



# STRINGS HANDBOOK

## 2023-24

Jess Creswell / Jack Gillet  
V.03

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## TABLE OF CONTENTS

INTRODUCTION FROM THE HEAD OF STRINGS.....	3
USEFUL INFORMATION .....	5
DEPARTMENT CONTACTS.....	5
PROGRAMME CONTACTS.....	5
CHAMBER MUSIC.....	6
KEY DATES .....	6
USEFUL RESOURCES .....	7
STRINGS DEPARTMENT PROFESSORS.....	8
STRINGS DEPARTMENT INFORMATION .....	11
ADMINISTRATORS – AREAS OF RESPONSIBILITY .....	11
UNDERGRADUATE AND POSTGRADUATE COMPULSORY STRING CLASS REQUIREMENTS.....	11
UNDERGRADUATE AND POSTGRADUATE Excerpt classes .....	12
Additional opportunities.....	12
Undergraduate AND POSTGRADUATE Masterclass Guidelines.....	13
Piano Accompanist Provision .....	14
UNDERGRADUATE EXAMINATION AND ASSESSMENT SUMMARY .....	17
VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 1.....	19
VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 2 .....	20
VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 3 .....	22
VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 4.....	24
DOUBLE BASS SYLLABUS – YEAR 1.....	25
DOUBLE BASS SYLLABUS – YEAR 2 .....	27
DOUBLE BASS SYLLABUS – YEAR 3.....	29
DOUBLE BASS SYLLABUS – YEAR 4 .....	31
POSTGRADUATE EXAMINATION AND ASSESSMENT SUMMARY .....	33
PROFESSIONAL SKILLS .....	34
STRINGS SYLLABUS - POSTGRADUATES ON YEAR 1 OF A 2 YEAR COURSE.....	36
STRINGS SYLLABUS - POSTGRADUATES ON YEAR 2 OF A 2 YEAR COURSE AND 1-YEAR STUDENTS .....	37
ADDITIONAL INFORMATION FOR EXAMINATIONS.....	39
UNDERGRADUATE EXAM TIMINGS AND PENALTIES .....	41
POSTGRADUATE EXAM TIMINGS AND PENALTIES.....	44

## 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.

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 or one of the Strings Administrators 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.

**Graham Mitchell**  
**Head of Strings**

## USEFUL INFORMATION

### DEPARTMENT CONTACTS

#### Head of Strings

Graham Mitchell  
*Serge Koussevitzky Senior Professor of Double Bass*

Room 216  
[g.mitchell@ram.ac.uk](mailto:g.mitchell@ram.ac.uk)  
 020 7873 7395

#### Department Administrators

Room G17  
[strings@ram.ac.uk](mailto:strings@ram.ac.uk)  
 020 7873 7395

Jack Gillett (part time: Mon, Wed, Fri am)  
 Jess Cresswell (part time: Tues, Thurs)

[jgillett@ram.ac.uk](mailto:jgillett@ram.ac.uk)  
[jcresswell@ram.ac.uk](mailto:jcresswell@ram.ac.uk)

Strings Chamber Music Co-Ordinator: Gwenllian Llyr

[gllyr@ram.ac.uk](mailto:gllyr@ram.ac.uk)

Strings Liaison: Laura Rickard

[l.rickard@ram.ac.uk](mailto:l.rickard@ram.ac.uk)

#### Strings Department Piano Accompaniment Support

Matgorzata Garstka

[m.garstka@ram.ac.uk](mailto:m.garstka@ram.ac.uk)

### PROGRAMME CONTACTS

#### Head of Postgraduate Programmes

Neil Heyde Ext. 452 Room G81

[n.heyde@ram.ac.uk](mailto:n.heyde@ram.ac.uk)

#### Postgraduate tutor (violins, violas)

David Gorton

[d.gorton@ram.ac.uk](mailto:d.gorton@ram.ac.uk)

#### Postgraduate tutor (cellos, basses)

Jessica Walker

[jwalker@ram.ac.uk](mailto:jwalker@ram.ac.uk)

#### Head of Undergraduate Programmes

Anthony Gritten Ext. 406 Room G88

[a.gritten@ram.ac.uk](mailto:a.gritten@ram.ac.uk)

