simandl Concert Study no.1

Mengoli 20 studies, no.1

At the discretion of the teacher other studies of comparable difficulty may be substituted for the ones recommended

Scales/ arpeggios 30%

All 12 keys as follows:

Scales – major, minor (harmonic & melodic) & chromatic all 3 octaves.

Slurred one octave to a bow, détaché, spiccato and sautillé.

Spiccato: one bow per note

Sautillé: two, three or four bows per note

Scales in broken **3rds, 4th, 5th, 6th, 7th and octaves beginning on any finger to be selected by the examiner.**

Arpeggios – major, minor, dominant & diminished 7ths **all 3 octaves.**

Students may include the same keys as in years 1 and 2.

The broken 3rds, 4ths and 5ths may be played with the music, all others from memory.

Orchestral excerpts 30%

You should prepare the ten orchestral excerpts from the list below. **Four** of these will be selected by the examiners for performance at the time of your technical examination.

Mozart - 40th Symphony, I & IV mvts

Beethoven - 3rd Symphony, I & III mvts

Verdi - Force of Destiny Overture

Bruckner - 7th Symphony, I mvt

Strauss - Till Eulenspiegel

Shostakovich - 5th Symphony, I mvt

**Copies of the excerpts are available to download and print from
iCity > First Study Departments > Strings > Double Bass**

Chamber Music 20%

Performances of two contrasting movements, from either one work or two different works, **approximately 15 minutes total**, to be agreed with the Head of Chamber Music. The assessment will take place not later than the end of the Spring Term. The works should normally be for trio or quartet, but duo performances and larger ensembles may be accepted. Each student in the group will be given an individual mark, though in most ensembles the marks are not far apart.

Criteria for marking reflect the following:

Ensemble skills

Intonation

Rhythm

Sound quality and awareness of balance

Musicality (phrasing, interpretation)

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

2. Performance

Option 1: A complete Concerto, and shorter contrasting work if needed to complete the 30 minute requirement.

Option 2: A complete unaccompanied Bach Suite and shorter contrasting work if needed to complete the 30 minute requirement.

Option 3: A Complete Classical or Romantic Sonata (or equivalent duo work) and shorter contrasting piece if needed to complete the 30 minute requirement.

Option 4: First movement of a major concerto and contrasting complete duo or solo work.

Students are strongly encouraged, but not required, to perform at least one work from memory.

NB – All students are required to demonstrate the full spectrum of eras across the first three years of the degree. It is not permitted to select the Classical Work in all three years, or even the baroque sonata/partita/suite in all three recitals. These selections will be carefully monitored and programmes approved in plenty of time before assessments.

All students must present a work in a contemporary style in either the 3rd or 4th year recital. Please discuss this carefully with your teacher. (“Contemporary” in this context refers to a piece which is atonal and/or uses extended techniques and/or includes electronics)

Comments

1. 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 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 string players the activities are:

- Regular workshops, performance classes and occasional masterclasses, details of which are published at the beginning of each term.
- Rehearsals, tuition, and, when required performances in internal concerts and classes.
- 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

50% of this year's mark is generated via a viva-voce. This will take place during the First-Study: Techniques exam and will test the student's 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 second item of assessment for this module is the draft learning contract for the Major Project (50%). 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 (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, ***if this was not chosen in the third year recital programme***. The programme should last between 25-30 minutes, which may include a break of up to 3 minutes.

("Contemporary" in this context refers to a piece which is atonal and/or uses extended techniques and/or includes electronics)

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, ***if this was not chosen in the third year recital programme***. The programme should last between approximately 40 minutes (35-45 minutes), which may include an interval of up to 4.5 minutes.

("Contemporary" in this context refers to a piece which is atonal and/or uses extended techniques and/or includes electronics)

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, ***if this was not chosen in the third year recital programme***. The programme should last between 50-60 minutes, which may include an interval of up to 6 minutes.

("Contemporary" in this context refers to a piece which is atonal and/or uses extended techniques and/or includes electronics)

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)