

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 30%

Elizabeth Cooper: Study 5 from Ten Advanced Studies for Treble Recorder pub Peacock Press and

Frans Brüggen: Study 4 from Five Studies for Finger Control (pub Broekmans and Van Poppel)

Scales / Arpeggios 30%

Scales and arpeggios in all major and harmonic and melodic minor keys, using the full chromatic compass up to top A. Ranges as follows:

F, F sharp, G, A flat, A: Two octaves

B flat, B, C, C sharp and D: Up a twelfth, down to the lowest dominant and returning to the key note

E flat and E: One octave up, descending to the lowest dominant and returning to the key note.

Dominant Sevenths in all keys, ascending and descending as far as possible, using the full chromatic compass up to top A

Diminished Sevenths on F, F sharp and G over two octaves

Chromatic scales starting on any note ascending to high F, descending to low F and returning to starting note.

Speed: crotchet = 66 (semiquavers)

All scales and arpeggios to be prepared from memory, legato-tongued, staccato-tongued and slurred. 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. Scales must be played on the treble/alto recorder

Sight Reading 20%

In treble and bass clef (in F and C fingerings). Using a bass in F and a great bass in C for bass clef tests is preferable but not compulsory.

Articulation 20%

HU Staeps: *The Daily Lesson* No 12 (p13) (pub Universal)

Using Exercise 12 as a model, demonstration of articulations as follows:

1) Paired articulation ('te-de' or 'de-re'), demonstrated with both equal and unequal (*inéga*le) rhythmic stress, in C major only. Crotchet = 72

2) Double tonguing using 'de-ge' or 'did'll' (at student's choice) in major keys up to three sharps and flats. Speed: Crotchet = 104

2. Performance

A programme demonstrating a variety of styles.

Comments

The programme should last approximately 20 minutes. If you have more than this the examiner may stop you. In the case of performances which underrun (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.

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 recorder players the activities are:

- Performing in workshops or masterclasses
- Rehearsing and/or performing in tutor directed recorder consorts.
- 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.
- Writing brief programme notes of up to 200 words on all solo works studied during the year. These should cover such aspects as biographical information, style, musical content and form and should be presented **during performance classes throughout the year**

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%

Elizabeth Cooper: Study 6 from *Ten Advanced Studies for Treble Recorder* pub Peacock Press
OR

Frans Brüggen: Study 5 from *5 Studies for Finger Control*, pub Broekmans and Van Poppel

AND

Nicola Sansone: Study 4 from *12 Studi* (12 Studies for Treble Recorder), pub Ut Orpheus Edizioni
DM 38

Scales / Arpeggios 30%

Scales and arpeggios in all major and harmonic and melodic minor keys: As for Year One, ie using the full chromatic compass up to top A.

Dominant Sevenths as for Year One, ie using the full chromatic compass up to top A.

Diminished Sevenths as for Year One, on F, F sharp and G, over two octaves

Chromatic scales starting on any note ascending to high F, descending to low F and returning to starting note.

Chromatic Scale two octaves from C (ie demonstrating highest knee notes)

Scales in thirds in all major keys in the following ranges:

F major: Two Octaves

All other major keys: To the appropriate dominant above or below, avoiding knee notes

Speed (for all straight scales and arpeggios): Crotchet = 66 (semiquavers). Scales in thirds: crotchet = 60 (semiquavers)

All scales and arpeggios to be prepared from memory, legato-tongued, staccato-tongued and slurred. 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. Scales must be played on the treble/alto recorder

Articulation 20 %

HU Staeps: The Daily Lesson No 12 (p13)

Using 12 (d) as a model, 'De-ge' **and** 'did'll' in major, melodic and harmonic minor keys up to three sharps and flats. Speed: Crotchet = 112

Ornamentation (Quick Study) 20%

Ornamentation, in high baroque style, of a passage of a slow movement over a figured bass by Corelli, Handel or similar. 30 mins preparation time given.

Transposition 10%

Transposition up a minor third at sight (eg from F major to A flat major, or A minor to C minor)

OR (at examiner's choice)

Realisation of French Violin Clef (ie G notated on lowest line of the stave)

Both to be performed on treble/alto recorder.

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 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 recorder players the activities are:

- Performing in workshops or masterclasses
- Rehearsing and/or performing in tutor directed recorder consorts.
- 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.
- Writing brief programme notes of up to 200 words on all solo works studied during the year. These should cover such aspects as biographical information, style, musical content and form and should be presented in the summer term.

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 20%

Karel Van Steenhoven: *Morphing Scales* from *7 Minimal Preludes* pub Schott OFB 212

OR

Hans-Martin Linde: No 4, *Signale* from *Blockflöte Virtuos* pub Schott OFB 156

and

Kees Boeke: from *The Complete Articulator* pub Schott:

Part 1: all of nos I and II; and

Part 2: all of nos I and II (Part 2 in C major only).

Excerpts at the examiners' choice.

Scales 30%

As for year two, plus:

Scales in thirds in all melodic and harmonic minor keys, in the following ranges:

F minor: Two Octaves

All other minor keys: To the appropriate dominant above or below, avoiding knee notes

Chromatic scales in major and minor thirds beginning on F (2 octave range)

Speed (for all straight scales and arpeggios): crotchet = 72 (semiquavers). Scales in thirds: crotchet = 60 (semiquavers)

All scales and arpeggios to be prepared from memory, legato-tongued, staccato-tongued and slurred. 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. Scales must be played on the treble/alto recorder

Ornamentation (Quick Study) 30%

1) Realisation of Hotteterre's French ornamentation signs

2) Improvisation of divisions over a short phrase of a given Chanson or Madrigal, in late sixteenth century style (Bassano, Ortiz or similar).

30 mins preparation time given

Transposition 20%

- 1) Reading G alto fingerings at sight, on a renaissance-style G alto, where the notated range locates the lowest G two ledger lines below the treble clef stave
- 2) Reading up a tone in treble clef at sight. Tested on both C (descant) and F (alto) fingerings.

2. Performance

Three or more contrasting pieces, one of which should be in a contemporary idiom.

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 recorder players the activities are:

- Performing in workshops or masterclasses
- Rehearsing and/or performing in tutor directed recorder consorts.
- 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.
- Art of Teaching (pedagogy) classes and lectures

Assessment

50% of this year's mark is generated via a viva-voce lasting 20 minutes. This 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. 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 35-45 minutes, which may include an interval of up to 4.5 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)