#### BMus 1 Head of Year

Adriana Festeu

[a.festeu@ram.ac.uk](mailto:a.festeu@ram.ac.uk)

#### BMus 2 Head of Year and Senior Tutor in UG Pastoral Support

Ruth Byrchmore Ext. 359 Room 183

[r.byrchmore@ram.ac.uk](mailto:r.byrchmore@ram.ac.uk)

#### BMus 3 Head of Year

Chris Atkinson

[c.atkinson@ram.ac.uk](mailto:c.atkinson@ram.ac.uk)

#### BMus 4 Head of Year

James Sleigh

[j.sleigh@ram.ac.uk](mailto:j.sleigh@ram.ac.uk)

## CHAMBER MUSIC

### Senior Lecturer in Chamber Music

Anna Wolstenholme

[awolstenholme@ram.ac.uk](mailto:awolstenholme@ram.ac.uk)

### Chamber Music Administrator

Derri Lewis

[dlewis@ram.ac.uk](mailto:dlewis@ram.ac.uk)

### Strings Chamber Music Co-Ordinator

Gwenllian Llyr

[gllyr@ram.ac.uk](mailto:gllyr@ram.ac.uk)

## KEY DATES

Autumn term	Monday 11 September – Friday 1 December 2023 (Enrolment from 4 September 2023)
Spring term	Monday 8 January – Friday 22 March 2024
Summer term	Monday 15 April – Sunday 30 June 2024

You are expected to attend all timetabled activities and academic classes. Absences may affect your progression to the next stage of your programme of study.

You must refer to this Department Handbook in conjunction with your Programme Handbook which details all the relevant information on what you need to do in the completion of your course.

### Check List

- Store the contact details of your principal study professor in your phone.
- Store the contact details of your department administrator in your phone.
- Check your orchestral commitments and store the Concert and Orchestra Manager's contact details in your phone (020 7873 7426).
- Check your Academy e-mail address every day, including during the vacation periods.
- Organise a locker to store your instruments and belongings in.
- Check dates of visiting professors' classes and masterclasses for the purposes of participation and attendance.
- Check to see what date you are performing in the department performance classes.
- Check closing dates for internal and external competitions and prizes.
- Check how many copies of the score you need to give to exam panels.
- Find a pianist for your performance class(es), masterclasses and end of year/final recital if necessary. Matgorzata Garstka is the Strings Department Piano Accompaniment Support specifically affiliated with the strings department. Her email address is [m.garstka@ram.ac.uk](mailto:m.garstka@ram.ac.uk).

## USEFUL RESOURCES

You can find a range of useful forms, procedures and information in the [Student Information Hub](#) on SharePoint.

You can also follow the links directly to some key information below:

- [Competitions](#)
- [Concerts Dept](#)
- [Department Handbooks](#)
- [Estates](#)
- [Examination timetables](#)
- [Extension and Deferral Requests](#)
- [Leave of Absence](#)
- [Library](#)
- [Piano Permission Form](#)
- [Programme Handbooks](#)
- [Recording](#)
- [Registry](#)

# STRINGS DEPARTMENT PROFESSORS

## **Violin**

Remus Azoitei  
 Levon Chilingirian  
 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  
 Alex Redington\*  
 Roman Simovic  
 Jonathan Stone  
 Maureen Smith  
 Nicole Wilson  
 Robin Wilson  
 Ying Xue\*

## **Violin Visiting Professors**

James Ehnes  
 Chloe Hanslip  
 Daniel Hope  
 Tasmin Little  
 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 *Lionel Tertis Professor of Viola*  
 Ashan Pillai  
 Paul Silverthorne  
 James Sleigh  
 Jon Thorne



**Viola Visiting Professors**

Juan-Miguel Hernandez

Garth Knox

Timothy Ridout *Visiting Professor of Performance Mentoring*

Hartmut Rohde

Su Zhen

**Cello**

Robert Cohen *William Pleeth Professor of Cello*

Prof Jo Cole

Lionel Handy

Josephine Knight *Alfredo Piatti Chair of Cello*

Mats Lidström *Leo Stern Professor of Cello*

John Myerscough\*

Christoph Richter

Hannah Roberts *Jacqueline du Pré Professor of Cello*

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 *Serge Koussevitzky Senior 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

