

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 25%

One study from the list, or similar, as agreed with tutor, **performed from memory:**

Dizi	48 Etudes
J.S. Bach trans. Grandjany	Etudes for Harp
Bochsa	50 Studies
Pozzoli	Etudes

Scales / Arpeggios 25%

All Grade 8 ABRSM scales and arpeggios and at a good speed, range of dynamics

All major and minor keys not involving double sharps or flats, scales hands together one octave apart and a sixth apart (right hand starting on keynote). 4 octaves.

All major and minor arpeggios in root position, 1st and 2nd inversions. Hands separately, together and divided between the hands and in the narrow position. 4 octaves.

Dominant 7^{ths} and Diminished 7^{ths} in all major keys, in root position, 1st, 2nd and 3rd inversions. Hands separately, together and divided between the hands. 4 octaves.

Sight Reading 25%

A quick study will be given to the student three days before the exam.

Orchestral excerpts 20%

Orchestral Excerpts, as advised by Katherine Thomas. Students to prepare these orchestral parts (or a selection from this list). Students will be advised three days before the exam which work/s will be performed at the exam. The examiner may choose to hear only portions of the work/s.

Bizet	Carmen
Britten	Young Person's Guide to the Orchestra (YPG)
Bruckner	Symphony No. 8
Franck	Symphony in D Minor
Ravel	Piano Concerto in G
Tchaikovsky	Nutcracker; Romeo and Juliet
Verdi	Aida

Attendance at Performance Classes 5%

You are required to attend all solo performance classes for your instrument/year group during the year. The register will be taken at the start and finish of each class. Permission must be obtained for any absence. Attendance of 90% or more throughout the year will mean a contribution to the Technical Examination total of 5%. For anyone whose attendance is less than 90%, no marks will be added to their total. Permitted absences are of course not counted.

2. Performance

Students are required to perform a programme lasting **17-20 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 under length or inappropriate to your level of study.

Your programme must include a 'classical' piece, sonata or sonata movement. (Something written between c.1730-1830 for example, CPE Bach, Backofen, Cardon, Sophia Corri (Dussek), Krumpholtz, Mayer, Naderman, John Parry etc.) Contrast this with something romantic or contemporary, agreed in consultation with your harp tutor. Minimum standard grade 7 Trinity/ABRSM but it doesn't have to be on any exam syllabus.

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 harp players the activities are:

Regular Harp Class workshops (Rita Schindler), performance classes (Eleanor Turner) Orchestral Coaching and Mini-Courses (Katherine Thomas) as well as occasional masterclasses, details of which are published at the beginning of each term. (These may include classes in Pedagogy (taught by Katherine Thomas) which you will be assessed on in Year 3. Consistent attendance and thorough note-taking are important.

Rehearsals, weekly tuition and 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%).

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.

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. This module cannot be compensated and failure of the attendance requirement will mean re-taking the module in the following year. Failing the module twice may mean that graduation is delayed by a year as this module is a pre-requisite for Professional Portfolio 2; or it may result in a student graduating with an ordinary degree only. For further details, see the module description in the Student Handbook.

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 25%

One study from the list, or similar, as agreed with tutor, **performed from memory:**

J.S. Bach trans. Grandjany

One study, *unless you did one in Yr 1 Techniques*

John Thomas

One study

Salzedo ed. Lawrence

One study from 'Method for Harp'

Trinity College/Danielle Perrett

Two studies from Harp Studies and Exercises 2013

Scales / Arpeggios 25%

As for Year 1 but to include hands together in contrary motion starting a third (LH starts on tonic) and a sixth apart (RH starts on tonic) in major and harmonic minors only (2 octaves)

Salzedo Conditioning Exercises – chosen by tutor

Glisses and basic jazz chords

Sight Reading 25%

A quick study will be given to the student two or three days before the exam. This will be played with the metronome or a click track.

Orchestral Excerpts 20%

Orchestral Excerpts, as advised by Katherine Thomas. Students to prepare these orchestral parts (or a selection from this list). Students will be advised three days before the exam which work/s will be performed at the exam. The examiner may choose to hear only portions of the work/s.

Bartok

Concerto for Orchestra

Berlioz

Symphonie Fantastique

Debussy

Prelude a l'apres midi d'un faune

Chabrier

Espana **OR** Ravel's Alborada

Smetana

Ma Vlast

Tchaikovsky

Sleeping Beauty

Verdi

La forza del destino

Sibelius

Symphony No.1

Attendance at Performance Classes 5%

You are required to attend all solo performance classes for your instrument/year group during the year. The register will be taken at the start and finish of each class. Permission must be obtained for any absence. Attendance of 90% or more throughout the year will mean a contribution to the Technical Examination total of 5%. For anyone whose attendance is less than 90%, no marks will be added to their total. Permitted absences are of course not counted.

