

## BMus Year 1

### Module Title: First Study Performance 1 (60 credits)

#### Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

#### 1. Techniques exam (Spring Term)

##### Exercises 50%

Using Eduardo Marzo's ***The Art of Vocalization*** students should prepare **ONE** exercise of their choosing from EACH of the following sections:

Sustained Singing, Scales, Dotted Notes, Repeated Notes, Syncopated Notes, Triplets, Arpeggios.

Of the **seven** exercises prepared the examiner will choose to hear **FOUR** and sung on an Italianate vowel sound of his/her choosing.

The exercises do not have to be performed from memory.

Copies of the exercises are available online (Vocal Department iCity page) and hard copies may be requested from Lynsey Hopkinson.

##### Italian Song performance 35%

Students to sing an Italian song appropriate for voice type. The song may be prepared in the Departmental language lessons and should be performed from memory. The student should provide the examiners with a copy of the music INCLUDING a literal/word-for-word translation of the piece written next to the original text. Students will also be required to recite either all or a part of the poetry at the examiner's discretion.

##### Sight-reading 15%

Students to sing a short passage of unprepared music. Students will be given a short amount of time to prepare. The extract will be lightly accompanied and will not include text.

#### 2. Performance (Summer Term)

Candidates should perform from memory a programme demonstrating as much variety as is possible and presented in the appropriate manner. The programme should consist of songs or arias from the classical repertoire, the majority of which should be in Italian or Latin. Candidates may choose to include up to TWO items in either English or, where English is not a first language, the student's mother tongue. Written permission to perform any work, other than oratorio, with a score must be obtained prior to the examination. **Students should provide a basic programme/running order.** Programme notes and translations are not required.

The assessment will take into account the variety and technical level of the chosen programme.

## Comments

1. The programme should last **15-20 minutes**. If you have more than this the examiner may stop you. In the case of performances which under-run (i.e. less than 15 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 sing, 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 vocal students the activities are:

- i. Performing in repertoire class
- ii. Performing in historical classes
- iii. Performing in choirs (if appropriate)
- iv. Stagecraft/Movement Classes
- v. Attendance at compulsory language classes
- vi. 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 (Spring Term)

##### Exercises 50%

Using Eduardo Marzo's *The Art of Vocalization* students should prepare ONE exercise of their choosing from EACH of the following sections:

Grace Notes, Mordents/Turns, Trills, Chromatic Scales, Detached Notes, Roulades.

Of the six exercises prepared the examiner will choose to hear FOUR and sung on an Italianate vowel sound of his/her choosing.

The exercises do not have to be performed from memory.

Copies of the exercises are available online (Vocal Department iCity page) and hard copies may be requested from Lynsey Hopkinson.

##### German Lied performance 35%

Students to sing a German Lied appropriate for voice type. The song may be prepared in the Departmental language lessons and should be performed from memory. The student should provide the examiners with a copy of the music INCLUDING a literal/word-for-word translation of the piece written next to the original text. Students will also be required to recite either all or a part of the poetry at the examiner's discretion.

##### Sight-reading 15%

Students to sing a short passage of unprepared music. The extract will be lightly accompanied and will include text.

#### 2. Performance (Summer Term)

Candidates should perform from memory a substantial programme of at least 5 contrasting pieces. A minimum of three foreign languages **including** English should be presented.

**Translations should be provided as a separate document.**

#### Comments

1. The programme should last **20-25 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. Written permission to perform any work, other than oratorio, with a score must be obtained prior to the examination.
3. Candidates may not present any works that they have performed in a previous examination.
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)

## Module Title: 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 vocal students the activities are:

- i. Performing in repertoire class
- ii. Performing in historical classes
- iii. Performing in choirs (if appropriate)
- iv. Stagecraft/Movement Classes
- v. Attendance at compulsory language classes
- vi. 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 (Spring Term)

##### Historical song 50%

Students to perform a decorated song (secular or sacred) or operatic excerpt from France, Italy or Germany composed between 1600 and 1750 **other than by Bach or Handel** with appropriate ornamentation – e.g. works by Caccini, Monteverdi, Charpentier, Lully, Rameau, Schütz etc.

##### French Chanson 35%

Students to sing a French chanson appropriate for voice type. The song may be prepared in the Departmental language lessons and should be performed from memory. The student should provide the examiners with a copy of the music INCLUDING a literal/word-for-word translation of the piece written next to the original text. Students will also be required to recite either all or a part of the poetry at the examiner's discretion.

##### Quick-Study 15%

Students to sing a short passage of unprepared music. You will be given 5 minutes to prepare the study using the piano to play the harmony and/or vocal line, if you wish. Students will not be assisted by any other person (unless permission from the Head of Department has been sought). During your preparation you will not be assessed. Students will then give an **unaccompanied** performance of the Quick Study. Students are permitted to relocate their pitch using the keyboard where necessary and, in addition, will be allowed to play their starting note and key-chord. The piece will be equivalent to ABRSM Grade 6 standard.

#### 2. Performance (Summer Term)

As Year 2, with at least six contrasting pieces, and candidates must demonstrate a higher level of technical competence and versatility. A minimum of three foreign languages **excluding** English should be presented. **Translations should be provided as a separate document.** Contributions must be in at least 4 languages other than Latin. The Recital **must** include one song from either New Vocal Repertory compilation by Jane Manning or from the NMC Songbook, or from the book Songs for the 21<sup>st</sup> Century published by UYMP. All this material can be found in the library. The Recital may instead include a song written in the 21<sup>st</sup> Century or a work by a composer from the Composition Department.

#### 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. Written permission to perform any work, other than oratorio, with a score must be obtained prior to the examination.
3. Candidates may not present any works that they have performed in a previous examination.
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)

### 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 vocal students the activities are:

- i. Performing in repertoire class
- ii. Performing in historical classes
- iii. Performing in choirs (if appropriate)
- iv. Stagecraft/Movement Classes
- v. Attendance at compulsory language classes
- vi. 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, which may 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.

**Programme notes and translations should be provided.**

#### 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, which may 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. **Programme notes and translations should be provided.**

#### 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, which may 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.

**Programme notes and translations should be provided.**

#### 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)