**William Lawes Chair of Chamber Music**

Anthony Marwood MBE

Lawrence Power

# STRINGS DEPARTMENT INFORMATION

## ADMINISTRATORS – AREAS OF RESPONSIBILITY

Jack Gillett            Compulsory Strings Classes (Performance/Excerpt Classes)

Jess Cresswell        Masterclasses & Visiting Professors  
 Finance & invoicing  
 Professor Allocations  
 Bass Department administration (including 1:1 teaching)  
 Piano Accompanist Provision

## UNDERGRADUATE AND POSTGRADUATE COMPULSORY STRING CLASS REQUIREMENTS

### Performance classes

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 (two for B1 students) will allow students to monitor their own development and reactions to playing to others.

There will be a professor in attendance who will give verbal feedback at the end of the class. The classes will feature all strings within each year group and will not be instrument specific. Students must arrange their own pianists and treat each occasion as a formal performance. 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 3 hours in duration.

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

### B1 students

- Two allocated performance opportunities per year to be held in the spring and summer term.
- No performance class in the autumn term to allow students to become familiar with their first study professor.
- Playing time of max 10 minutes per performance. Students should not play for less than 5 minutes.
- Approx. 12 student performances per class.

### B2 and B3 students

- Three allocated performance opportunities per year with a playing time of 15 minutes per performance. Students should not play for less than 10 minutes.
- Approx. 10 student performances per class.

**B4 students**

- Three allocated performance opportunities per year with a playing time of 20 minutes per performance. Students should not play for less than 15 minutes.
- Approx. 6 student performances per class.

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

- Three allocated performance opportunities per year with a playing time of 15 minutes per performance. Students should not play for less than 10 minutes.
- Approx. 8 student performances per class.

**MA and MMUS students Year 2**

- Three allocated performance opportunities per year with a playing time of 20 minutes per performance. Students should not play for less than 15 minutes.
- Approx. 6 student performances per class.

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

## UNDERGRADUATE AND POSTGRADUATE 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.

All 1<sup>st</sup> 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.

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

## ADDITIONAL OPPORTUNITIES

**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.

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 Jack Gillett or Jess Cresswell and will only be considered under exceptional circumstances. The Head of Strings will be consulted where necessary.**

## UNDERGRADUATE AND POSTGRADUATE MASTERCLASS GUIDELINES

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 which will be sent via email 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](mailto: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, in discussion with you, to decide how these hours are distributed. 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 the Strings Administrators 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, Derri Lewis. Queries regarding any assessment, coaching allocation and interdepartmental ensembles 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 Marije Johnston. 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.

### **A.S.S.E.T. scheme**

The Advanced Specialist String Ensemble Training scheme is offered to serious quartets following selective auditions. Information about auditions will be circulated by Gwenllian Llyr at the start of the autumn term.

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

# UNDERGRADUATE SYLLABUSES



# UNDERGRADUATE EXAMINATION AND ASSESSMENT SUMMARY

Below is a summary of your assessments in each year of study. Please see the relevant sections in this handbook for full details of requirements in each year (e.g. repertoire requirements, timing requirements)

Year	Assessment	Weighting	Date
BMus 1 (Violin, Viola, Cello)	<b>Principal Study* – 45 credits</b> Performance Class End of Year Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition Technical Testing Exam Chamber Music	FA** 50% 50%	Spring Term Spring Term Spring Term
BMus 2-3 (Violin, Viola, Cello)	<b>Principal Study* – 45 credits</b> Performance Class/Masterclass End of Year Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition (week 1) Technical Testing Exam Orchestral Audition Chamber Music	FA** 20% 40% 40%	September Spring Term Spring Term Spring Term
BMus 4 (Violin, Viola, Cello)	<b>Principal Study* - 60 credits</b> Performance Class/Masterclass Final Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition (week 1) Technical Testing Exam Orchestral Audition Chamber Music	FA** 10% 45% 45%	September Spring Term Spring Term Spring Term

