



STRINGS HANDBOOK

2022-2023

Jess Cresswell
V.1

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create.
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**UNIVERSITY
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TABLE OF CONTENTS

Introduction from the Head of Strings	3
Quick Start Guide.....	5
Strings Department Teaching Staff.....	10
Strings Department Administrators – Areas of Responsibility	12
USEFUL RESOURCES.....	12
Collection and use of Student Data	13
Undergraduate Compulsory String Class Requirements	13
Undergraduate Masterclass Guidelines	16
Piano Accompanist Provision	17
STRINGS CHAMBER MUSIC	18
Violin, Viola, Cello Undergraduate Expectations and Requirements	20
Double Bass Undergraduate Expectations and Requirements	32
Postgraduate Expectations	44
Postgraduate Professional Skills.....	45
Postgraduate Compulsory String Class Requirements.....	51
Postgraduate Masterclass Guidelines.....	53
Violin, Viola, Cello Postgraduate Assessment Requirements	55
Double Bass Postgraduate Expectations and Requirements.....	60

INTRODUCTION FROM THE HEAD OF STRINGS

This handbook contains everything you need to understand the formal assessments for violin, viola, cello and double bass students.

The syllabus is reviewed regularly to reflect what is expected of emerging professional musicians. Alterations in detail may occur on a yearly basis, and minimal adjustments during the academic year. We will notify you separately if there are changes of which you need to be aware.

These include adjustments the Academy may be obliged to re-introduce to comply with government safety should there be a Covid upsurge requiring such a response. Under current circumstances all performance assessments take place in person, without the use of recorded submissions.

Progress in solo study and chamber music is monitored throughout your studies. Both ongoing technical development and performance of a variety of repertoire are assessed in annual examinations. The regular, supportive and constructive tuition you receive from your Principal Study professor, together with your ability to work independently and self-regulate will contribute to successful results.

Examinations provide a series of aims and deadlines to help manage individual work, and balance it with the other performing and academic activities that will be part of your studentship. The marking protocols are designed to enable examiners to record both achievement and areas for development. It is recommended that you familiarise yourself with the wording in the marking guidelines so that you understand how your mark has been arrived at. The marking guidelines can be found in the Examination Procedures Handbook.

Examinations are carefully timed during the year so that priorities can be assigned appropriately at different periods. The Academy's desire to produce informed, rounded and versatile musicians means that students are expected to integrate chamber music and orchestral playing into their work, whatever their intended career destination. These areas of performance are assessed separately.

The Academy welcomes curiosity and initiative in repertoire choice. Performing works which have been unjustly neglected is warmly encouraged if there is compliance with the parameters of the syllabus for any performance assessment. Any queries or uncertainty about the examination requirements at any stage of study should be addressed to your Principal Study professor or to the Head of Strings. All repertoire decisions for assessment and classes should be made in consultation with your Principal Study professor. Performance classes should be viewed as serious opportunities to perform in front of an audience and derive useful experience. The orchestral excerpts classes are a valuable resource for receiving feedback from professional players.

Observation of deadline dates is essential. In your best interests, advance planning of programmes is strongly advised. There are many non-assessed opportunities available for both solo and chamber music performance. You should take full advantage of these chances for both

public and internal performances. Further information can be found via the concerts department and from Laura Rickard.

Please see the Head of Strings, Emily Good or Jess Cresswell if you need support. Confidential meetings on any sensitive matters can easily be arranged. You are not expected to struggle alone with difficulties you may encounter as a student. We want to ensure that you have a productive and enjoyable studentship. Others who can provide help and support include:

- Your instrumental professor
- Your Postgraduate Tutor or Undergraduate Head of Year
- Your chamber music coach and chamber music Fellows: The Asaka Quartet
- Gwenllian Llyr – Strings Chamber Music Coordinator
- Preston Yeo – Meaker Fellow
- Anna Wolstenholme – Senior Lecturer in Chamber Music, Anna Wolstenholme
- David Smith – B1 chamber music support
- James Sleigh – B2 chamber music support
- Laura Rickard – Strings Liaison
- Students' Union
- For assistance with piano accompaniment advice, please contact Małgorzata Garstka, Strings Department Piano Accompaniment Support. For further information on piano accompaniment, please see page 18.

QUICK START GUIDE

Department Contacts

Head of Strings

Graham Mitchell

Serge Koussevitzky Senior Professor of Double Bass

Room 216

g.mitchell@ram.ac.uk

020 7873 7395

Administrators: Strings

Room G17

strings@ram.ac.uk

020 7873 7395

Emily Good (part time: Mon, Wed, Fri)

Jess Cresswell (part time: Tues, Thurs)

e.good@ram.ac.uk

jcresswell@ram.ac.uk

Strings Department Piano Accompaniment Support

Małgorzata Garstka

m.garstka@ram.ac.uk

Programme Contacts

Head of Postgraduate Programmes

Neil Heyde

n.heyde@ram.ac.uk

Postgraduate tutor (violins, violas)

David Gorton

d.gorton@ram.ac.uk

Postgraduate tutor (cellos, basses)

Jessica Walker

jwalker@ram.ac.uk

Head of Undergraduate Programmes

Anthony Gritten

a.gritten@ram.ac.uk

Senior Tutor in UG Pastoral Support and BMus 1 Head of Year

Ruth Byrchmore

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BMus 2 Head of Year

Jon Thorne

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BMus 3 Head of Year

James Sleigh

j.sleigh@ram.ac.uk

BMus 4 Head of Year

Martin Outram

m.outram@ram.ac.uk

Chamber Music

Senior Lecturer in Chamber Music

Anna Wolstenholme

awolstenholme@ram.ac.uk

Chamber Music Administrator

Bethan White

bwhite@ram.ac.uk

Chamber Music Co-Ordinator (Strings)

Gwenllian Llyr

gllyr@ram.ac.uk

Key Dates

NB: For key chamber music dates throughout the year and details on chamber music assessments, please refer to the chamber music handbook.

For a more detailed list of strings department dates, please see the calendar on the Strings area of Blackboard.

Term Dates

Autumn term: Monday 12 September – Friday 2 December 2022

Enrolment week: Monday 5 – Friday 9 September 2022

Spring term: Monday 9 January – Friday 31 March 2023

Summer term: Monday 24 April – Sunday 9 July 2023

Departmental Meeting for all **B2 & B3** students

Wednesday 21 September
16.00-17.00 Duke's Hall

Departmental Meeting for all **B4 & PG2** students

Wednesday 28 September
16.00-17.00 Duke's Hall

Online Strings Open Day for prospective students

Sunday 18 September

Spring Orchestral Auditions (screened) within the following period:

January 2023

Technical Testing

March 2023

PG Concerto/Repertoire Audition/Chamber Ensemble Option Exams

Late March 2023

Deadline for submission of UG & PG final recital programmes

tbc in April 2023

NB: End of Year assessments do not require programme submissions in advance.

Summer Examination Period

May / June 2023

Graduation

July 2023

Please note that orchestral excerpts for September 2023 orchestral auditions will be available approximately two weeks before the end of the summer term 2023 if you are a continuing student.

Check List

- Store the contact details of your principal study professor in your phone.
- Store the contact details of your department administrators in your phone.
- Check your Academy email account and ASIMUT every day, including during the Christmas, Easter and summer vacations.
- Check your Performance Class and Excerpt Class date(s).
- Check dates of visiting professors' classes and masterclasses for the purposes of participation and attendance. See pages 16 (UG) and 51 (PG) for guidance regarding masterclasses.
- Check your orchestral commitments and store the Concert and Orchestra Manager's contact details in your phone.
- Check your annual chamber music requirements (see chamber music guidelines, once they are published).
- Check and store the contact details of your ensemble and your coach(es) in your phone.
- Check potential personal diary clashes and complete Leave of Absence well in advance.
- Check closing dates for internal and external competitions and prizes.
- Find a pianist for your performance class(es), masterclasses and end of year/final recital if necessary. Małgorzata Garstka is the Strings Department Piano Accompaniment Support specifically affiliated with the strings department. Her email address is m.garstka@ram.ac.uk.

To guide you, here is a list of how to prioritise your activities:

The following are performances that you are expected to undertake and when you will be assessed:

- End of Year/Final Recital: summer term.
- Postgraduates only: Concerto/Audition Repertoire Exam: spring term.
- Orchestral auditions: autumn term (not B1 students) and spring term (not PG2 students).
- Technical Testing: spring term.
- Orchestral projects: continuous assessment.
- Undergraduates B3 and B4 only: Chamber Music assessments
See Chamber Music Handbook for all information regarding chamber music assessments.

- Postgraduate Professional Skills according to requirements – see page 44.

Participation in the following performance-related activities is non-negotiable – failure to attend will compromise progression or graduation:

- Principal Study lessons.
- Your own Performance and Excerpt Class(es).
- Orchestral Auditions.
- All orchestral commitments.
- Chamber Music coaching.

Participation and/or attendance at the following performances is strongly advised and will reflect your engagement with the programmes of study:

- Masterclasses (both as a participant and to observe).
- Performance and Excerpt Class(es) attendance to observe.
- Internal concerts, recitals, operas etc.
- Academy prizes – which have external adjudicators and cash prizes.
- Professional performances in London and elsewhere.
- Occasional informal strings forums arranged according to demand.

Participation in the following is permitted as long as Academy commitments are completely unaffected and you must have the full support of your professor and the Head of Strings before accepting offers to participate. **Leave of Absence must also be completed in advance.**

- External young persons' orchestras (Britten Pears Orchestra, Gustav Mahler Jugend Orchester, etc).
- Professional freelance work.
- External competitions.
- Solo performances.
- Chamber music performances.
- External masterclasses.
- Summer/holiday courses.

Please make sure you have the correct permission to work in the UK.

For more information about the employment conditions for Tier 4 students, please see your programme handbook.

You are expected to attend all timetabled activities and academic classes. Unauthorised absences will affect smooth progression to the next stage of your programme of study, or graduation.

You must notify the Head of Strings or contact the strings administrators promptly if you have concerns about the frequency of your 1:1 tuition. Lessons should be reasonably regular, allowing for professorial performing commitments. Failure or delay in advising of concerns mean that alternative arrangements cannot easily be made.

