

BMus Year 1

Module Title: First Study Performance 1 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Accompaniment skills 45%

Three contrasting songs with original piano accompaniment (i.e. not orchestral reductions).

The first movement of an instrumental sonata. Other works of a comparable standard may be offered with the agreement of the Head of Department.

Sight Reading 20%

Study 20%

One study. This may be relatively simple – e.g. Czerny, or more extended. Alternatively, other evidence of serious technical work – e.g. a group of 3 from Brahms' Finger Exercises may be offered. **To be agreed with and approved by the principal first study tutor.**

Scales/ Arpeggios 15%

This will consist of a ten minute test of the set scales and arpeggios and a sight reading test. They should be prepared with a good range of both velocity and dynamics. You should choose a group (either C to F or F# to B) and prepare the following in your one chosen group:

- All scales and arpeggios to be played legato, staccato, hands together or separately in similar motion, four octaves, except where otherwise indicated.
- All major, minor (melodic and harmonic), and chromatic scales one octave apart.
- Chromatic scales with the hands a minor third apart, starting on any note.
- All major and minor scales (harmonic only) hands a third apart.
- All major & minor (harmonic) scales in contrary motion (two octaves).
- All major scales in double thirds, hands separately (two octaves - legato only).
- Chromatic double minor thirds starting on any notes, hands separately (legato only - two octaves).
- All major and Chromatic scales in double octaves (two octaves, staccato only).
- All major and minor arpeggios in root position and inversions (legato only).
- All dominant and diminished sevenths in root position (**NB** three octaves). With respect to your chosen group, the starting note is indicative.

2. Performance

- i. Any Prelude and Fugue by J S Bach.
- ii. Any Sonata from Classical period, e.g. Clementi, Haydn, Mozart, Beethoven or Schubert. Other works in large scale forms, for example: Variations, Fantasy etc., may be offered if agreed by the Head of Department during or before the first week of the Summer Term preceding the grading. You should prepare the complete sonata. Examiners will either

pre-select their choice of movements, or stop you if necessary if it is the case that your timings are over 25 minutes.

- iii. Any work from the Romantic period up to the present day.

Comments

- i. 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 under length or inappropriate to your level of study.
- ii. You must provide examiners with a full score of everything you play, in the same edition. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)
- iii. There is an expectation that pianists will play solo repertoire (with the exception of some contemporary repertoire) from memory. This is an important part of your training. However, it is not compulsory. If you use the music, examiners may deduct marks. One or two small memory lapses will always be overlooked. If your memory is so weak that the musical logic of your playing breaks down then you will fail so in this case you are best advised to use the score.

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 pianists the activities are:

- i. Attending & performing in workshops and masterclasses
- ii. Performance Repertoire class
- iii. Attending (as a member of the audience) at least three Conservatoire Piano Competitions.
- iv. 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

Accompaniment skills 45%

Three or four songs

An instrumental duo or larger ensemble piece of any kind (or movements from it).

Study 20%

Any one study.

Fortepiano 35%

Repertoire should be chosen, in consultation with your Fortepiano tutor, from the period of approximately 1775 to 1830. All second year students to study the Fortepiano, preparing for a day in March that will include a public concert, together with collaborative artists where required and other interested undergraduates and postgraduates from the Keyboard Department.

2. Performance

A recital of contrasting works of the candidate's choice.

There is an expectation that pianists will play solo repertoire (with the exception of some contemporary repertoire) from memory. This is an important part of your training. However, it is not compulsory. If you use the music, examiners may deduct marks. One or two small memory lapses will always be overlooked. If your memory is so weak that the musical logic of your playing breaks down then you will fail so in this case you are best advised to use the score.

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. 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 piano students the activities are:

- i. Attending & performing in workshops and masterclasses
- ii. Performance Repertoire class
- iii. Attending (as a member of the audience) at least three Conservatoire Piano Competitions.
- iv. 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

Accompaniment skills 75%

A varied vocal or instrumental recital of 25-30 minutes duration. This may include Two Piano/Piano Duet if desired. Larger groups are good (piano trios/quartets), but you may also specialize (e.g. an all-song recital).

This programme should be verbally introduced by the pianist as if addressing a Music Club, and introducing the music to your audience in a situation where they do not have programme notes.

Study 25%

One study which it is recommended should be played from memory.

2. Performance

A varied 35 minute programme of the candidate's own choice.

The programme must include at least one work composed since 1945 which may be a new piece by a fellow student.

Comments

1. The programme should last approximately 35 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. There is an expectation that pianists will play solo repertoire (with the exception of some contemporary repertoire) from memory. This is an important part of your training. However, it is not compulsory. If you use the music, examiners may deduct marks. One or two small memory lapses will always be overlooked. If your memory is so weak that the musical logic of your playing breaks down then you will fail so in this case you are best advised to use the score.
3. You must provide examiners with a full score of everything you play, in the same edition. 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 piano students the activities are:

- i. Attending & performing in workshops and masterclasses
- ii. Performance Repertoire class

- iii. Attending (as a member of the audience) at least three Conservatoire Piano Competitions.
- iv. 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, to be approved by the principle first-study teacher and Head of Department. The programme should last between 25-30 minutes, which may include an interval of up to 3 minutes.

There is an expectation that pianists will play solo repertoire (with the exception of some contemporary repertoire) from memory. This is an important part of your training. However, it is not compulsory. If you use the music, examiners may deduct marks. One or two small memory lapses will always be overlooked. If your memory is so weak that the musical logic of your playing breaks down then you will fail so in this case you are best advised to use the score.

Students may also include chamber music as an item in their recital in any proportion. It is indeed possible to offer a programme of 100% Collaborative Piano Song and/or Chamber Music (Duo or larger ensembles), Specialist (Complete Song Cycle, or major complete multi-movement ensemble) or varied and mixed, in which case candidates should ensure that the programme includes appropriately challenging repertoire.

Comments

- i. 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.
- ii. 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, to be approved by the principle first-study teacher and Head of Department. The programme should last approximately 40 minutes (35-45 minutes), which may include an interval of up to 4.5 minutes.

There is an expectation that pianists will play solo repertoire (with the exception of some contemporary repertoire) from memory. This is an important part of your training. However, it is not compulsory. If you use the music, examiners may deduct marks. One or two small memory lapses will always be overlooked. If your memory is so weak that the musical logic of your playing breaks down then you will fail so in this case you are best advised to use the score.

Students may also include chamber music as an item in their recital in any proportion. It is indeed possible to offer a programme of 100% Collaborative Piano Song and/or Chamber Music (Duo or larger ensembles), Specialist (Complete Song Cycle, or major complete multi-movement ensemble) or varied and mixed, in which case candidates should ensure that the programme includes appropriately challenging repertoire.

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, to be approved by the principle first-study teacher and Head of Department. The programme should last between 50-60 minutes, which may include an interval of up to 6 minutes.

There is an expectation that pianists will play solo repertoire (with the exception of some contemporary repertoire) from memory. This is an important part of your training. However, it is not compulsory. If you use the music, examiners may deduct marks. One or two small memory lapses will always be overlooked. If your memory is so weak that the musical logic of your playing breaks down then you will fail so in this case you are best advised to use the score.

Students may also include chamber music as an item in their recital in any proportion. It is indeed possible to offer a programme of 100% Collaborative Piano Song and/or Chamber Music (Duo or larger ensembles), Specialist (Complete Song Cycle, or major complete multi-movement ensemble) or varied and mixed, in which case candidates should ensure that the programme includes appropriately challenging repertoire.

Comments

- i. 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.
- ii. 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)