2. Performance

Students are required to perform a programme lasting 23-26 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.

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)

Your varied programme must include a classical concerto movement, for example J.C. Bach (Harpichord Concerto Opus 1, D major), Boieldieu, Dittersdorf, Krumpholtz, Mozart (Piano Concerto, for example, K414 A major – *not the flute and harp concerto K299*)

Contrast this with one or two other pieces, not in the same style, agreed in consultation with your harp tutor. *During the year you will also be expected to prepare and perform chamber music (for example, flute and harp, voice and harp, harp ensemble). At the time of writing, the chamber music aspect is not assessed by marking.*

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 harp players the activities are:

Regular Harp Class workshops, performance classes and occasional masterclasses, details of which are published at the beginning of each term. (These include classes in Pedagogy (taught by Katherine Thomas) which you will be assessed on in Year 3.)

Rehearsals, tuition and 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 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

Studies 25%

One chosen from the list or equivalent as agreed with tutor:

John Thomas	Left Hand Study
Salzedo	One of the Five Poetical Studies
Schmidt	6 Etudes
Posse	8 Concert Studies
Sue Rothstein	Dream Studies

Light Music 25%

Perform a pop or jazz piece (either published or the candidate's own arrangement) demonstrating an understanding of popular styles.

Sight Reading 25%

A quick study will be given to the student 30 minutes before the exam. This could include reading from a lead sheet, contemporary music and pop music, something you would be likely to get in a recording session.

Orchestral Excerpts 20%

Students to prepare three orchestral parts from the list as agreed with their tutor. Students will be advised three days before the exam which one work will be performed on the exam. The examiner may choose to hear only portions of the work.

Donizetti	Lucia di Lamermoor
Ravel	Tzigane
Strauss	Don Juan
Stravinsky	Symphony in 3 Movements
Tchaikovsky	Swan Lake
Wagner	Flying Dutchman Overture
Wagner	Tristan und Isolde
Weber	Invitation to the Dance

Attendance at Performance Classes 5%

You are required to attend all solo performance classes for your instrument/year group during the year. The register will be taken at the start and finish of each class. Permission must be obtained for any absence. Attendance of 90% or more throughout the year will mean a contribution to the Technical Examination total of 5%. For anyone whose attendance is less than 90%, no marks will be added to their total. Permitted absences are of course not counted.

2. Performance

Students are required to perform a 30 minute programme at an advanced level, to include at least one piece from the harp's key romantic repertoire (for example, Fauré, Grandjany, Parish-Alvars, Pierné, Renié, Rota, Roussel, Salzedo, Spohr, Tournier) which could be a concerto movement performed with piano accompaniment (e.g. Gliere, Parish-Alvars, Pierné, Reinecke, Rodrigo).

The programme should also include a duet or trio with voice or melody instrument/s (excluding harp or piano). For example, Andy Scott Sonata, Alwyn's Naiades or Ravi Shankar's L'Aube Enchantée for Flute and Harp. Or, Bax or Debussy Trio, Saint-Saëns' Fantaisie for Violin and Harp, Ravi Shankar or Benjamin Frankel Sonata for Cello and Harp, or other approved piece of chamber music.

Module Title: Professional Portfolio 3: Pedagogy (15 credits)

Katherine Thomas will teach four mini-courses on a 4-year rotation, during the Spring and Summer terms. In the Autumn term, the focus will be on orchestral and operatic playing. The skills learnt in the Spring-Summer mini courses include harmony, knowledge of chords and chord symbols, reading and making lead sheets, glisses (chordal glissandi from chord symbols, whole tone scale glissandi etc), realising figured bass on the harp and creating accompaniments in both classical and pop music, improvisation in a variety of styles and session work skills. All of these lessons will help you to create your own Handbook which will serve you particularly well when you graduate from Conservatoire. Pedagogy will be taught as a module in its own right, but the varied key skills learnt will also be integral to your future teaching practice and will form part of the assessment.

Performers

As in Years 1 and 2, the Strings 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 harpists the activities are:

Regular Harp Class workshops, performance classes and occasional masterclasses, details of which are published at the beginning of each term (these include Pedagogy classes, taught by Katherine Thomas)

Rehearsals, tuition and performances in internal concerts and classes.

Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by Eleanor Turner or Katherine Thomas.

Assessment

50% of this module's mark is generated via a viva-voce. This will take place during the Techniques exam and will test the student's practical and theoretical pedagogical skills.

In addition to this assessment, this module also has an attendance requirement. Students must read the module document carefully, noting the penalties for unreliable attendance.