STRINGS DEPARTMENT TEACHING STAFF

Administrators: Emily Good & Jess Cresswell
 Strings Chamber Music Administrator: Gwenllian Llyr
 Strings Liaison: Laura Rickard
 Tel: 020 7873 7395
 Email: strings@ram.ac.uk
 Website: <https://www.ram.ac.uk/study/departments/strings>

Violin

Remus Azoitei
 Levon Chilingirian
 Diana Cummings
 Joshua Fisher
 Michael Foyle
 Rodney Friend
 Mayumi Fujikawa
 Clio Gould
 Philippe Honoré
 Richard Ireland
 So-Ock Kim
 Hu Kun
 Sophie Langdon
 Jack Liebeck *Émile Sauret Professor of Violin*
 Nicholas Miller
 György Pauk *Ede Zathureczsky Professor of Violin*
 Alex Redington*
 Alexander Sitkovetsky
 Jonathan Stone
 Maureen Smith
 Nicole Wilson
 Robin Wilson
 Ying Xue*

Violin Visiting Professors

James Ehnes
 Chloe Hanslip
 Daniel Hope
 Tasmin Little
 Roman Simovic
 Igor Yuzefovich *Visiting Professor of Violin and Orchestral Studies*
 Nikolaj Znaider *Viotti Visiting Professor of Music*

Viola

Hélène Clément*
 Yuko Inoue
 Garfield Jackson
 Martin Outram

Ashan Pillai
 Paul Silverthorne
 James Sleigh
 Jon Thorne

Viola Visiting Professors

Juan-Miguel Hernandez
 Garth Knox
 Hartmut Rohde
 Su Zhen

Cello

Robert Cohen
 Prof Jo Cole
 Lionel Handy
 Josephine Knight *Alfredo Piatti Chair of Cello*
 Mats Lidström
 John Myerscough*
 Christoph Richter
 Hannah Roberts
 Nadège Rochat
 Felix Schmidt
 David Smith
 David Strange *Professor Emeritus of Strings*
 Ben Hughes *Professor of Cello and Orchestral Studies*

Cello Visiting Professors

Mario Brunello
 Colin Carr
 Steven Doane
 Sheku Kanneh-Mason *MBE Visiting Professor of Performance Mentoring*
 Sung-Won Yang
 Steven Isserlis *Marquis de Corberon Professor of Cello*
 Guy Johnston (Eastman)

Double Bass

Graham Mitchell *Koussevitzky Professor of Double Bass*
 Tom Goodman
 Dominic Seldis

Double Bass Visiting Professors

Matthew McDonald
 Bozo Paradzik
 Joel Quarrington, *Visiting Artist: Double Bass*

Chamber Musician in Residence

Levon Chilingirian

Teaching Quartet in Association

*Doric Quartet

Piano Accompaniment Support

Matgorzata Garstka

STRINGS DEPARTMENT ADMINISTRATORS – AREAS OF RESPONSIBILITY

Emily Good - Compulsory Strings Classes (Performance/Excerpt Classes)
 Finance / invoicing
 Professor Allocations
 Piano accompanist scheme

Jess Cresswell - Masterclasses
 Scheduling 1:1 teaching with Visiting Professors
 Bass Department administration (including 1:1 teaching)

USEFUL RESOURCES

You can find information on the following procedures in the **Student Information Hub** on [Blackboard](#)

- Leave of absence
- Extension and deferral requests
- Department and programme handbooks
- Academy Regulations Student Handbook
- Examination timetables

You can find information about services provided by the following departments on [SharePoint](#)

- [Competitions](#)
- [Concerts Dept](#)
- [Estates](#)
- [Library](#)
- [Piano Permission Request Form](#)
- [Registry](#)
- [Recording](#)

COLLECTION AND USE OF STUDENT DATA

The Academy processes student data in accordance with the General Data Protection Regulation (GDPR). Most student data is processed under the legal basis of the student contract and in order that we can deliver our programmes of study and associated activities to you and make available certain learning opportunities. The Academy has controlled processes which allow the sharing of student information with appropriate Academy staff.

If you have any questions about the way the Academy processes your personal data, please email the Data Protection Officer dpo@ram.ac.uk. Please also refer to the information on student data collection contained in the Academy's Regulations under section 3 of General Information.

UNDERGRADUATE COMPULSORY STRING CLASS

REQUIREMENTS

Administrator: Emily Good

Performance classes – *changed for 2022/23*

In response to student feedback, performance classes have been reviewed and the format altered. 2022/23 will be a pilot scheme.

The focus is on giving students scope to perform more frequently, for students to self-assess their own responses to the performing environment, and for the focus to be on handling the stage and experiencing the concert environment. Three opportunities per year will allow students to monitor their own development and reactions to playing to others.

This new format is to replace the smaller seminar/masterclass scenario which students indicated was less valuable given the access to other opportunities to receive tuition or feedback.

There will be an objective professional coach in attendance, but feedback will not be automatically given to performances. Any comments will be informal verbal notes.

The classes will feature *all strings* and will not be instrument specific.

Students must arrange their own pianists, and treat each occasion as a formal performance regarding dress/presentation etc.

Complete pieces or movements should be presented. Ask the Head of Strings or your professor if you are unsure about the suitability of your repertoire. You MAY repeat repertoire in these classes and you CAN perform works that you will play in assessments

All classes are between 2 and 2.5 hours in duration.

B1 students

Formerly: one allocated performance class opportunity per year with an allowance of 30 minutes
Now: three allocated performance opportunities per year with a playing time of max 10 minutes per performance. Students should not play for less than 5 minutes.

Approx. 14 student performances per class

All students to attend full duration of class except for a brief warm up before their performance.

B2 and B3 students

Formerly: one allocated performance class opportunity per year with an allowance of 30 minutes
 Now: three allocated performance opportunities per year with a playing time of 15 minutes per performance.

Approx. 10 student performances per class

All students to attend full duration of class except for a brief warm up before their performance.

B4 students

Formerly: one allocated performance class opportunity per year with an allowance of 30 minutes
 Now: three allocated performance opportunities per year with a playing time of 15 – 20 minutes per performance.

Approx. 6 student performances per class

All students to attend full duration of class except for a brief warm up before their performance.

Given the flexible playing allowance time for final year undergraduates, there may be space for more verbal feedback in these classes.

Students should refer to schedules on ASIMUT for their allocated class dates.

Excerpt classes

All 3rd and 4th year violin, viola and cello students will have one compulsory, assigned, instrument-specific orchestral excerpt session per year. These are designed to improve awareness of the requirements of professional auditions and the appropriate presentation of excerpts. Experienced and prominent members of major professional orchestras will take the classes. They will offer guidance on standard orchestral excerpts, and there will be an opportunity to receive verbal feedback on the presentation of this material in an audition setting. Material to prepare will be provided in advance of the classes, giving a reasonable preparation time, but the ability to prepare excerpts within a short timeframe should be developed. If you have to learn a particular excerpt or orchestral solo this is a welcome opportunity to study it. Please let us know if you would like to do this.

Double bass excerpts classes are arranged differently within the Double Bass faculty.

Additional opportunities

It is recommended that students whose audition mark in September suggests extra input is needed in excerpt preparation, attend as many excerpt classes as possible to observe and to pick up useful advice.

Laura Rickard, Strings Liaison, will arrange informal strings performance forums which are informal opportunities to try out performance material in a friendly and 'staff-free' environment. Advance notification of these will be circulated by email from Laura from time to time for students to volunteer to play.

It is noticeable how students who take advantage of observing classes have a better overall performance outcome.

Every effort will be made to avoid internal clashes but **you must be responsible for flagging up any problems.**

The schedule for these classes can be found in ASIMUT.

Requests for changes must be made via Jess Cresswell or Emily Good and will only be considered under exceptional circumstances. The Head of Strings will be consulted where necessary.

UNDERGRADUATE MASTERCLASS GUIDELINES

Administrator: Jess Cresswell

Masterclasses are a regular feature of Academy activities.

Violins, Violas and Cellos: the majority of the public masterclass participation will be assigned according to a register of students who complete an online application form (available on the Strings page on Blackboard)

indicating that they:

- wish to be considered to take part in masterclasses
- are available on the dates of the masterclasses that term
- have consulted their professor and their professor has given written confirmation that they wish the student to be considered.
- have suitable repertoire available to perform (You can add pieces to the register or ask for pieces to be replaced with new works you have studied. You can also ask to be temporarily removed if you would prefer not to take part for any reason.)
- Are confident in English and will be able to adapt to the teaching style of the visiting artist.
- Are in the second, third or fourth years of study (we recommend first year undergraduates normally have a purely observational role in public masterclasses).

Please note:

- Students will not normally participate in more than one masterclass per year, but may be invited in another class with chamber music or duo specialism.
- **Students must organise their own accompanist** and should seek help promptly if they are in difficulty with this. Please contact Małgorzata Garstka m.garstka@ram.ac.uk, the Strings Department Piano Accompaniment Support, if you are having problems.
- Some visiting artists express strong preferences about which students will play for them. Where reasonable, these have to be accommodated.
- Three weeks will be the usual notification period for those performing and there will also be reserve players. If a class is arranged at short notice, quicker responses will be needed.

Masterclasses are a traditional learning environment where students can enhance their understanding of performance, develop insight into repertoire, and form an appreciation of the skills and techniques of advanced pedagogy through either participation or observation.

Participation in masterclasses is not solely for the benefit of the student being taught. Significant advantage is derived from intelligent analysis of these open lessons. Attendance at masterclasses will be monitored, and feedback sought from students. Their level of perceptive scrutiny is essential to assess the value of master classes, given the finite resources available.

Students are strongly advised to ensure they are fully informed of all of the masterclasses taking place – not just within their own discipline – and to seize the opportunity to witness the work of international performers sharing their craft with student peers. Having a score of the material being explored, and taking personal reference notes is the best way to maximize this unique learning environment. A schedule of all strings masterclasses taking place can be found on the calendar on the Strings page of Blackboard.

Participants in masterclasses are then advised of their selection to take part, with specific conditions in mind. The level of preparation must be advanced in order to:

- adapt to suggestions
- respond artistically to inspirational guidance
- benefit fully from the experience
- respond effectively in a masterclass environment

Desire to participate must be matched by the appropriate personality traits and temperament/attitude. **These are privileged opportunities and poor attendance records, or disciplinary issues may compromise consideration for participation.**

Considerable effort is made to ensure opportunities to play are shared fairly and appropriately. Please notify Jess Cresswell if you have concerns regarding this.

