

**BMus Year 1****Module Title: First Study Performance 1 (60 credits)****Assessment**

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

**1. Techniques exam****Study 20%**

Studies to be played from memory

*Preludium* John Bull (NB this may not be offered subsequently as part of the Performance exam.)

**Technique: Keyboard & Pedal 20%**

To be played from memory

- i. At the organ: scales (early fingering);
- ii. Pedal-Exercitium BWV 598 - JS Bach

**Sight reading, transposition and score-reading 20%**

Transposition – simple hymn tune, semitone or tone up or down (manuals only) – max. 3 sharps or flats

Score-reading – four parts, G and F clefs

Sight-reading (manuals and pedal)

All tests (except sight-reading) will be given 15 minutes before the examination

**Keyboard harmony/Improvisation 20%**

A separate syllabus will be issued for this element

**VIVA on Pedagogy 20%**

“on two contrasting composers or schools of composition covered in the BMus Year 1 Performance Syllabus – one to be before 1750, the other from 1840 onwards”

**Comments**

N/A

**2. Performance**

A programme that includes a work from the term 1 list (below), plus a work or works from either term 2 and/or term 3.

**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 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)

**Repertoire**

Each student's programme will be designed to suit his or her individual needs. Students must agree with their teachers which works will be studied with which teacher but the schedule should include the following:

### Term One

1. JS Bach: four contrasting preludes from the *Orgelbüchlein*  
Read Russell Stinson: *Bach: The Orgelbüchlein*, Chapter 3, 59-75; skim Chapter 1  
Sweelinck: *Ballo del granduca/ Echo Fantasia in A/ Toccata in C*  
Read Pieter Dirksen: *The Keyboard Music of Jan Pieterszoon Sweelinck*, 35-49 and 327-344.
2. Mozart: Andante in F major or a sonata movement by CPE Bach  
Read Annette Richards: "Automatic Genius: Mozart and the Mechanical Sublime" *Music & Letters*, vol. 80, no. 3 (August 1999): 366-389.  
C.P.E. Bach: *Essay on the True Art of Playing Keyboard Instruments*, Chapter 3.
3. Franck: either op.18/op.19 from *Six Pièces* or a work from *Trois Pièces*  
Read Rollin Smith: *Playing the Organ Works of César Franck*, 163-180.  
Kurt Lueders and Ton van Eck: "Franck, Cavallé-Coll, and the Organ of Sainte-Clotilde" in *TAO* Dec. 1990, 115-119.

### Term Two

1. Scheidemann: *Erbarm dich mein, O Herre Gott* (or a work by Scheidt)  
or Kerll: *Passacaglia* (or a work by Froberger)  
Read John Butt: "Germany and the Netherlands" in *Keyboard Music before 1700*, 166-183.
2. A sonata or prelude and fugue by Mendelssohn  
Read Robert C. Mann: "The Organ Music" in *The Mendelssohn Companion*, 625-659.  
Hans Fagius: "The Organ Works of Mendelssohn and Schumann and Their Link to the Classical Tradition"  
*Göteborg Proceedings 1994*, 344-351.
3. A short movement or work by Widor  
Read Fenner Douglass: *Cavallé-Coll and the French Romantic Tradition*, 97-142.  
Ewald Kooiman: "Jacques Lemmens, Charles-Marie Widor, and the French Bach Tradition" *TAO* March 1995, 56-64  
John R. Near: "Problems of Interpretation and Edition in the Organ Works of Charles-Marie Widor" in *Göteborg Proceedings 1994*, 453-468.