\*All components of Principal Study carry a mandatory pass requirement

\*\* Formatively assessed

Year	Assessment	Weighting	Date
BMus 1 (Double Bass)	<b>Principal Study* – 45 credits</b> Performance Class End of Year Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition Technical Testing Exam Orchestral Activity Record	FA** 50% 50%	Spring Term Spring Term Spring Term
BMus 2-3 (Double Bass)	<b>Principal Study* – 45 credits</b> Performance Class/Masterclass End of Year Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition (week 1) Technical Testing Exam Orchestral Audition Orchestral Activity Record	FA** 20% 40% 40%	September Spring Term Spring Term Spring Term
BMus 4 (Double Bass)	<b>Principal Study* - 60 credits</b> Performance Class/Masterclass Final Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition (week 1) Technical Testing Exam Orchestral Audition Orchestral Activity Record	FA** 10% 45% 45%	September Spring Term Spring Term Spring Term

## VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 1

Year	Assessment	Weighting	Date
BMus 1 (Violin, Viola, Cello)	<b>Principal Study* – 45 credits</b> Performance Class End of Year Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition Technical Testing Exam Chamber Music	FA** 50% 50%	Spring Term Spring Term Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

### Examinations

#### TECHNICAL TESTING EXAM (SPRING TERM)

- a. In 8 keys of own choice and in 3 octaves:
  - o Major, Melodic and Harmonic Minor Scales and Arpeggios,
  - o Diminished and Dominant 7ths and Chromatic Scales.
- b. A variety of bowings may be requested by the examiner:
  - o Separate
  - o Slurred
  - o Marcato
  - o 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.*

- c. One scale in 3rds, 6ths and Octaves in key of own choice:
  - o 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.

- d. One study demonstrating bowing agility/control.

#### END OF YEAR RECITAL (SUMMER TERM)

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

Playing time: 16-18 minutes. Examination time: 20 minutes.  
Please see [here](#) for further information on exam requirements.

## VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 2

Year	Assessment	Weighting	Date
BMus 2 (Violin, Viola, Cello)	<b>Principal Study* – 45 credits</b>		
	Performance Class/Masterclass	FA**	Ongoing
	End of Year Recital	100%	Summer Term
	<b>Professional Development Activity – 25 credits</b>		
	Orchestral Audition (week 1)	FA**	September
	Technical Testing Exam	20%	Spring Term
	Orchestral Audition	40%	Spring Term
	Chamber Music	40%	Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

### Examinations

#### TECHNICAL TESTING EXAM (SPRING TERM)

- a. In 4 keys of own choice\* and in 3 octaves:
  - o Major, Melodic and Harmonic Minor Scales and Arpeggios,
  - o Diminished and Dominant 7ths and Chromatic Scales.
- b. A variety of bowings may be requested by the examiner:
  - o Separate
  - o Slurred
  - o Marcato
  - o 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).

- c. Scales in 3rds, 6ths and Octaves in 4 keys of own choice (recommend avoiding repetition of year 1 key - this may be randomly checked):
  - o 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.

- d. A study, etude, caprice etc demonstrating secure technical control and of a suitable standard for this level of study.

#### END OF YEAR RECITAL (SUMMER TERM)

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.

Playing time: 25-28 minutes. Examination time: 30 minutes.  
Please see [here](#) for further information on exam requirements.

## VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 3

Year	Assessment	Weighting	Date
BMus 3 (Violin, Viola, Cello)	<b>Principal Study* – 45 credits</b>		
	Performance Class/Masterclass	FA**	Ongoing
	End of Year Recital	100%	Summer Term
	<b>Professional Development Activity – 25 credits</b>		
	Orchestral Audition (week 1)	FA**	September
	Technical Testing Exam	20%	Spring Term
	Orchestral Audition	40%	Spring Term
	Chamber Music	40%	Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

### Examinations

#### TECHNICAL TESTING EXAM (SPRING TERM - MARCH/APRIL)

- a. All Major, Melodic and Harmonic Minor Scales and Arpeggios, Diminished and Dominant 7ths and Chromatic Scales\*.
- b. A variety of bowings may be requested by the examiner:
  - o Separate
  - o Slurred
  - o Marcato
  - o 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.