PIANO ACCOMPANIST PROVISION

Every strings professor has been allocated funding for a certain number of pianist hours for their class of students over the academic year. It is up to your professor to decide how these hours are distributed, and in discussion with you. The provision can be used for lessons, performance classes, masterclasses, competitions, exams etc (any performance within the Academy, but not external events). Only pianists who are included on the strings department list of accompanists can be approached as part of this provision and the list can be obtained from Emily Good e.good@ram.ac.uk or from your professor.

STRINGS CHAMBER MUSIC

The information provided here does not apply to double bass students for whom chamber music participation has a more voluntary element and is not formally assessed unless chamber music is chosen for part of the final recital programme. Advice on chamber music for double bass players should be sought from the Head of Strings who will assist with partner recommendations.

Much of the management of Academy chamber music activities, in particular relating to assessment, is under the direction of the Senior Lecturer in Chamber Music, Anna Wolstenholme. There is also a general Chamber Music Administrator. Queries regarding any assessment and coaching allocation should go to these members of staff.

Gwenllian Llyr co-ordinates specific strings-related chamber music activities including management of the A.S.S.E.T. scheme. (see below)

1st year undergraduate strings

All first-year undergraduates are assigned to a chamber music group and are supervised by David Smith. Remaining in this group is currently compulsory, in order for continuous assessment to take place. Students are reminded that the continuous assessment includes self-management, communication, professionalism and conduct within the ensemble and with coaches, as well as musical ability and engagement.

2nd year undergraduate strings

All second-year undergraduates will be monitored by James Sleight to ensure compliance with the requirements for continuous assessment, and to encourage a smooth transition and effective chamber music contribution in the second year.

3rd and 4th year undergraduate strings

Third- and fourth-year undergraduates are required to complete a formal assessment in chamber music, as detailed in the Chamber Music Handbook.

Postgraduate strings

All postgraduate students are expected to partake in chamber music throughout their studies. There is a chamber music option for postgraduate assessment as Part One of the Final Examination.

Chamber Music Speed Dating

The Speed Dating event to assist students in finding chamber music partners will take place on the evening of Friday 30 September. This event is open to B2 students and above, and is for strings and piano students. There will be an additional Speed Dating event piloted this year on Thursday 29 September which will be open to strings, woodwind, brass and piano. Further information and instructions for how to join these events will be circulated at the start of term.

A.S.S.E.T. scheme

The Advanced Specialist String Ensemble Training scheme is offered to serious quartets following selective auditions. These will take place on 14 October 2022.

The deadline for complete ensembles to submit an application is 5 October 2022.

Individuals or incomplete groups cannot apply.

This annual fast track training programme for up to six keen ensembles per year will allow them to have the opportunity to receive the following:

- 30 hours per annum coaching and mentoring with dedicated mentor
- Dedicated study days with all quartets and mentors
- Dedicated study days with the Doric quartet
- Fast track allocation to prestigious chamber music series performances
- Fast track allocation to external opportunities
- Orchestral project allocation sensitive to ensemble membership where possible
- Encouraged to enter internal chamber music competitions
- Encouraged to work with student composers
- Advised to enter external chamber music competitions
- Advised to attend summer schools and study weekends
- Participation in research encouraged
- Financial assistance in purchasing music and travelling to summer courses and festivals

Seminar – How to Make the Most of Time with a Pianist

Following requests from students, Malgorzata Garstka will present a seminar for students to enable them to use their time with a pianist wisely. This will be taking place on 23 September 2022.

VIOLIN, VIOLA, CELLO UNDERGRADUATE EXPECTATIONS AND REQUIREMENTS

Undergraduate

Violin, Viola, Cello: Year 1

The first year of study is for many students a period of adjustment and orientation. Overseas students will become acclimatised to living and studying in the UK, those already familiar with the customs of the country will often be living independently away from home for the first time.

A working relationship with your Principal Study professor will become established and you will develop personal strategies to prepare thoroughly for your lessons, and to achieve the targets you set together to ensure that you do full justice to your capabilities in the first year assessments. It may be that some significant remedial technical work is undertaken during this year to resolve problems and to prevent issues that could hamper long-term career prospects. The choice of repertoire required for presentation at the end of year recital allows for adjustments that may have been made to your playing, but you should aim for focused and fluent performing.

In addition to your individual instrumental work, you are expected to participate fully in the programme of study, which will include the disciplines of chamber music and orchestral skills as well as academic work. All aspects of performance are assessed in the course of the first year and you should demonstrate a solid foundation of ensemble skills. The first-year students participate ONLY in the second round of orchestral auditions in January. During the autumn term, seating in the first year String Orchestra rotates to allow students to develop acquaintances and try different roles. The second term's activities may include other orchestral projects and a range of alternative performance practices including Jazz and Baroque techniques. Collaborative work with the Doric Quartet is also a feature of the first-year experience.

A professional attitude is required from the beginning of your time at the Academy, to ensure vital protocols become habitual. Your performance classes should be treated as professional engagements and prepared accordingly. Take advantage of informal strings forums - which will be advertised on the Strings Noticeboard ??? – for extra performing experience.

Absolute prioritisation of Academy commitments must be demonstrated throughout your studentship. The ability to behave with initiative and the development of effective self-management will contribute to a successful first year of study. Attendance at masterclasses and internal performances is strongly advised. An understanding of the performing season in London's great concert venues is also recommended.

Principal Study: Solo Performance (45 credits) – all components carry a mandatory pass requirement

End of Year Recital 100%

Technical Testing Formatively Assessed [FA]*

Performance Class [FA]

* *Formatively Assessed* - Technical Testing must be passed as a pre-requisite for the End of Year Recital

Professional Development Activity (25 credits)

Spring Term Orchestral Audition (screened) 50%

Chamber Music 50%

All elements of Professional Development Activity must be passed to progress into Year 2

Spring Term – Technical Testing: Scales, Arpeggios etc

- In 8 keys of own choice and in 3 octaves: Major, Melodic and Harmonic Minor Scales and Arpeggios, Diminished and Dominant 7ths and Chromatic Scales. A variety of bowings may be requested by the examiner: Separate, slurred, marcato & spiccato (up to four bows to a note).

Tonic Minors or Relative Minors can be presented.

For example: G Major, G Melodic Minor and G Harmonic Minor OR G Major, E Melodic Minor and E Harmonic Minor.

- One scale in 3rds, 6ths and Octaves in key of own choice, Major and Harmonic Minor – 2 octaves – separate bows and slurred; number of notes to a bow at professor's discretion. Style of presentation and tempi at student's professor's discretion but should demonstrate security, fluency and accuracy.
- One study demonstrating bowing agility/control.

Summer Term – End of Year Recital

Repertoire for all assessments should be selected in full consultation with your professor. In assessments, the degree of challenge of pieces is taken into consideration, and works should be of a suitable level of demand for the stage of study. The complete undergraduate programme offers the scope to perform a variety of repertoire, and it is recommended that this opportunity should be used.

Any concerns regarding suitability of repertoire should be discussed with the Head of Strings.

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

Two contrasting solo or accompanied works. Two DIFFERENT styles or genres should be presented.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Length of Examination: 20 minutes including all breaks between works. Advised maximum: 18 minutes OF ACTUAL PLAYING. Advised minimum 16 minutes. Programmes that are below the minimum may be deemed to indicate insufficient preparation for the examination or lack of understanding of the level required. Performances that exceed the length of the examination will be halted to allow for schedules to be kept on track.

Although timing penalties are not applied at this level, students should become familiar with adhering to timing requirements which are enforced later in the course.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

Memory is only strictly compulsory in the 3rd and 4th year of the programme for one study in techniques tests. However, memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study. Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. This will be reflected in the marking. Contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.)

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Undergraduate

Violin, Viola, Cello: Year 2

Second year students should feel comfortable in the conservatoire environment. At this stage in your studies, any technical issues which you needed to address on arrival should be resolved - or at least at an advanced stage of resolution. Some personality in interpretation is expected in your individual assessment. Your musical communication should be well-developed and you should perform carefully selected repertoire with accuracy, confidence and some flair. Your ability to overcome taxing technical challenges should be well-developed.

You will be involved in Academy orchestral performance projects and manage the continuing expectation of professional coping strategies with a heavier workload.

Your chamber music experience should become more intensive and focussed and you should demonstrate that you can maintain professional working relationships with your peers. In assessment, a clear collective interpretative sense is expected. Established quartets are eligible to audition for the ASSET scheme from the second year.

Opportunities to perform in master classes and other platforms which are available should be seized upon. Attendance for the purpose of observation is advised and will be monitored. Performance class preparation should be strategically managed to make full use of this opportunity to ~~receive professorial feedback and~~ play in front of your peers. You are expected to demonstrate support for your colleagues in attending their performances also. Extra informal 'strings forums' provide performance opportunities and are a source of supportive feedback.

Second year students will benefit from preserving an enquiring mind and full integration of an analytical and sophisticated approach to practice. As before, absolute prioritisation of Academy commitments must be demonstrated throughout your studentship.

Principal Study: Solo Performance (45 credits) - all components carry a mandatory pass requirement

End of Year Recital 80%

Spring Term Technical Testing 20%

Performance Class/Masterclass Participation FA*

Technical Testing must be passed as a pre-requisite for the End of Year Recital

Professional Development Activity (25 credits)

Orchestral Audition (Week 1) FA* i.e. 0%

Spring Term Orchestral Audition (screened) 50%

Chamber Music 50%

All elements of Professional Development Activity must be passed to progress into Year 3

* *Formatively Assessed*

Spring Term – Technical Testing: Scales, Arpeggios etc

- In 4 keys of own choice* and in 3 octaves: Major, Melodic and Harmonic Minor Scales and Arpeggios, Diminished and Dominant 7ths and Chromatic Scales. A variety of bowings may be requested by the examiner: Separate, slurred, marcato & spiccato (up to four bows to a note).

Tonic Minors or Relative Minors can be presented.

For example: G Major, G Melodic Minor and G Harmonic Minor OR G Major, E Melodic Minor and E Harmonic Minor.

*It is recommended that you select keys not played in year 1 examination (this may be randomly checked) – 3 octaves (minimum).

