

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%**

Ferling 48 Studies: one slow and one quick (in contrasting keys)

Orchestral Excerpts 25%

Orchestral excerpts from Rothwell Volume 1:

Beethoven: Eroica 16, 21, 23, 27

Pastorale 41, 44, 48a

Symphony No 7 60

Symphony No 9 83, 85

Berlioz: Symphonie Fantastique 144, 147, 153, 157

Brahms: Symphony No 1 191, 192

Symphony No 2 226a

Symphony No 3 252

Symphony No 4 264, 265 275, 277 and 279

Haydn Variations 291 both parts with repeats

Violin Concerto 343

Scales / Arpeggios 25%

All major, harmonic and melodic minor scales, starting on lowest tonic (extended as appropriate) and returning to the tonic.

Arpeggios, range extended as above.

Dominant and Diminished 7ths - same range.

Chromatic scale from low Bb.

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

Speed is not specified.

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.

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 Gillet *For the Advanced Teaching of the Oboe*, and another from either Gillet or Loyon *32 studies*.

Orchestral Excerpts 25%

Orchestral excerpts from Rothwell Volume 2:

Mendelssohn: Scottish Symphony 421, 422, 426

Italian Symphony complete

Fingals Cave Overture 441

MSND 443, 444, 446

Mozart: Jupiter Symphony 509, 519a and 519b

Così fan tutti 556, 557

Rossini: Thievish Magpie 572, 573 and 574

Semiramide 576

Italian Girl in Algiers 579 and 581

The Silken Ladder 582 and 583

Schubert: 5th Symphony 602

Great C major 614

Unfinished 637 and 639

Schumann: Piano Concerto 684 and 688

Tchaikovsky: 4th Symphony 704, 708 and 711

Swan Lake 760

Wagner: Meistersinger 792 a) and b) 1st and 2nd oboe parts

Orchestral Excerpts from separate sheets:

Mahler: Das Lied von der Erde (Der Abschied)

Ravel: Le Tombeau de Couperin Movements 1, 2 and 3 only

Strauss: Don Juan opening 40 bars and main oboe solo

Scales / Arpeggios 25%

All major, harmonic and melodic minor scales, starting on lowest tonic (extended as appropriate) and returning to the tonic.

*Chromatic Scales low Bb to high G.

*Broken arpeggios – extended as far as high G.

Scales in 3rds, major and minor, harmonic, melodic.

Whole tone scales – 2 octaves

Dominant and Diminished 7ths.

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

Speed is not specified.

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.

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: First Study Activities 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

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 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%

Orchestral excerpts from Rothwell Volume 3

Bartok:	Concerto for Orchestra 815, 817, 818 (both parts) 821, 823
Borodin:	Polovtsian Dances 830, 831, 833
Britten:	Sea Interludes. (both extracts)
Mussorgsky:	Pictures at an Exhibition 880, 882 (both parts), 883
Prokofiev:	Classical Symphony (all extracts, both parts)
Rimsky-Korsakov:	Scheherazade 919
Stravinsky:	Pulcinella (all extracts)

Orchestral Excerpts from separate sheets:

Berlioz	<i>La Damnation de Faust</i> (Menuet des Feux Follets)
Messiaen	<i>Oiseaux Exotique</i> Fig 4-5, Fig 14 – 17, Fig 29 – 31
Ravel	<i>Daphnis & Chloe</i> Opening of Suite and Opening of ballet Fig 156 until one bar after 157 (both parts)
Stravinsky	<i>Rite of Spring</i> Fig 142-149, Fig 195 until end

Cor anglais - must be offered in addition to the above oboe extracts.

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

Berlioz	<i>Roman Carnival Overture</i>
Respighi	<i>The Pines of Rome</i> (I pini della Via Appia)
Rossini	<i>William Tell Overture</i>
Ravel	Piano Concerto in G major (2nd movement)
Debussy	<i>Nocturnes No. 2 Fetes</i>
Stravinsky	<i>Rite of Spring</i> (introduction fig 2 – 4)
Stravinsky	<i>Rite of Spring</i> (Ritual Action of the Ancestors fig 129)

Scales/ Arpeggios 40%

Whole tone scales

* Scales in chromatic thirds, major and minor

* Scales in 4ths, broken dominant 7ths.

Sight Reading 20%

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

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.

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 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.
3. 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.
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 the Student Handbook)