

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 to be performed

Two studies to be chosen from the following list:

- Hoffmeister Etudes 3, 5 and 6
- Campagnoli Caprices 1, 2, 8, 31
- Bruni Studies 7, 11, 13, 16, 17
- Knox Viola Space 1, 2

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

Scales/ arpeggios 30%

Scales: major and minor (harmonic and melodic), 3 octaves

6 keys to be chosen by the student. Bowings: détaché, slurred at least one octave per bow.

Chromatic scales: 3 keys, one octave to a bow

Artificial harmonics: one major key, two octaves, separate bows.

Arpeggios – The Carl Flesch routine.

6 keys in 3 octaves, slurred one octave per bow and détaché.

Double Stopping – any 2 major keys in 3rds, 6ths and octaves in 2 octaves. The keys may be different in each category. Separate bowings and slurred at student's own choice (option to use the slurred bowing repeating the first note then slur to the next note, repeat it, slur). For 3rds in the keys of C-D inclusive students may start with single notes on the C string.

All scales & arpeggios from memory except the Carl Flesch routine, for which the music may be used.

Orchestral excerpts 30%

All 5 to be prepared. 3 will be asked for in the assessment

Beethoven Symphony No. 5, Movement II *Andante con moto*

-Beginning to bar 37, and bars 72 - 106

Brahms 2nd Symphony, Movement I

-Beginning to Letter B

Mozart, "Haffner" Symphony No. 35, Movement IV

-Beginning to letter A

Mozart, Marriage of Figaro, Overture

-Beginning to Bar 24

Mendelssohn, Scherzo from Midsummer Night's Dream

-Letter C to Letter D

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

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 rarely 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 or three 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.

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 master classes, 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.

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 to be chosen from the following list:

Hoffmeister Etude 1, 4, 9, 10

Campagnoli Caprices 15, 17, 22, 25

Bruni Studies 21, 22, 23

Knox Viola Spaces 3, 5

Paganini Caprice Any

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

Bowings Study: available to download from iCity > First Study Departments > Strings > Viola

This largely replaces the former requirement to play scales in different bowings. It includes the three types of bowing for dotted rhythms, sautillé, ricochet, and some other common bowings mixing slurs with legato.

Clarifications: Bar 1: "hooked" bowing, upper half. Bars 9 and 11: dotted rhythm near the heel, with retakes (baroque style). Bar 10 and 12: off the string (flying spiccato). Bar 17: on the string at the point, and significantly faster. The study should be shaped musically! The metronome marks are provided as a guide.

Scales/arpeggios/bowings study 30%

Scales: 8 keys, major, minor (harmonic & melodic), détaché and slurred at least 1 octave per bow, spiccato (one or two bows per note)

Chromatic scales: 4 keys, slurred at least one octave per bow

Arpeggios: The Carl Flesch routine, in 8 keys

3 octaves, détaché and slurred one octave per bow

Double stopping – any 4 keys in 3rds, 6ths and octaves, major and minor, harmonic **or** melodic at the student's own choice in 2 octaves. The keys may be different in each category. Separate bows or slurred at the student's own choice. For 3rds in the keys of C-D inclusive students may start with single notes on the C string.

Students MAY include the same keys as in year 1.

Artificial harmonics – one key, major and minor (harmonic and melodic), 2 octaves, separate bows and slurred in pairs.

All scales & arpeggios from memory except the Carl Flesch routine, for which the music may be used.

Orchestral Excerpts 30%

A list of 6 (of which 4 are chosen in the assessment)

Berlioz, Roman Carnival Overture

-second bar after Figure 1 to 9 bars after Figure 3

Bruckner, Symphony No. 4, Movement II

-Bars 51 to 83

Shostakovich, Symphony No. 5, Movement II

-Figure 15 to Figure 17

Smetana, Bartered Bride, Overture

-Beginning to bar 14

Richard Strauss, Don Juan

-Beginning to bar 7

Tchiakovsky, "Pathétique" Symphony No. 6, Movement I

-Bar 19 to Letter C (top line)

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

Chamber Music Assessment 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.

Marking criteria will 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 classical concerto

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

Option 3: 1st mov of a classical concerto, and a Bach Suite, or selected movements from a Suite to make up the 25 minute time slot.

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 under length 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 master classes, 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 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.

Module Title: First Study Performance 3 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Studies 20%

Two studies to be chosen from the following list:

Campagnoli Caprices 33, 34, 35, 41

Hoffmeister Etude 7

Knox Viola Space 4, 8

Rode Caprices 7, 8

Paganini Caprice Any

Marice Vieux Etude Any

At the discretion of the teacher another study of comparable difficulty may be substituted for the ones recommended

Scales/ arpeggios 30%

Scales: 8 keys, major, minor (harmonic & melodic), détaché, slurred 3 octaves to a bow, spiccato and sautillé.

Spiccato one note per bow

Sautillé may be played with each note repeated two, three or four times.

Chromatic scales, 6 keys, one octave to a bow, or three octaves to a bow.

Arpeggios – The Carl Flesch routine, 8 keys, 3 octaves, détaché and slurred, one bow ascending, one bow descending.

Double Stopping - any 6 keys, major and minor, harmonic or melodic at the student's own choice, in 3rds, 6ths and octaves in 2 octaves. The keys may be different in each category. Separate bowings and slurred minimum 2 notes per bow. For 3rds in the keys of C-D inclusive students may start with single notes on the C string.

Artificial harmonics – two keys, major and minor, (harmonic and melodic) in 2 octaves, separate bows and slurred in pairs.

All scales & arpeggios from memory except the Carl Flesch routine, for which the music may be used

Orchestral excerpts 30%

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

Beethoven, "Eroica" Symphony No. 3,

Brahms, Haydn Variations

-Variation VII

Brahms, Symphony No. 3, Movement I

-Letter E to G

Richard Strauss, Don Juan

- excerpt 1: Beginning to one bar after B

-excerpt 2: Letter C to five bars before Letter D

Ravel, Daphnis and Chloe Suite No. 2

-Figure 158 to 164 (top line)

solos

Adolphe Adam, Giselle

-Pas de Deux viola solo

Vaughan Williams, Fantasia on a Theme by Thomas Tallis

-Viola solo, Letter I until 3 bars before Letter J

Chamber Music Assessment 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.

Marking criteria will 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 Romantic or Contemporary 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 either one or two contrasting complete duo or solo works.

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.

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)