- Scales in 3rds, 6ths and Octaves in 4 keys of own choice (recommend avoiding repetition of year 1 key - this may be randomly checked) Major and Harmonic Minor – 2 octaves separate bows and slurred minimum 2 notes to a bow. Style of presentation and tempi at student's professor's discretion but should demonstrate security, fluency and accuracy.
- A study, etude, caprice etc demonstrating secure technical control and of a suitable standard for this level of study.

Summer Term – End of Year Recital

Repertoire for all assessments should be selected in full consultation with your professor. In assessments, the degree of challenge of pieces is taken into consideration, and works should be of a suitable level of demand for the stage of study. The complete undergraduate programme offers the scope to perform a variety of repertoire, and it is recommended that this opportunity should be used.

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

A complete Classical concerto with cadenzas. If concertos are c.20 minutes or under, a contrasting work of a **later** period – either accompanied or unaccompanied – should be offered. NB The Beethoven Violin Concerto is not recommended for this assessment.

OR

First or last movement of a Classical concerto plus a contrasting accompanied or unaccompanied work of a **later** period.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Length of Examination: 30 minutes including all breaks between works. Advised maximum: 28 minutes OF ACTUAL PLAYING. Advised minimum 25 minutes

Programmes that are under the minimum may be deemed to indicate insufficient preparation for the examination or lack of understanding of the standard required. Performances that exceed the length of the examination will be halted to allow for schedules to be kept on track.

Although timing penalties are not applied at this level, students should become familiar with adhering to timing requirements which are enforced later in the course.

Any concerns regarding suitability of repertoire should be discussed with the Head of Strings.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

Memory is only strictly compulsory in the 3rd and 4th year of the programme for one study in techniques tests. However, memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study. Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are exempt from this recommendation

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Undergraduate

Violin, Viola, Cello: Year 3

At this stage of study, students are expected to have the confidence to present a short public recital. Stylistically informed adaptations according to the demands of repertoire should be assured. The ability to plan and structure programmes is advisable and all performing opportunities should be undertaken - in consultation with your professor - within a designed structure of improvement through performing experience. A commitment to volunteering for both solo and chamber music masterclasses is requested and the uptake of performing opportunities in both internal and external concerts is encouraged.

Your technique should be advanced and reliable. You should demonstrate that you can deploy it in multiple genres, and maintain a high standard of performance in solo, ensemble and orchestral work. Your sight-reading skills should be secure.

Professional protocols should by now be embedded. You should be a responsible communicator and a supportive and enabling colleague to your student peers. The ability to self-analyse and correct, to self-critique constructively and to develop consistency in pressurised performance roles must be high-functioning. Your musical character should be emerging with authority.

Principal Study: Solo Performance (45 credits) - all components carry a mandatory pass requirement

End of Year Recital 80%

Spring Term Technical Testing 20%

Performance Class/Masterclass Participation FA*

Technical Testing must be passed as a pre-requisite for the End of Year Recital.

Professional Development Activity (25 credits)

Orchestral Audition (Week 1) FA* i.e. 0%

Spring Term Orchestral Audition (screened) 50%

Chamber Music 50%

All elements of Professional Development Activity must be passed to progress into Year 4

* *Formatively Assessed*

Spring Term – Technical Testing: Scales, Arpeggios etc

- All Major, Melodic and Harmonic Minor Scales and Arpeggios, Diminished and Dominant 7ths and Chromatic Scales*. A variety of bowings may be requested by the examiner: Separate, slurred, marcato & spiccato (up to four bows to a note).

Tonic Minors or Relative Minors can be presented.

For example: G Major, G Melodic Minor and G Harmonic Minor OR G Major, E Melodic Minor and E Harmonic Minor.

*Number of octaves at professor's discretion – minimum 3. Separate and slurred examples will be required.

- Scales in 3rds, 6ths and Octaves in 4 keys of own choice (recommend avoid repetition of previous years' keys - this may be randomly checked). Major and Harmonic Minor – 2 octaves separate bows and slurred minimum four notes to a bow. Style of presentation and tempi at professors' discretion but should demonstrate security, fluency and accuracy.
- One study/etude/caprice etc demonstrating advanced, reliable technical skill performed from memory.

Summer Term – End of Year Recital

At this assessment, timing penalties may be applied (please see table below). Repertoire for all assessments should be selected in full consultation with your professor. In assessments, the degree of challenge of pieces is taken into consideration, and works should be of a suitable level of demand for the stage of study. The complete undergraduate programme offers the scope to perform a variety of repertoire, and it is recommended that this opportunity should be used. **Any concerns regarding suitability of repertoire should be discussed with the Head of Strings.**

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

A complete Romantic or 20th Century Concerto or a solo work that is of a concerto character and normally accompanied by orchestra (e.g. Chausson Poeme, Hindemith Der Schwanendreher or Bloch Schelomo). NB The Beethoven Violin Concerto *is* considered acceptable for this assessment.

OR

A complete Classical, Romantic or 20th Century Sonata.

OR

A complete Bach unaccompanied Suite/Partita/Sonata plus additional **contemporary genre** work(s) to fill timing requirement.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers **If the main work is under 30 minutes, you should be prepared to offer additional contrasting repertoire suitable for the level of study in order to fill the timing requirement and to ensure the panel has heard sufficient material.**

Length of Examination: Minimum playing time 30 minutes, maximum playing time 40 minutes including all breaks between works.

Duration of the recital (ideal 35 minutes)	Penalty applied
More than 47 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
46.01 to 47.00	9 marks
45.01 to 46.00	8 marks
44.01 to 45.00	7 marks
43.01 to 44.00	6 marks
42.01 to 43.00	5 marks
41.01 to 42.00	4 marks
40.01 to 41.00	3 marks
30 minutes to 40 minutes inclusive	NO PENALTY
29.00 to 29.59	3 marks
28.00 to 28.59	4 marks
27.00 to 27.59	5 marks
26.00 to 26.59	6 marks
25.00 to 25.59	7 marks
24.00 to 24.59	8 marks
23.00 to 23.59	9 marks
Less than 23 minutes	10 marks

Concertos/Sonatas that exceed the time limit should be cut in the tuttis/piano where possible; performances will either be stopped, or candidates will be told how much to play at the examination.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

Memory is only strictly compulsory in the 3rd and 4th year of the programme for one study in techniques tests. However, memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study. Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.)

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Undergraduate

Violin, Viola, Cello: Year 4

Final Year students should ensure complete prioritisation of the important examinations that conclude Undergraduate study. Careful balance of commitment to Academy student responsibilities and the forging of necessary connections for the future following the imminent conclusion of the course is a challenge. Professorial and Head of Department advice should be sought to reconcile potential hazards.

Playing should now be fluent, individual, stylistically informed and engaging in performance. Experience garnered during the preceding years of study should be demonstrably put to good use, and the student should have the components of a contributing artist evident and consistently present. Attendance at masterclasses should be regular and students should have well-developed and constructive critical faculties.

Areas of particular interest may have emerged. Enthusiasm for specialism is endorsed, within the context of flexible, rounded performing capacity. Students should not limit or restrict their horizons.

Full engagement with Academy performances is still expected and chamber music study should now be at a sophisticated and scholarly level – with strong ability to communicate a shared vision.

Self-management should be uncompromisingly secure and reliable professionalism habitual.

Principal Study (60 credits) - all components carry a mandatory pass requirement

Final Recital 90%

Spring Term Technical Testing 10%

Performance Class/Masterclass Participation FA*

Technical Testing must be passed as a pre-requisite for the Final Recital

Professional Development Activity (25 credits)

Orchestral Audition (Week 1) FA* i.e. 0%

Spring Term Orchestral Audition (screened) 50%

Chamber Music Assessment 50%

All elements of Professional Development Activity must be passed to complete the BMus(Hons) course

* *Formatively Assessed*

Spring Term – Technical Testing – Studies Only

- Two contrasting virtuoso studies/caprices or etudes – one to be performed from Memory.

OR (for violin only)

One of the three Bach Fugues (BWV 1001, 1003, 1005) to be played from memory. **Please note that this means the same Fugue cannot be presented elsewhere in ANY performance assessment during the degree programme.**

[The length of the Techniques exam allows for just one Fugue]

Technical Test is 10% of 60 principal study credits.

Summer Term – Final Recital

At this assessment, timing penalties may be applied (please see table below). Repertoire for all assessments should be selected in full consultation with your professor. In assessments, the degree of challenge of pieces is taken into consideration, and works should be of a suitable level of demand for the stage of study. The complete undergraduate programme offers the scope to perform a variety of repertoire, and it is recommended that this opportunity should be used. In particular, students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

A recital of solo and/or duo (with piano) repertoire demonstrating versatility, technical assurance, imaginative programming and full understanding of the stylistic demands of chosen pieces should be presented. You must submit your programme, complete with accurate timings to the Registry by the given deadline.

Timing of Final Recitals

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below. Candidates should aim to deliver a recital lasting **45 minutes**.

Duration of the recital (ideal 45 minutes)	Penalty applied
More than 57 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
56.01 to 57.00	9 marks
55.01 to 56.00	8 marks
54.01 to 55.00	7 marks
53.01 to 54.00	6 marks
52.01 to 53.00	5 marks
51.01 to 52.00	4 marks
50.01 to 51.00	3 marks
40 minutes to 50 minutes inclusive	NO PENALTY
39.00 to 39.59	3 marks
38.00 to 38.59	4 marks
37.00 to 37.59	5 marks
36.00 to 36.59	6 marks
35.00 to 35.59	7 marks
34.00 to 34.59	8 marks
33.00 to 33.59	9 marks
Less than 33 minutes	10 marks

Inclusion of Caprices or Bach Fugue performed in Technical testing is NOT permitted .

Coherence of programme will be taken into consideration – it is therefore STRONGLY recommended that complete works should be performed. Individual movements of unaccompanied Bach may be included if suitable. **As programme structure is part of the examination, this should be considered carefully in conjunction with each student's own professor.** Although general advice about programming is available from the Head of Strings, specific programme approval should not be requested for the purposes of examination impartiality.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

Memory is only strictly compulsory in the 3rd and 4th year of the programme for one study in techniques tests. However, memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study.

Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.). When submitting your recital programme, you may make an indication of context for any decision regarding memorisation you consider could be misunderstood.

Provision of Music/Editions: for Strings, two copies of your scores must be provided for the panel (rather than three copies, as stated in the Exam Procedures Handbook). Editions provided should reflect the performer's intentions and any alterations made during preparation.