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

- c. Scales in 3rds, 6ths and Octaves in 4 keys of own choice (recommend avoiding repetition previous years' key - this may be randomly checked):
  - o Major and Harmonic Minor – 2 octaves separate bows and slurred minimum four notes to a bow.

Style of presentation and tempi at student's professor's discretion but should demonstrate security, fluency and accuracy.

- d. One study/etude/caprice etc demonstrating advanced, reliable technical skill performed from memory.

#### END OF YEAR RECITAL (SUMMER TERM)

A complete Romantic or 20<sup>th</sup> 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 20<sup>th</sup> Century Sonata.

**OR**

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

**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.**

Playing time: 30-40 minutes. Examination time: 30 minutes-40 minutes including all breaks between works.

Please see [here](#) for further information on exam requirements.

## VIOLIN, VIOLA AND CELLO SYLLABUS – YEAR 4

Year	Assessment	Weighting	Date
BMus 4 (Violin, Viola, Cello)	<b>Principal Study* - 60 credits</b>		
	Performance Class/Masterclass	FA**	Ongoing
	Final Recital	100%	Summer Term
	<b>Professional Development Activity – 25 credits</b>		
	Orchestral Audition (week 1)	FA**	September
	Technical Testing Exam	10%	Spring Term
	Orchestral Audition	45%	Spring Term
	Chamber Music	45%	Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

### Examinations

#### TECHNICAL TESTING EXAM (SPRING TERM)

- 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.

#### END OF YEAR RECITAL (SUMMER TERM)

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.

Examination time: 45 minutes including all breaks.

Please see [here](#) for further information on exam requirements.



## DOUBLE BASS SYLLABUS – YEAR 1

Year	Assessment	Weighting	Date
BMus 1 (Double Bass)	<b>Principal Study* – 45 credits</b> Performance Class End of Year Recital	FA** 100%	Ongoing Summer Term
	<b>Professional Development Activity – 25 credits</b> Orchestral Audition Technical Testing Exam Orchestral Activity Record	FA** 50% 50%	Spring Term Spring Term Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

### Examinations

#### TECHNICAL TESTING EXAM (SPRING TERM - MARCH/APRIL)

- a. In 4 keys of own choice and in 3 octaves:
  - o Major, Melodic and Harmonic Minor Scales and Arpeggios,
  - o Diminished and Dominant 7ths and Chromatic Scales.
  - o 2 octaves for C to E flat
- b. A variety of bowings may be requested by the examiner:
  - o Separate
  - o Slurred
  - o Marcato
  - o 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.*

- c. Duncan McTier's Daily Exercises, no.1, no.5 & no.10.

Style of presentation and tempi at student's professor's discretion but should demonstrate security, fluency and accuracy.

- d. One study (from Bottesini Method Book 1) demonstrating bowing agility/control.
- e. Three short orchestral excerpts:
  - o Beethoven 9th Symphony: recitative section (Orchester Probespiel Book)
  - o Mozart 39th Symphony: 1st Movement bars 13-21, 40-97, and 4th movement bars 105-137

#### END OF YEAR RECITAL (SUMMER TERM - MAY/JUNE)

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

Playing time: 16-18 minutes. Examination time: 20 minutes.  
Please see [here](#) for further information on exam requirements.

## DOUBLE BASS SYLLABUS – YEAR 2

Year	Assessment	Weighting	Date
BMus 2 (Double Bass)	<b>Principal Study* – 45 credits</b>		
	Performance Class/Masterclass	FA**	Ongoing
	End of Year Recital	100%	Summer Term
	<b>Professional Development Activity – 25 credits</b>		
	Orchestral Audition (week 1)	FA**	September
	Technical Testing Exam	20%	Spring Term
	Orchestral Audition	40%	Spring Term
	Orchestral Activity Record	40%	Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

## Examinations

### TECHNICAL TESTING EXAM (SPRING TERM - MARCH/APRIL)

- a. In 6 keys (not played in year 1 examination) of own choice and in 3 octaves:
  - o Major, Melodic and Harmonic Minor Scales and Arpeggios,
  - o Diminished and Dominant 7ths and Chromatic Scales.
  - o 2 octaves for C to E flat
- b. A variety of bowings may be requested by the examiner:
  - o Separate
  - o Slurred
  - o Marcato
  - o 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.*

- c. Duncan McTier's Daily Exercises, no.1 in A, no. 5 in G, no. 7 and no.11

Style of presentation and tempi at student's professor's discretion but should demonstrate security, fluency and accuracy.