### Term Three

1. A Präludium by a high baroque north German composer (eg. Tunder, Weckmann, Reinken, Buxtehude, Böhm, Bruhns, Lübeck)  
Read William Porter: "Hamburg Organists in Lutheran Worship" in *The Organ as a Mirror of its Time*, 60-77.  
Kerala Snyder: *Dieterich Buxtehude, Organist in Lübeck*, 78-87 (organs); skim 227-79 (keyboard works), read about *stylus phantasticus*: 248-257.
2. Brahms: three contrasting chorale preludes  
Read William A. Little: "Brahms and the Organ-Redivivus" in *The Organist as Scholar: Essays in Memory of Russell Saunders*, 273-297.  
Jacques van Oortmerssen: "19th-century Performance Practice in a Historical Perspective"  
*Proceedings of the 1994 Göteborg Academy*, 367-382.  
Ludger Lohmann: "Notated Slurs in Organ Music: Approaches to Interpretation" in *GOArt Research Reports*, vol. 1, 193-201
3. A short movement or work by Vierne  
Read Rollin Smith: *Vierne*, 571-591  
Ruth Sisson: "Charles Tournemire, 1870-1939" in *TAO*, Dec. 1989, 56-64  
Rollin Smith: "The Organ of Trocadéro and Its Players" in *French Organ Music from the Revolution to Franck and Widor*  
Robert Sutherland Lord: "Liturgy and Gregorian Chant in *L'Orgue Mystique* of Charles Tournemire" in *Organ Yearbook* 1984, 60-97.  
David Sanger: *Towards more accurate scores of Vierne's Six Symphonies* in *OR* 1987/88  
Olivier Latry: *Vierne's Pieces de Fantasia - Textual corrections*

## 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 organists, the activities are:

- Regular performance classes and occasional masterclasses details of which are published at the beginning of each semester.
- Liturgical skills classes
- Other classes as published.
- 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 Year2

## Module Title: First Study Performance 2 (60 credits)

### Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

### 1. Techniques exam

#### Study 20%

Studies to be played from memory

- i. Trio 59 from Jaques van Oortmerssen *Studies in historical fingering and Pedalling*;
- ii. Excerpt from Mendelssohn's Op.65, No.6 (hands & feet)

#### Technique: Keyboard & Pedal 10%

To be played from memory

- i. At the organ: scales in thirds and sixths using 19thC fingering;
- ii. Franck - Pedal Solo from Final

#### Sight reading, transposition and score-reading 20%

Transposition; hymn tune, with pedal, tone or semitone up or down. Max. 4 sharps or flats.

Score-reading; 4-part, G & F clefs, some crossing of parts.

Sight-reading

Tests (apart from sight reading) will be given 15 minutes before the exam.

#### Continuo 20%

Continuo: prepared and at sight.

#### VIVA on Pedagogy 10%

"on two contrasting composers or schools of composition covered in the BMus Year 2 Performance Syllabus – one to be before 1750, the other from 1840 onwards"

#### Improvisation 20%

#### Comments

N/A

### 2. Performance

A programme that includes a work from the term 1 list (below), plus a work or works from either term 2 and/or term 3.

#### Comments

1. The examination should last approximately 30 minutes, and you should prepare music which takes approximately 20 minutes to play. 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)

## Repertoire

### Term One

- 1a. a Prelude and Fugue by JS Bach  
Read Christoph Wolff: "Johann Adam Reinken and Johann Sebastian Bach: On the Context of Bach's Early Works" in *J.S. Bach as Organist*, 57-80.  
Christoph Wolff: *J.S. Bach: The Learned Musician*, 122-132, "Clavier Virtuoso and Organ Expert" (136-145) and 373-381.  
George Stauffer: "Fugue Types in Bach's Free Organ Works" in *J.S. Bach as Organist*, 133-156; and
- 1b. a work by Muffat or Pachelbel  
Lynn Edwards: "The Thuringian Organ 1702-1720: 'Ein wohlgerathenes gravitatisches Werk'" in *Organ Yearbook* 1999.  
Patrick Russell: "Catholic Germany and Austria 1648-c1800" in *Cambridge Companion to the Organ*, 204-218.  
Jon Laukvik: *Historical Performance Practice in Organ Playing*, 196-206.  
Barbara Owen: *The Registration of Baroque Organ Music*, 82-87 and 173-182.
2. a work by Liszt  
Rollin Smith: "Franz Liszt and the Organ," *TAO*, July 1986, 67-73.  
Hermann J. Busch: "The Organ of Merseburg Cathedral and the Organ Works of Franz Liszt," *The Organ Yearbook*, vol. 21 (1990), 79-94.  
Hans van Nieuwkoop: "The Interpretation of Reubke's 'Sonate der 94 Psalm'" in *Göteborg Proceedings 1994*, 383-402. Martin Haselböck: "Liszt's Organ Works" in *TAO* July 1986, 56-63.  
Martin Haselböck: "Fantasy and Fugue on the Choral 'Ad nos, ad salutarem undam' in *The Organist as Scholar*, 257-272
- 3) a short work by Marcel Dupré  
Michael Murray: *Marcel Dupré: The Work of a Master Organist*, 73-112.  
Lynn Cavanaugh: "The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux" in *The Diapason*, July 2005: 18-22.