Although it is a useful and important skill, making a verbal introduction to end of year and final recitals is not permitted. This is due to the timing requirements of the examinations.

DOUBLE BASS UNDERGRADUATE EXPECTATIONS AND REQUIREMENTS

Undergraduate

Double Bass: Year 1

The first year of study is for many students a period of adjustment and orientation. Overseas students will become acclimatised to living and studying in the UK, those already familiar with the customs of the country will often be living independently away from home for the first time.

A working relationship with your Principal Study professor will become established and you will develop personal strategies to prepare thoroughly for your lessons, and to achieve the targets you set together to ensure that you do full justice to your capabilities in the first year assessments. It may be that some significant remedial technical work is undertaken during this year to resolve problems. The choice of repertoire required for presentation at the end of year recital allows for adjustments that may have been made to your playing, but you should aim for focused and fluent performing.

In addition to your individual instrumental work, you are expected to participate fully in the programme of study, which will include the disciplines of chamber music and orchestral skills as well as academic work. All aspects of performance are assessed in the course of the first year and you should demonstrate a solid foundation of ensemble skills. The first year students participate ONLY in the second round of orchestral auditions in January. During the autumn term, seating in the first year String Orchestra rotates to allow students to develop acquaintances and try different roles. The second term's activities may include other orchestral projects and a range of alternative performance practices including Jazz and Baroque techniques are explored. Collaborative orchestral work with the Doric Quartet is also a feature of the first-year experience.

A professional attitude is required from the beginning of your time at the Academy, to ensure vital protocols become habitual. Your performance classes should be treated as professional engagements and prepared accordingly.

Absolute prioritisation of Academy commitments must be demonstrated throughout your studentship. The ability to behave with initiative and the development effective self-management will contribute to a successful first year of study. Attendance at masterclasses and internal performances is strongly advised. An understanding of the performing season in London's great concert venues is also recommended.

Principal Study: Solo Performance (45 credits) - all components carry a mandatory pass requirement

End of Year Recital 100%

Spring Term Technical Testing FA*

Performance Class FA

Technical Testing must be passed as a pre-requisite for the End of Year Recital

Professional Development Activity (25 credits of Principal Study)

Orchestral audition (Spring Term – screened) 50%

Orchestral activity record – RAM projects, collaborative work and any external orchestral experience plus Compulsory Orchestral classes. Form completed by students including reflection on learning outcomes. (50%)

All elements of Professional Development Activity must be passed to progress into Year 2

**Formatively Assessed.*

SPRING TERM – TECHNICAL TESTING Scales, Arpeggios etc

- Major, Melodic and Harmonic Minor Scales and Arpeggios. Diminished and Dominant 7ths and Chromatic Scales in 4 keys of own choice in 3 octaves (2 octaves for C to E flat). A variety of bowings will be requested by the examining panel: Slurred, marcato & spiccato (up to four bows to a note)
- Duncan McTier's Daily Exercises, no.1, no.5 & no.10. Style of presentation and tempi at professors' discretion but should demonstrate security, fluency and accuracy.
- One study (from Bottesini Method Book 1) demonstrating bowing agility/control.
- Three short orchestral excerpts:

Beethoven 9th Symphony: recitative section (Orchester Probespiel Book)

Mozart 39th Symphony: 1st Movement bars 13-21, 40-97, and 4th movement bars 105-137

SUMMER TERM – END OF YEAR RECITAL

Two (or more) contrasting solo or accompanied works. Two DIFFERENT styles or genres should be presented.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Any concerns regarding suitability of repertoire should be discussed with the Head of Strings.

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

Length of Examination: 20 minutes including all breaks between works. Advised maximum: 18 minutes OF ACTUAL PLAYING. Advised minimum 16 mins. Programmes that are below the minimum may be deemed to indicate insufficient preparation for the examination or lack of understanding of the level required. Performances that exceed the length of the examination will be halted to allow for schedules to be kept on track.

Although timing penalties are not applied at this level, students should become familiar with adhering to timing requirements which are enforced later in the course.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study. Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are usually exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.)

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Undergraduate

Double Bass: Year 2

Second year students should feel comfortable in the conservatoire environment. At this stage in your studies, any technical issues which you needed to address on arrival should be resolved - or at least at an advanced stage of resolution. Some personality in interpretation is expected in your individual assessment. Your musical communication should be well-developed and you should perform carefully selected repertoire with accuracy, confidence and some flair. Your ability to overcome taxing technical challenges should be well-developed.

You will be involved in Academy orchestral performance projects and manage the continuing expectation of professional coping strategies with a heavier workload.

Your chamber music experience should become more intensive and focussed and you should demonstrate that you can maintain professional working relationships with your peers. In assessment, a clear collective interpretative sense is expected.

Opportunities to perform in masterclasses should be seized upon and attendance for the purpose of observation is advised and will be monitored. Performance class preparation should be strategically managed to make full use of this opportunity to play in front of your peers. You are expected to demonstrate support for your colleagues in attending their performances also.

Second year students will benefit from preserving an enquiring mind and full integration of an analytical and sophisticated approach to practice. As before, absolute prioritisation of Academy commitments must be demonstrated throughout your studentship.

Principal Study: Solo Performance (45 credits) - all components carry a mandatory pass requirement

End of Year Recital 80%

Spring Term Technical Testing 20%

Performance Class/Masterclass Participation FA*

Technical Testing must be passed as a pre-requisite for the End of Year Recital

Professional Development Activity (25 credits of Principal Study)

Orchestral audition (September) 0% (FA*)

Orchestral audition (Spring Term – screened) 50%

Orchestral activity record – RAM projects, collaborative work and any external orchestral experience plus Compulsory Orchestral classes. Form completed by students including reflection on learning outcomes. (50%)

All elements of Professional Development Activity must be passed to progress into Year 3

**Formatively Assessed.*

SPRING TERM – TECHNICAL TESTING Scales, Arpeggios etc

- Major, Melodic and Harmonic Minor Scales and Arpeggios. Diminished and Dominant 7ths and Chromatic Scales in 6 keys not played in year 1 examination - 3 octaves (2 octaves for C to E flat) A variety of bowings will be requested by the examining panel: Slurred, marcato & spiccato (up to four bows to a note)
- Duncan McTier's Daily Exercises no.1 in A, no. 5 in G, no. 7 and no.11
Style of presentation and tempi at professors' discretion but should demonstrate security, fluency and accuracy.
- A study (from Bottesini Method Book 2, or similar), demonstrating secure technical control and of a suitable standard for this level of study.
- 4 orchestral excerpts:
 1. Beethoven 7th Symphony - 1st Movement bars 98-112 and 277-299
 2. Strauss Ein Heldenleben fig 9-11
 3. Mozart 40th Symphony - 1st Movement b 114-221 and
 4. Mozart 40th Symphony - 4th Movement b49-62, b229-236 Orchester Probespiel book

SUMMER TERM – END OF YEAR RECITAL

One movement of a Bach Cello Suite (not a Prelude)

PLUS

A complete Classical concerto with cadenzas

PLUS

A contrasting accompanied piece (or pieces) of a later period

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Length of Examination: 30 minutes including all breaks between works. Advised maximum: 28 minutes OF ACTUAL PLAYING. Advised minimum: 25 minutes.

Programmes that are under the minimum may be deemed to indicate insufficient preparation for the examination or lack of understanding of the standard required. Performances that exceed the length of the examination will be halted to allow for schedules to be kept on track.

Although timing penalties are not applied at this level, students should become familiar with adhering to timing requirements which are enforced later in the course.

Any concerns regarding suitability of repertoire should be discussed with the Head of Strings.

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study. Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are exempt from this recommendation.

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Undergraduate

Double Bass: Year 3

At this stage of study, students are expected to have the confidence to present a short public recital. Stylistically informed adaptations according to the demands of repertoire should be assured. The ability to plan and structure programmes is advisable and all performing opportunities should be undertaken - in consultation with your professor - within a designed structure of improvement through performing experience. A commitment to volunteering for both solo and chamber music masterclasses is requested and the uptake of performing opportunities in both internal and external concerts is encouraged.

Your technique should be advanced and reliable. You should demonstrate that you can deploy it in multiple genres, and maintain a high standard of performance in solo, ensemble and orchestral work. Your sight-reading skills should be secure.

Professional protocols should by now be embedded. You should be a responsible communicator and a supportive and enabling colleague to your student peers. The ability to self-analyse and correct, to self-critique constructively and to develop consistency in pressurised performance roles must be high-functioning. Your musical character should be emerging with authority.

Principal Study: Solo Performance (45 credits) - all components carry a mandatory pass requirement

End of Year Recital 80%

Spring Term Technical Testing 20%

Performance Class/Masterclass Participation FA*

Technical Testing must be passed as a pre-requisite for the End of Year Recital.

Professional Development Activity (25 credits of Principal Study)

Orchestral audition (September) 0% (FA*)

Orchestral audition (Spring Term – screened) 50%

Orchestral activity record – RAM projects, collaborative work and any external orchestral experience plus Compulsory Orchestral classes. Form completed by students including reflection on learning outcomes. (50%)

All elements of Professional Development Activity must be passed to progress into Year 4

**Formatively Assessed*

SPRING TERM – TECHNICAL TESTING Scales, Arpeggios etc

- All Major, Melodic and Harmonic Minor single stop Scales and Arpeggios, Diminished and Dominant 7ths and Chromatic Scales, 3 octaves (2 octaves for C to E flat). A variety of bowings will be requested by the examining panel: Slurred, marcato & spiccato (up to four bows to a note)
- Scales in false harmonics, A Major and Harmonic Minor (1 octave), separate bows (with a perfect 4th between thumb and 3rd finger) starting on A below middle C (on D string)

- Daily Exercises: No.5 in A to C (4 keys), No.7 in C to E flat (4 keys) and No.11 separate bows and slurred (2 crotchets to a bow) Style of presentation and tempi at professors' discretion but should demonstrate security, fluency and accuracy.
- Orchestral excerpts:
 1. Mendelssohn 4th Symphony, 1st Movement bars 41-90, 237-330 and 4th Movement, bars 26-53, 222-239
 2. Beethoven 5th Symphony Scherzo and Trio
 3. Stravinsky- Suite "Pulcinella" solo in "Vivo" Movement

SUMMER TERM – END OF YEAR RECITAL

At this assessment, timing penalties may be applied (please see table below).

