

## 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 contrasting studies to be performed.**

- Kreutzer Studies: 14, 18, 20, 23 onwards – numbering as in the Peters & Schirmer edition.
- Dont Preparatory Studies, op.37: 8, 12 onwards
- Fiorillo Studies: 4, 9, 11, 12, 13, 15, 17 onwards
- Wieniawski: Etudes-Caprices op.18 2-8
- Gaviniès, Rode, Dont op.35, Paganini Caprices: any.

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

**Scales/ arpeggios 30%**

**Scales** – 6 keys, major, minor (harmonic & melodic) and chromatic, three octaves.

détaché and slurred at least one octave to a bow.

Chromatic Scales: **3** keys, slurred 1 octave to a bow

**Arpeggios** – The Carl Flesch cycle.

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

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

**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. For 3rds in the keys of G-A inclusive students may start with single notes on the G string.

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

**Orchestral excerpts 30%**

You should prepare the five orchestral excerpts from the list below. **Three** of these will be selected by the examiners for performance at the time of your technical examination.

*Mozart: Symphony 39, 1<sup>st</sup> mov, A to C*

*Haydn: Symphony 103, 1<sup>st</sup> movement, Allegro to bar 58*

*Mendelssohn: Symphony 4, first movement, opening to bar 51*

*Brahms 1<sup>st</sup> Symphony 2<sup>nd</sup> movement*

*Dvorak 7<sup>th</sup> Symphony 2<sup>nd</sup> movement*

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

**Chamber Music 20%**

Performance 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.

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 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, master classes 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 platforms 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.
- Rehearsals and performances in orchestras for which you have been selected.

## 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%

**Two contrasting studies** to be chosen from the following list:

- Kreutzer: 23, 26 onwards – numbering as in the Peters and Schirmer edition.
- Fiorillo 17, 18, 20 onwards
- Wieniawski Etudes-Caprices op.18 nos 2-8
- Gavines, Rode, Dont op.35, Paganini Caprices: any

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

#### Bowings Study (available on iCity : First Study Departments : Strings : Violin)

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 , 3 octaves, major, minor (harmonic & melodic)

Bowings: détaché, slurred at least one octave to a bow, spiccato

*Spiccato may be played with each note repeated ( 2 bows per note)*

**Chromatic scales:** 4 keys, slurred at least 1 octave to a bow.

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

**Arpeggios** – 8 keys, Carl Flesch routine in 3 octaves, slurred one octave per bow and détaché.

**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 bowings and slurred at the student's own choice. For 3rds in the key of G-A inclusive students may start with single notes on the G string.

Students MAY include the same keys as in year 1.

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

#### Orchestral Excerpts 30%

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

*Mozart: Eine Kleine Nachtmusik, bb.57-116*

*Mendelssohn: A Midsummer Night's Dream, C to E*

*Berlioz: Symphonie Fantastique fig.22 to 25*

*Weber: Oberon Overture Allegro to letter C*

*Brahms: Variations on a theme by Haydn Variation 1*

*Hindemith: Symphonic Metamorphosis from top of page to 1<sup>st</sup> time bar*

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

### **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: The first movement of a classical concerto alongside three or four movements of unaccompanied Bach.

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 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 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 platforms 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.
- Rehearsals and performances in orchestras for which you have been selected.

#### **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%

**Two studies** to be chosen from the following list:

- . Kreutzer 35-42 – numbering as in the Peters and Schirmer editions.
- . Fiorillo: 29, 32-35
- . Wieniawski Etudes-Caprices nos 2-8
- . Rode: 2, 4, 5, 6, 7, 9, 11, 13-17, 19-24
- . Dont op.35, Paganini Caprices

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

#### Scales/ arpeggios 30%

**Scales** – all 12 keys, 3 octaves, major, minor (harmonic & melodic).

Bowings: détaché, slurred (1 bow ascending, 1 bow descending), spiccato and sautillé.

**Spiccato:** one note per bow

**Sautillé:** 2, 3 or 4 bowstrokes for each note

One 4-octave major scale to be presented, slurred one octave/bow.

**Chromatic scales** 6 keys in 3 octaves, slurred 1 or 3 octaves per bow.

**Arpeggios** – The Carl Flesch routine.

ALL KEYS in 3 octaves, détaché and slurred one bow ascending, one bow descending.

**Double Stopping** - any 6 keys, major, 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.

C major in 10ths.

Separate bowings and slurred minimum 2 notes per bow. For 3rds in the keys of G-A inclusive students may start with single notes on the G string.

Students may include the same double stop keys as in years 1 & 2.

**Artificial harmonics scales:** Two major and minor (harmonic AND melodic) scales in 2 octaves, separate bows and slurred minimum 2 notes per bow.

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.

*Mozart Symphony no 39*

*Beethoven Symphony no.4/*

*Bizet Symphony in C major*

*Dvorak Carnival Overture*

*Elgar Cockaigne Overture*

*Hindemith Symphonic Metamorphosis*

*Prokofiev Classical Symphony*

*Tchaicovsky Swan Lake*

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

### 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 contrasting complete duo or solo work.

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 3<sup>rd</sup> or 4<sup>th</sup> 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)

### 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 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.
- Rehearsals and performances in orchestras for which you have been selected.

## 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, ***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)