### Term Two

1. a French classical *Plein jeu*, *Offertoire*, *fugue*, *tierce en taille*, *duo*, *trio* and *recit* (eg. Couperin *Messe pour les Couvents*, Clérambault *Suite du 2ème ton*)  
J-A. Villard: "The Clicquot Family and its Place in French Organ Building" in *Organ Yearbook* 1992-93, 71-96.  
Fenner Douglass: *The Language of the Classical French Organ*, 70-125.  
Charles Fisk: "How Certain Musical Differences between the Historic Organs of Germany and France were Achieved by Differences in Construction" in *L'orgue à notre époque*, 83-89.  
Dom Bedos de Celles: *L'Art du facteur d'orgues*, 2 vols. (English trans. by Ferguson)  
Bruce Gustafson: "France" in *Keyboard Music before 1700*, 90-119.  
Jon Laukvik: *Historical Performance Practice in Organ Playing*, 159-195.
2. a short movement or work by Max Reger  
Christopher Anderson: "Walter Fischer's Comments on the Playing of Reger's Organ Music" in *The Organ Yearbook* 1995, 123-136.  
Christopher Anderson: *Max Reger and Karl Straube*, Chapter 2 (47-103).  
Kurt Leuders: "In Search of the Reger Organ" (6 installments) in *TAO*: June 1978, Jan 1979, April 1979, Feb 1980, Sept 1980, Mar 1981.  
Heinz Wunderlich: "The Significance of the Organ Works of Max Reger and their Correct Interpretation," *TAO* March '02, 58-63.
- 3) a work/movement by Duruflé, Alain or Langlais  
Marie-Claire Alain: "The Organ Works of Jehan Alain" in *The Diapason*, Jan-Feb-Mar, 1970.  
Linda Dzuris: "Six French Organs and the registration indications in L'Oeuvre d'orgue de Jehan Alain" in *The Diapason*, June 1999: 16-18.  
Anne Labounsky: *Jean Langlais: The Man and His Music*  
James Frazier: *Maurice Duruflé: The Man and His Music*, 76-80, 97-113, 201-211  
Michael Murray: *French Masters of the Organ*, chapters on Langlais and Dupré.

### Term Three

1. JS Bach: three contrasting works from the Leipzig Autograph  
Russell Stinson: *J.S. Bach's Great Eighteen Organ Chorales*
2. a sonata movement by Hindemith  
Michael Murray: *Albert Schweitzer: Musician*, skim chapters 4, 6, 7, 9.  
Arthur Carkeek: "Rudolf von Beckerath" (four part series) in *TAO*, Sept 1995, Dec 1995, Mar 1996, Aug 1996  
Emily Cooper Gibson: "A Study of the Major Organ Works of Paul Hindemith" in *The Diapason* Feb 1971, 22-24.  
Victor Gebauer: "Cultural and stylistic perspectives on the organ works of Ernst Pepping" in *TAO* April 1983, 54-56.  
Larry Palmer: *Hugo Distler and His Church Music*, chapter on Organ Music.  
Hans Davidsson: "Organ Building in Northern Europe since 1969: Historical Revival and Renewal" in *The North German Organ Research Project at Göteborg University*, 329-340.
3. a pre-1950 movement or work by Messiaen  
Olivier Glandaz: "Olivier Messiaen's Views on the Organ." *TAO* Sept. 1994, 57-61.  
Robert Sherlaw: *Messiaen*, 25-33, 40-54, 101-102, 110-117.  
Gillian Weir: "Organ Music II" in *The Messiaen Companion*, 352-391.  
Michael Murray: *French Masters of the Organ*, 133-179.