2 contrasting movements of a Bach Cello Suite (not a Prelude)

AND

a complete Romantic or 20th Century Concerto - or a solo work that is of a concerto character but normally accompanied by orchestra (e.g. Chausson Poeme, Hindemith Der Schwanendreher or Bloch Schelomo).

OR

2 contrasting movements of a Bach Cello Suite (not a Prelude)

AND

a complete Romantic or 20th Century Sonata - or comparable repertoire (e.g. Glière Four Pieces) at professor's discretion.

Both options may also include additional contrasting repertoire (preferably including contemporary genre work(s)) to fill timing requirement.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Any concerns regarding suitability of repertoire should be discussed with the Head of Strings. Allowances or adjustments may be made taking into consideration the limitation in length of standard double bass concertos.

Please note that no piece/movement may be presented for assessment more than once during the undergraduate programme, except in the case of the final year recital, which may include a full piece in which one movement was played previously in an end of year exam. You are, however, encouraged to present as much variety of repertoire as possible during your studies.

Length of Examination: Minimum playing time 30 minutes, maximum playing time 40 minutes including all breaks between works

Duration of the recital (ideal 35 minutes)	Penalty applied
More than 47 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
46.01 to 47.00	9 marks
45.01 to 46.00	8 marks
44.01 to 45.00	7 marks
43.01 to 44.00	6 marks
42.01 to 43.00	5 marks
41.01 to 42.00	4 marks
40.01 to 41.00	3 marks
30 minutes to 40 minutes inclusive	NO PENALTY
29.00 to 29.59	3 marks
28.00 to 28.59	4 marks
27.00 to 27.59	5 marks
26.00 to 26.59	6 marks
25.00 to 25.59	7 marks
24.00 to 24.59	8 marks
23.00 to 23.59	9 marks
Less than 23 minutes	10 marks

Please seek advice if your chosen repertoire is substantially shorter, or longer than this specified period.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study.

Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.)

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Undergraduate

Double Bass: Year 4

Final Year students should ensure complete prioritisation of the important examinations that conclude Undergraduate study. Careful balance of commitment to Academy student responsibilities and the forging of necessary connections for the future following the imminent conclusion of the course is a challenge. Professorial and Head of Department advice should be sought to reconcile potential hazards.

Playing should now be fluent, individual, stylistically informed and engaging in performance. Experience garnered during the preceding years of study should be demonstrably put to good use, and the student should have the components of a contributing artist evident and consistently present. Attendance at masterclasses should be regular and students should have well-developed and constructive critical faculties.

Areas of particular interest may have emerged. Enthusiasm for specialism is endorsed, within the context of flexible, rounded performing capacity. Students should not limit or restrict their horizons. Full engagement with Academy performances is still expected and chamber music study should now be at a sophisticated and scholarly level – with strong ability to communicate a shared vision.

Self-management should be uncompromisingly secure and reliable professionalism habitual.

Principal Study (60 credits) - all components carry a mandatory pass requirement

End of Year Recital 90%

Spring Term Technical Testing 10%

Performance Class/Masterclass Participation FA*

Technical Testing must be passed as a pre-requisite for the End of Year Recital.

Professional Development Activity (25 credits)

Professional Development Activity (25 credits of Principal Study)

Orchestral audition (September) 0% (FA*)

Orchestral audition (Spring Term – screened) 50%

Orchestral activity record – RAM projects, collaborative work and any external orchestral experience plus Compulsory Orchestral classes. Form completed by students including reflection on learning outcomes. (50%)

All elements of Professional Development Activity must be passed to complete the BMus(Hons) course

*Formatively Assessed

SPRING TERM – TECHNICAL TESTING – Studies Only

- A Prelude from either a Bach Cello Suite or Fryba Sonata in the Olden Style
- Five set excerpts in Double Bass Test Pieces For Orchestral Auditions (Schott):
 1. Strauss Ein Heldenleben, fig 9-11
 2. Mozart Symphony no.40, 1st movement, b114-221 & 4th movement, b49-62 and b229-236
 3. Beethoven Symphony no.5 Scherzo and Trio
 4. Beethoven Symphony no.9 Recitative section
 5. Brahms 2nd Symphony - 4th Movement - Orchester Probespiel book

SUMMER TERM – END OF YEAR RECITAL

A recital of solo and/or duo (normally with piano*) repertoire demonstrating versatility, technical assurance, imaginative programming and full understanding of stylistic demands of chosen pieces should be presented. You must submit your programme, complete with accurate timings to the Registry by the given deadline.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

**If duo is with another instrument, please check repertoire with Head of Strings.*

Contemporary and virtuoso pieces should be included if they have not been played in previous end of year 2 or end of year 3 recitals. Some works may fulfil both these categories.

NO repetition of Bach or Fryba Prelude performed in Technical testing.

Construction of programme to be taken into consideration – it is therefore recommended that complete pieces should be performed. Although general advice about programming is available from the Head of Strings, specific programme approval should not be requested for the purposes of impartiality. Programmes should be discussed with your own professor.

Timing of Final Recitals

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below.

Candidates should aim to deliver a recital lasting **40 minutes**.

THIS IS A TIMING CHANGE FROM PREVIOUS YEARS

Duration of the recital (ideal 40 minutes)	Penalty applied
More than 54 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
53.01 to 54.00	9 marks
52.01 to 53.00	8 marks
51.01 to 52.00	7 marks
49.01 to 50.00	6 marks
48.01 to 49.00	5 marks
46.01 to 47.00	4 marks
45.01 to 46.00	3 marks
35 minutes to 45 minutes inclusive	NO PENALTY
34.00 to 34.59	3 marks
33.00 to 33.59	4 marks
32.00 to 32.59	5 marks
31.00 to 31.59	6 marks
30.00 to 30.59	7 marks
29.00 to 29.59	8 marks
28.00 to 28.59	9 marks
Less than 28 minutes	10 marks

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

When submitting your recital programme, you may make an indication of context for any decision regarding memorisation you consider could be misunderstood.

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study.

Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.)

Provision of Music/Editions: Two copies of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Although it is a useful and important skill, making a verbal introduction to end of year and final recitals is not permitted. This is due to the timing requirements of the examinations.

POSTGRADUATE EXPECTATIONS

Postgraduate students at the Academy are considered to be at a performance level where technique is sufficiently securely embedded to be completely at the service of the music. There should be clear personality in interpretation of a variety of repertoire and confidence to take key major repertoire in one's stride. Development of individual enthusiasm for particular styles and genres of performance is encouraged, but a reliable ability to perform competently in all formats is considered a fundamental outcome of Academy training. Students should not limit or restrict the possibilities of career choices.

An enquiring mind and mature initiative will ensure maximum benefit of postgraduate study, and students at this level should expect to manage their access to opportunities for master class participation and attendance, competition entry and performance classes with absolute assurance.

Chamber music should be a forum for shared musical vision with one's peers at a high level and thorough exploration of challenging repertoire is considered mandatory. Postgraduate musicians should have established sophisticated communication skills as well as a professional speed of working.

Participation in orchestral projects is non-negotiable unless a unique, significant and career-changing opportunity arises. If you believe such a clash is likely, you should alert the Head of Strings at the earliest opportunity and seek advice, bearing in mind that any Leave of Absence is at his discretion. Compromise of Academy performances will not be permitted under any circumstances. Within the context of commitment to Academy obligations, links to the profession should begin to be forged. Guidance from the Head of Strings is available to manage this important transition.

Postgraduate students are most strongly advised to avail themselves of every opportunity to refine their musicianship and reinforce personal development as career musicians during their course. The imminent embarkation on professional life requires robust and well-resourced preparation.

POSTGRADUATE PROFESSIONAL SKILLS

Postgraduate Professional Skills are formatively assessed. You will be awarded a profile mark (mandatory pass) and this will be entered on your degree transcript at the end of your study. Marking criteria are in the Postgraduate Programmes Handbook.

SKILLS ONE	REQUIREMENTS	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1st year)	<p>Study test (spring term): VLN/VLA/VLC: Two advanced studies or virtuoso unaccompanied pieces (e.g. Paganini or Piatti Caprices) one to be performed from memory PLUS two orchestral auditions (September and January - screened). Prepared excerpt material available in advance.</p> <p>Double Bass: One Bottesini book 2 study from memory and the following orchestral excerpts:</p> <p>Mozart Symphony no 40 1st movt b 114-221 and 4th b49-62, b229-236-Orchester Probespiel book</p> <p>Strauss Ein Heldenleben fig 9-11</p> <p>Beethoven Symphony no 5 - 2nd movement (solo section), scherzo and trio-Orchester Probespiel book</p> <p>Mozart Symphony no 39-1st bars 13-21, 40-97, and 4th movement bars 105-137</p> <p>PLUS two orchestral auditions: September (open) and January – (screened).</p>	Y	Y for both auditions and study test
Two-year students (2 nd year)	September orchestral audition only	Y	Y
One-year students	<p>Study test (spring term): VLN/VLA/VLC: Two advanced studies or virtuoso unaccompanied pieces (e.g. Paganini or Piatti Caprices) one to be performed from memory PLUS two orchestral auditions September (open) and January (screened). Prepared excerpt material available in advance.</p>	Y	Y for both auditions and study test

	<p>Double Bass: One Bottesini book 2 study from memory and the following orchestral excerpts. Mozart Symphony no 40 1st movt b 114-221 and 4th b49-62, b229-236-Orchester Probespiel book</p> <p>Strauss Ein Heldenleben fig 9-11</p> <p>Beethoven Symphony no 5 - 2nd movement (solo section), scherzo and trio-Orchester Probespiel book</p> <p>Mozart Symphony no 39-1st bars 13-21, 40-97, and 4th movement bars 105-137</p> <p>PLUS two orchestral auditions: (September - open and January - screened).</p>		
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SKILLS TWO	REQUIREMENTS	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1st year)	Participation in orchestral activity at the Academy or external engagements. Minimum two projects	N	N
Two-year students (2 nd year)	Participation in orchestral activity at the Academy or external engagements. Minimum two projects	N	N
One-year students	Participation in orchestral activity at the Academy or external engagements. Minimum two projects	N	N