The other 50% of the assessment for this module is the draft learning contract for the Major Project. 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

As before, you must provide examiners with a full score of everything you play, in the same edition. In a chamber work, 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)

Choose one:

Option 1: 30 credits 30 minute recital

Free choice of programme, however you **must** include a contemporary work. The complete programme must be approved by the Principal Harp Tutor and the Head of Strings. The programme should last 25-30 minutes, which may include a break of up to 3 minutes. Students are strongly encouraged (though it is not compulsory) to perform from memory.

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.

Option 2: 45 credits 40 minute recital

Free choice of programme, however you **must** include a contemporary work. The complete programme must be approved by the Principal Harp Tutor and the Head of Strings. The programme may include a major chamber work. The programme should last approximately 40 minutes (35-45 minutes), which may include an interval of up to 4.5 minutes (e.g. stage setting for a chamber work). Apart from chamber works, usually performed with music, students are strongly encouraged (though it is not compulsory) to perform from memory.

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.

Option 3: 60 credits 55 minute recital

Free choice of programme, however you **must** include a contemporary work. The complete programme must be approved by the Principal Harp Tutor and the Head of Strings. The programme may include a major chamber work. The programme should last approximately 55 minutes (50-60 minutes), which may include an interval of up to 6 minutes (e.g. stage setting for a chamber work). Apart from chamber works, usually performed with music, students are strongly encouraged (though it is not compulsory) to perform from memory.

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.

ALL EXAMINATIONS AND ASSESSMENTS, YEARS 1-4

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 Student Handbook)

Key Skills (Unassessed, Year 4)

A variety of sight-reading and other professional key skills (harmony, jazz, cheat sheets, figured bass and on-the-hoof accompaniment) will be covered.

Starting teaching, contracts for professional engagements, expectations and planning for gigs in the UK and abroad will be covered, together with practical advice and information: Musicians Union, United Kingdom Harp Association, Biography writing, Presentation of CV and website, Insurance, National Insurance and becoming Self-Employed. All of this advice, together with the key lessons from Orchestral Studies, Pedagogy and communal harp classes will be compiled by each student in their own personal Handbook.

Orchestral Excerpts (Year 4)

Bartok	Music for Strings, Percussion and Celeste
Mahler	Adagietto from Symphony No. 5
Strauss	Ein Heldenleben
Strauss	Salome
Wagner	Tannhauser
Wagner	Walkure

GENERAL NOTES, ALL YEARS

Programme planning and Repertoire Lists

Keep a list of your repertoire at the back of your Handbook and an **exact timing** of each piece (which can of course change and then be updated!) as it is in its current condition. Use a half or whole page for each piece. Write down the exact full title and opus number and/or key of each piece so that you can refer back to it when you might need to programme it in a concert. It would also be useful to have the composer's dates and any other information you may have learnt about them, or anything interesting or intriguing about the piece, or a particularly memorable comment from a masterclass. I also write down a synopsis of the period, style and character of each piece, as well as how it feels to play it and how it may be for the audience to experience it.

Practice Diaries

Rita will be helping you to keep a constructive and useful Practice Diary. This has been proven to be a great help to focus the practice and keep on top of organisation. It's also a great way of remembering questions to ask your tutors and can lead to much more productive lessons.

Harp Tutors

Principal Tutor	Eleanor Turner	Eleanor.Turner@bcu.ac.uk 07811444935
Orchestral Tutor and Mini Courses	Katherine Thomas	harpinwales@btinternet.com 07808155229
Assistant Tutor and Harp Hive	Rita Schindler	schindlerrita@hotmail.com 07511914174
International Chair	Catrin Finch	catrin@catrinfinch.com

Extra Orchestral repertoire to be covered across the course

- 1-4 Puccini Operas: Butterfly, Boheme, Tosca, Turandot
- 5-8 Wagner: Gotter, Tristan, Lohengrin and Dutchman, Tannhauser, Meistersinger
- 9 Bartok
- 10 Berg
- 11 Holst Planets
- 12 Rachmaninov
- 13 Berlioz
- 14 Bizet
- 15 Prokofiev and Rimsky-Korsakov
- 16 Ravel
- 17 Britten
- 18 Debussy
- 19 Elgar
- 20 Vaughan Williams
- 21 Operatic arias (Dvorak, Puccini, Donizetti, Bellini)
- 22 Mahler
- 23 Stravinsky
- 24 Strauss
- 25 Descriptive symphonic repertoire (Pictures, Bare Mountain, Dukas Sorcerer, Saint-Saens)
- 26 Concerto/Accompaniment parts (Thais by Massenet, Bruch, Rachmaninov piano)
- 27 Symphonies (Tchaikovsky Manfred, Shostakovich 5)
- 28 20th Century classics (Bernstein, Jenkins, Adams, Copland, Tippett, Korngold)