### Module Title: Module Title: Professional Portfolio 2: Education, Community and Outreach 2 (15 credits)

(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 organists, the activities are:

- Regular performance classes and occasional masterclasses details of which are published at the beginning of each semester
- Liturgical skills classes
- Other classes as published
- 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

#### Study 30%

Studies to be played from memory

Trio - Lemmens (1823-1881) from technical handbook (NB this may not be offered subsequently as part of the Performance exam.)

Theme and two variations at student's choice from Thalben Ball's Variations on a theme of Paganini.

#### Sight reading, transposition and score-reading 25%

Transposition – four-part, with pedals, tone or semitone, up or down. Max. 4 sharps or flats

Score reading

Sight-reading

Tests (apart from sight-reading) will be given 15 minutes before the exam.

#### Continuo 25%

#### Improvisation 20%

### Comments

N/A

### 2. Performance

A programme that includes a work from the term 1 list (below), plus a work or works from term 2 and/or term 3.

### Comments

1. The examination will last approximately 40 minutes and you should prepare music that takes 25-30 minutes to play. 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)

### Repertoire

Each student's programme will be designed to suit his or her individual needs. Students should not bring the same work to more than three consecutive lessons. Students must agree with their teachers which works will be studied with which teacher but the schedule should include the following:



### Term One

1a. JS Bach: a complete trio sonata

Joel Speerstra: "J.S. Bach's Trio Sonatas: A Reception History of a Rumor" in *Bach and the Pedal Clavichord*, 32-51.

Peter Williams: The organ music of JS Bach

1b. an English Restoration Voluntary

Barbara Owen: *The Registration of Baroque Organ Music*, 35-40, 93-106. Calvert Johnson: *England (Historical Organ Techniques and Repertoire, vol. 4)*, 6-42

2. a 19thC/20thC British sonata movement/work (Harwood, Elgar, Whitlock, Bairstow etc)

Nicholas Thistlethwaite: *The Making of the Victorian Organ*, skim 256-291. Read 412-441.

Peter Hardwick: *British Organ Music of the Twentieth Century*. Skim chapters 2 (Parry) and 3 (Stanford).

Andrew McCrea: "British Organ Music after 1800" in *The Cambridge Companion to the Organ*, 279-298

Stephen Bicknell: *The History of the English Organ*, [optional 257-283] 284-297.

3. a post-1950 movement or work by Messiaen

Messiaen *Technique of my musical language*

Christopher Dingle: Various

### Term Two

1. JS Bach: three greater 'Mass' preludes and one catechism chorale from the Clavierübung III

Read: David Humphries: The Esoteric structure of Bach's Klavierübung pt.III, University College Cardiff Press

2. a large scale work from the romantic period

Jacques van Oortmerssen: "19th-century Performance Practice in a Historical Perspective" *Proceedings of the 1994 Göteborg Academy*

Classical & Romantic Performing Practice, 1750-1900, Clive Brown, OUP

3. a large scale 20thC work

Martin Herchenröder: "From Darmstadt to Stockholm: Tracing the Swedish Contribution to the Development of a New Organ Style" in *The Organ as a Mirror of Its Time*, 301-321.

Ronald Swedlund: "A Performer's Guide to Schoenberg's Opus 40" in *The Diapason* Mar, April 1999.

George Ritchie, George Stauffer: *Organ Technique*, 335-344.

Beth Loeber Williamson: "Performing New Music: Ligeti's *Volumnia*" in *TAO* 13, no. 10 (1979), 32-36.

Johannes Landgren: "Music as Message and the Ruling Principles of Petr Eben's Music Making" in *A Tribute to Petr Eben*, 10-24. Earl Holt: "Interpretive Suggestions for Modern Swedish Organ Works" in *The Diapason* Jan, Feb 1996.

Jacob Werner: "The contribution of Bengt Hambraeus to the development of a new organ music" in *Studies in Music*, vol. 3 (1978), 22-34. ML5 .S934 M9

### Term Three

Selection of programme and preparation for first study performance and techniques examinations

### 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 organists, the activities are:

- Regular performance classes and occasional masterclasses details of which are published at the beginning of each semester
- Liturgical skills classes
- Art of teaching (pedagogy) classes and lectures
- Other classes as published
- 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 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 approximately 40 minutes (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)