EXTERNAL PERSPECTIVES* (Masterclasses etc.)	REQUIREMENTS	Feed back mark (Y/N)	Written report (Y/N)
Two-year students (1st year)	Allocated performance class and excerpt class: includes participation and observation: 2 hours One Master class observation One concert attendance	N	N - verbal feedback where possible
Two-year students (2 nd year)	Allocated performance class(es) Plus EITHER masterclass observations (includes non-strings), OR one masterclass participation and two Academy concerts attended. External masterclasses and summer schools acceptable. (Hard evidence of external activity may be required – e.g. contemporaneous written note on observations or evidence of own participation – photos etc. concert programme)	N	N – verbal feedback where possible
One-year students	Allocated performance class and excerpt class Plus EITHER masterclass observations (includes non-strings), OR one masterclass participation and two Academy concerts attended. External masterclasses and summer schools acceptable. (Hard evidence of external activity may be required – e.g. contemporaneous written note on observations or evidence of own participation – photos etc. concert programme) An additional performance class opportunity will be available on request, in May (after the Professional Development deadline). This is a sign-up date of which you will be notified.	N	N – verbal feedback where possible

COLLABORATIVE WORK	REQUIREMENTS	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1st year)	Not required		
Two-year students (2 nd year)	A single Academy duo or ensemble performance or performance project report, which should include responses to coaching and description of rehearsal strategy. Could also be an external concert, schools event or ensemble study day, or chamber music prize– but not an assigned Academy orchestral project unless Principal Study is Double Bass. Please refer to the Concerts Department page on SharePoint for information on how to put on a concert.	N	N – verbal feedback supplied where possible*
One-year students	A single Academy duo or ensemble performance or performance project report, which should include responses to coaching and description of rehearsal strategy. Could also be an external concert, schools event or ensemble study day, or chamber music prize– but not an assigned Academy orchestral project unless Principal Study is Double Bass. Please refer to the Concerts Department page on SharePoint for information on how to put on a concert.	N	N – verbal feedback supplied where possible*

SELF-GENERATED PERFORMANCE or RECORDING	REQUIREMENTS	Feedback mark (Y/N)	Written report (Y/N)
Two-year students (1st year)	Independent concert/recording/presentation. Hard evidence must be supplied (e.g. recording of performance, concert programme, press etc.)	N	N – verbal feedback supplied where possible*
Two-year students (2 nd year)	Not required		
One-year students	Independent concert/recording/presentation. Hard evidence of concert must be supplied (e.g. recording of performance, concert programme, press etc.)	N	N – verbal feedback supplied where possible*

* Not all activities can be monitored and feedback will be given only where practicable. Informal verbal comment on hard evidence provided (such as recordings, press materials, programme notes etc.) will be given if requested.

POSTGRADUATE COMPULSORY STRING CLASS

REQUIREMENTS

These classes form part of Professional skills and are compulsory.

Performance classes – changed for 2022 – 2023

In response to student feedback, performance classes have been reviewed and the format altered. 2022 – 2023 will be a pilot scheme.

The focus is on giving students scope to perform more frequently, for students to self-assess their own responses to the performing environment, and for the focus to be on handling the stage and experiencing the concert environment. Three opportunities per year will allow students to monitor their own development and reactions to playing to others.

This new format is to replace the smaller seminar/masterclass scenario which students indicated was less valuable given the access to other opportunities to receive tuition or feedback.

There will be an objective professional coach in attendance, but feedback will not be automatically given to performances. Any comments will be informal verbal notes.

The classes will feature *all strings* and will not be instrument specific.

Students must arrange their own pianists, and treat each occasion as a formal performance regarding dress/presentation etc.

Complete pieces or movements should be presented. Ask the Head of Strings or your professor if you are unsure about the suitability of your repertoire. You MAY repeat repertoire in these classes and you CAN perform works that you will play in assessments

All classes are between 2 and 2.5 hours in duration.

MA and MMUS students Year 1 AND 1-year intensive MA and MMus students

Formerly: one allocated performance class opportunity per year with an allowance per student of 30 minutes

Now: three allocated performance opportunities per year with a playing time of 15 minutes per performance.

Approx. 6 student performances per class

All students to attend full duration of class except for a brief warm up before their performance.

MA and MMUS students Year 2

Formerly: one allocated performance class opportunity per year with an allowance per student of 30 minutes

Now: three allocated performance opportunities per year with a playing time of 15 - 20 minutes per performance.

Approx. 6 student performances per class

All students to attend full duration of class except for a brief warm up before their performance

Given the flexible playing allowance time for second year postgraduates, there may be space for more verbal feedback in these classes.

If inadequate reason for non-attendance is given, an alternative arrangement is unlikely to be possible. Please note that this can mean that you are required to repeat the year.

Excerpt classes

All 1st year/one-year Masters students will have a compulsory orchestral excerpt session. These are designed to improve awareness of the requirements of professional auditions and the appropriate presentation of excerpts. Experienced and prominent members of major professional orchestras will take the classes. They will offer guidance on standard orchestral excerpts, and there will be an opportunity to receive feedback on the presentation of this material in an audition setting. Material to prepare will be provided in advance of the classes, giving a reasonable preparation time, but the ability to prepare excerpts within a short timeframe should be developed.

Additional opportunities

Students whose audition mark in September suggests extra input is needed in this area should attend as many excerpt classes as possible to observe/for tips and for best practice advice.

[paragraph deleted]

It is noticeable how students who take advantage of observing classes have a better overall performance outcome.

The schedule for these classes can be found in ASIMUT. Every effort will be made to avoid internal clashes.

Requests for changes must be made via Graham Mitchell, Jess Cresswell or Emily Good and will only be considered under exceptional circumstances.

Laura Rickard, Strings Liaison, will arrange informal strings performance forums which are informal opportunities to try out performance material in a friendly and 'staff-free' environment. Advance notification of these will be circulated by email from Laura from time to time for students to volunteer to play.

POSTGRADUATE MASTERCLASS GUIDELINES

Masterclasses are a regular feature of Academy activities.

The majority of public masterclass participation will be assigned according to a register of students who complete an online application form (available on the Strings page on Blackboard) indicating that they

- wish to be considered to take part in masterclasses
- are available on the dates of the masterclasses that term
- have consulted their professor and their professor has given written confirmation that they wish the student to be considered.
- have suitable repertoire available to perform (You can add pieces to the register or ask for pieces to be replaced with new works you have studied. You can also ask to be temporarily removed if you would prefer not to take part for any reason.)
- Are confident in English and will be able to adapt to the teaching style of the visiting artist.

Please note:

- Students will not normally participate in more than one masterclass per year, but may be invited in another class with chamber music or duo specialism.
- Students must organise their own accompanist, but should seek help promptly if they are in difficulty with this. Please contact Małgorzata Garstka m.garstka@ram.ac.uk, the Strings Department Piano Accompaniment Support, if you are having problems with this. In addition Gwenllian Llyr may be able to assist with the professional accompaniment register.
- Some visiting artists express strong preferences about which students will play for them. Where reasonable, these have to be accommodated.
- Three weeks will be the usual notification period for those performing and there will also be reserve players.

Masterclasses are a traditional learning environment where students can enhance their understanding of performance, develop insight into repertoire, and form an appreciation of the skills and techniques of advanced pedagogy through either participation or observation.

Participation in master classes is not solely for the benefit of the student being taught. Significant advantage is derived from intelligent analysis of these open lessons. Attendance at master classes will be monitored, and feedback sought from students. Their level of perceptive scrutiny is essential to assess the value of masterclasses, given the finite resources available.

Students are strongly advised to ensure they are fully informed of all of the masterclasses taking place – not just within their own discipline – and to seize the opportunity to witness the work of international performers sharing their craft with student peers. Having a score of the material being explored, and taking personal reference notes is the best way to maximize this unique learning environment.

Participants in masterclasses are then nominated or advised to take part with specific conditions in mind. The level of preparation must be advanced in order to:

- adapt to suggestions
- respond artistically to inspirational guidance
- benefit fully from the experience
- respond effectively in a master class environment

Desire to participate must be matched by the appropriate personality traits and temperament/attitude. **These are privileged opportunities and poor attendance records or disciplinary issues may compromise consideration for participation.**

VIOLIN, VIOLA, CELLO POSTGRADUATE ASSESSMENT REQUIREMENTS

Violin, Viola, Cello: YEAR 1 (of a two-year course)

Principal Study:

End of Year Performance Examination

Professional Skills – see page 44 for a breakdown of components and details of requirements

Skills One (Study Test and Orchestral Auditions)

Skills Two (Orchestral activity)

External Perspectives

Collaborative Work

Self-generated Performance or Recording

End of Year Performance Examination: Summer Term

An examination lasting 15 minutes to contain two or max. three contrasting pieces from memory if appropriate (see below). Students are expected to demonstrate that they are on track for a successful Final Recital in year 2.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

In order to make a full assessment of the student's progress, the total playing time should be at least 13 minutes. Performances exceeding 15 minutes will be stopped in order to maintain the schedule. This is a formative examination for which a pass is required. An advisory mark will be given.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell. Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study.

Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention. (Unless of course the pianist plays from memory too.)

Provision of Music/Editions: One copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation. **Please note that there must be no repetition of ANY repertoire in Academy assessments within the same degree course.**

Violin, Viola, Cello: YEAR 2 continuing students (final year of a two-year course) and ONE-YEAR students

Principal Study

Part One Final Examination, Spring Term (Concerto, Audition Repertoire or Chamber Music Option)

Part Two Final Examination, Summer Term (Final Recital)

Professional Skills – see page 44 for a breakdown of components required (noting that one-year requirements are different for those for second-year students)

Skills One (September Orchestral audition)

Skills Two (Orchestral activity or external engagements)

External Perspectives

Collaborative Work

Self-generated Performance or Recording

Part One Final Examination: Spring Term (Concerto, Audition Repertoire or Chamber Music Examination)

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Concerto Option: A major concerto to be performed from memory. Advised playing time should not exceed 25 minutes.

The deadline for submission of repertoire is 25th November 2021.

Works longer than 25 minutes will not be heard in their entirety. For those choosing to offer a concerto that exceeds the timing requirement, the work must still be prepared in its entirety. Cuts in the score will be available from the Strings Department office seven working days ahead of the examination.

OR

Audition Repertoire Option: One movement or equivalent from a major concerto plus one contrasting piece and a major orchestral solo notified in advance. Advised actual playing time of repertoire should last for no more than 20 minutes NOT including the orchestral solo, and no less than 18 minutes. There is no memory requirement for this option.

OR

Chamber Music option: Ensembles for postgraduate chamber music assessment are defined as 3-5 players.

Ensembles are required to prepare a programme suitable for a performance of c.50minutes (the duration of a RAM lunchtime concert). The panel will select up to 30 minutes of music from the programme to be performed in the assessment. Repetition of repertoire in assessments within the same degree course is not permitted.

Postgraduate Students wanting to take this option are required to notify the chamber music administrator by 25th November 2021 providing details of the proposed assessment repertoire. Approval is subject to panel review and is not automatic.

Please refer to the chamber music handbook for further details

Timing details:

CONCERTO OPTION: The concerto cuts given to candidates who are offering a work longer than 25 minutes will ensure compliance with the timing allowance. Advised minimum length of work is 23 minutes. Works shorter than this minimum may be deemed to indicate an insufficient level of preparation.

AUDITION REPERTOIRE OPTION: As in a professional audition, the panel will stop the performance where necessary to comply with the timing allowance.

CHAMBER MUSIC OPTION: see above for timing requirement for this option.

Part Two Examination: Summer Term (Final Recital)

A 45-minute recital with a free choice of solo or duo (with piano) repertoire demonstrating versatility, technical assurance, imaginative programming and full understanding of stylistic demands of chosen pieces. At this assessment, timing penalties may be applied (please see table below).

Your choice of repertoire can have an impact on the mark awarded for the Final Recital. Although it is important you do not set yourself challenges beyond your reach, you should also recognise that rising to challenges can be an important element in meeting the criteria for marks in the higher categories. Coherence of programme will be taken into consideration – it is therefore STRONGLY recommended that complete works should be performed. As programme structure is part of the examination (except in a few very specific cases), this should be considered carefully and discussed with your teachers. Responsibility for final choices must be taken by the student.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

When submitting your recital programme, you may make an indication of context for any decision regarding memorisation you consider could be misunderstood.

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study.

Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. This will be reflected in the marking. Complex contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention (unless of course the pianist plays from memory too).

Please note that there must be no repetition of repertoire in Academy assessments within the same degree course.

Timing of Final Recitals

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below. Candidates should aim to deliver a recital lasting **45 minutes**.

Duration of the recital (minutes)	Penalty applied
More than 57 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
56.01 to 57.00	9 marks
55.01 to 56.00	8 marks
54.01 to 55.00	7 marks
53.01 to 54.00	6 marks
52.01 to 53.00	5 marks
51.01 to 52.00	4 marks
50.01 to 51.00	3 marks
40 minutes to 50 minutes inclusive	NO PENALTY
39.00 to 39.59	3 marks
38.00 to 38.59	4 marks
37.00 to 37.59	5 marks
36.00 to 36.59	6 marks
35.00 to 35.59	7 marks
34.00 to 34.59	8 marks
33.00 to 33.59	9 marks
Less than 33 minutes	10 marks

Provision of Music/Editions: Two copies of your scores should be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Although it is a useful and important skill, making a verbal introduction to end of year and final recitals is not permitted. The strict timing of examinations means that we cannot be flexible in this regard.

DOUBLE BASS POSTGRADUATE EXPECTATIONS AND REQUIREMENTS

Double Bass: YEAR 1 (of a two-year course)

Principal Study

End of Year Performance Examination

Professional Skills – see page 44 for a breakdown of components and details of requirements

Skills One (Study Test and Orchestral Auditions)

Skills Two (Orchestral activity)

External Perspectives

Collaborative Work

Self-generated Performance or Recording

For Double Bass, flexibility of content for collaborative work is possible.

Summer Term: End of Year Performance Examination

An examination lasting 15 minutes to contain two or max. three contrasting pieces from memory if appropriate (see below). Students are expected to demonstrate that they are on track for a successful Final Recital in year 2.

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

In order to make a full assessment of the student's progress, the total playing time should be at least 13 minutes. Performances exceeding 15 minutes will be stopped in order to maintain the schedule. This is a formative examination for which a pass is required. An advisory mark will be given.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

Memory is only strictly compulsory for the Bottesini study in Year 1 Skills One test (see page 43) and for the full concerto option of the Concerto Examination in Year 2.

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study. Non-memorisation may be considered to indicate a less committed level of preparation or a failure to comprehend standard practice in particular if the music forms a barrier to communicative performance. This will be reflected in the marking. Complex contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention (unless of course the pianist plays from memory too).

Provision of Music/Editions: A copy of your scores must be provided for the panel. Editions provided should reflect the performer's intentions and any alterations made during preparation.

Double Bass: YEAR 2 continuing students (final year of a two-year course) and ONE-Year students

Principal Study

Part One Final Examination, Spring Term (Concerto, Audition Repertoire, or Chamber Music Option)

Part Two Final Examination, Summer Term (Final Recital)

Professional Skills – see page 44 for a breakdown of components required (noting that one-year requirements are different from those for second-year students)

Skills One September Orchestral Audition only

Skills Two Orchestral activity and external engagements

External Perspectives

Collaborative Work

Self-generated Performance or Recording

For Double Bass, flexibility of content for collaborative work is possible.

Part One Final Examination: Spring Term (Concerto, Audition Repertoire or Chamber Music Examination)

Students are encouraged to be innovative and inclusive in their approach to the repertoire they perform and to relish the opportunity to shed light on under-represented works and composers.

Concerto Option: A major concerto to be prepared from memory. Advised playing time should not exceed 25 minutes. The deadline for submission of repertoire is 25th November 2021

Works longer than 25 minutes will not be heard in their entirety. For those choosing to offer a concerto that exceeds the timing requirement, the work must still be prepared in its entirety. Cuts in the score will be available from the Strings Department office seven working days ahead of the examination.

OR:

Audition Repertoire Option: One movement or equivalent from a major concerto plus one contrasting piece and a major orchestral solo notified in advance. Advised actual playing time of repertoire should last for no more than 20 minutes NOT including the orchestral solo, and no less than 18 minutes. There is no memory requirement for this option.

OR:

Chamber Music option: Ensembles for postgraduate chamber music assessment are defined as 3-5 players.

Ensembles are required to prepare a programme suitable for a performance of c.50minutes (the duration of a RAM lunchtime concert). The panel will select up to 30 minutes of music from the programme to be performed in the assessment. Repetition of repertoire in assessments within the same degree course is not permitted.

Postgraduate Students wanting to take this option are required to notify the chamber music administrator by 25th November 2021 providing details of the proposed assessment repertoire. Approval is subject to panel review and is not automatic.

Please refer to the chamber music handbook for further details

Timing details:

CONCERTO OPTION: The concerto cuts given to candidates who are offering a work longer than 25 minutes will ensure compliance with the timing allowance. Advised minimum length of work is 20 minutes. Works shorter than this minimum may be deemed to indicate an insufficient level of preparation. However, allowances will be made taking into consideration the limitation in length of standard double bass concertos.

AUDITION REPERTOIRE OPTION: As in a professional audition, the panel will stop the performance where necessary to comply with the timing allowance.

CHAMBER MUSIC OPTION: SEE ABOVE regarding timing requirement

Part Two Examination: Summer Term (Final Recital)

A 40-minute recital with a free choice of solo or duo (normally with piano*) recital repertoire demonstrating versatility, technical assurance, imaginative programming and full understanding of stylistic demands of chosen pieces. At this assessment, timing penalties may be applied (please see table below).

**If duo is with a different instrument, please check repertoire with the Head of Strings.*

Your choice of repertoire can have an impact on the mark awarded for the Final Recital. Although it is important you do not set yourself challenges beyond your reach, you should also recognise that rising to challenges can be an important element in meeting the criteria for marks in the higher categories. Coherence of programme will be taken into consideration – it is therefore **STRONGLY** recommended that complete works should be performed. **As programme structure is part of the examination, this should be considered carefully and discussed with your teachers.** Responsibility for final choices must be taken by the student.

Performance from memory

We expect that you will follow standard professional practice for your discipline regarding the use of music on stage in your recital. If in doubt consult Graham Mitchell.

When submitting your recital programme, you may make an indication of context for any decision regarding memorisation you consider could be misunderstood.

In the final year of postgraduate study memory is only strictly compulsory for the Concerto Option of the Part One final examination.

Memorisation IS advised for repertoire which is normally performed without the music e.g. for any concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc. at ALL levels of study.

Non-memorisation **may** be considered to indicate a less committed level of preparation or a failure to comprehend standard practice, in particular if the music forms a barrier to communicative performance. Complex contemporary works are exempt from this recommendation.

Playing a duo sonata without music may be perceived as a deviation from standard practice – which is that duo sonatas are chamber works and therefore having the music is the convention (unless of course the pianist plays from memory too).

Please note that there must be no repetition of repertoire in Academy assessments within the same degree course.

Timing of Final Recitals

The Chair of the Assessment Panel will time the recital, beginning at the first note of the first piece and ending immediately after the final note of the final piece. The Panel chair will make a private note of the start and end times and will tell the panel how long the recital lasted only after a raw mark has been agreed by the panel.

The panel will apply a mandatory penalty, where applicable, according to the rubric set out below. Candidates should aim to deliver a recital lasting **40 minutes**.

THIS TIMING REQUIREMENT IS A CHANGE FROM PREVIOUS YEARS

Duration of the recital (ideal 40 minutes)	Penalty applied
More than 54 minutes	10 marks AND PANEL CHAIR HALTS THE RECITAL
53.01 to 54.00	9 marks
52.01 to 53.00	8 marks
51.01 to 52.00	7 marks
49.01 to 50.00	6 marks
48.01 to 49.00	5 marks
46.01 to 47.00	4 marks
45.01 to 46.00	3 marks
35 minutes to 45 minutes inclusive	NO PENALTY
34.00 to 34.59	3 marks
33.00 to 33.59	4 marks
32.00 to 32.59	5 marks
31.00 to 31.59	6 marks
30.00 to 30.59	7 marks
29.00 to 29.59	8 marks
28.00 to 28.59	9 marks
Less than 28 minutes	10 marks

Provision of Music/Editions: Two copies of your scores must be provided for the panel. . Editions provided should reflect the performer's intentions and any alterations made during preparation.

Although it is a useful and important skill, making a verbal introduction to end of year and final recitals is not permitted. This is due to the timing requirements of the examination.