- d. A study (from Bottesini Method Book 2, or similar), demonstrating secure technical control and of a suitable standard for this level of study.
- e. Four orchestral excerpts:
  - o Beethoven 7<sup>th</sup> Symphony - 1st Movement bars 98-112 and 277-299
  - o Strauss Ein Heldenleben fig 9-11
  - o Mozart 40<sup>th</sup> Symphony - 1<sup>st</sup> Movement b 114-221 and
  - o Mozart 40<sup>th</sup> Symphony - 4th Movement b49-62, b229-236 Orchester Probespiel book

### END OF YEAR RECITAL (SUMMER TERM - MAY/JUNE)

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

Playing time: 25-28 minutes. Examination time: 30 minutes.

Please see [here](#) for further information on exam requirements.

## DOUBLE BASS SYLLABUS – YEAR 3

Year	Assessment	Weighting	Date
BMus 3 (Double Bass)	<b>Principal Study* – 45 credits</b>		
	Performance Class/Masterclass	FA**	Ongoing
	End of Year Recital	100%	Summer Term
	<b>Professional Development Activity – 25 credits</b>		
	Orchestral Audition (week 1)	FA**	September
	Technical Testing Exam	20%	Spring Term
	Orchestral Audition	40%	Spring Term
	Orchestral Activity Record	40%	Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

## Examinations

### TECHNICAL TESTING EXAM (SPRING TERM - MARCH/APRIL)

- a. In 6 keys (not played in year 1 examination) of own choice and in 3 octaves:
  - o Major, Melodic and Harmonic Minor Scales and Arpeggios,
  - o Diminished and Dominant 7ths and Chromatic Scales.
  - o 2 octaves for C to E flat
- b. A variety of bowings may be requested by the examiner:
  - o Separate
  - o Slurred
  - o Marcato
  - o 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.*

- c. Scales in false harmonics:
  - o A Major and Harmonic Minor (1 octave), separate bows
  - o (with a perfect 4th between thumb and 3rd finger) starting on A below middle C (on D string)
- d. Daily Exercises:
  - o No.5 in A to C (4 keys),
  - o 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.

- e. Three orchestral excerpts:
  - o Mendelssohn 4<sup>th</sup> Symphony, 1st Movement bars 41-90, 237-330 and 4<sup>th</sup> Movement, bars 26-53, 222-239
  - o Beethoven 5<sup>th</sup> Symphony Scherzo and Trio
  - o Stravinsky- Suite "Pulcinella" solo in "Vivo" Movement

**END OF YEAR RECITAL (SUMMER TERM - MAY/JUNE)**

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

AND

a complete Romantic or 20<sup>th</sup> 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 20<sup>th</sup> 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.

**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.**

Playing time: 30-38 minutes. Examination time: 30 minutes-40 minutes including all breaks. Please see [here](#) for further information on exam requirements.

## DOUBLE BASS SYLLABUS – YEAR 4

Year	Assessment	Weighting	Date
BMus 4 (Double Bass)	<b>Principal Study* - 60 credits</b>		
	Performance Class/Masterclass	FA**	Ongoing
	Final Recital	100%	Summer Term
	<b>Professional Development Activity – 25 credits</b>		
	Orchestral Audition (week 1)	FA**	September
	Technical Testing Exam	10%	Spring Term
	Orchestral Audition	45%	Spring Term
	Orchestral Activity Record	45%	Spring Term

\*All components of Solo Performance carry a mandatory pass requirement

## Examinations

### TECHNICAL TESTING EXAM (SPRING TERM)

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

### END OF YEAR RECITAL (SUMMER TERM)

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.

*\*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.

Examination time: 45 minutes including all breaks.

Please see [here](#) for further information on exam requirements.

# POSTGRADUATE SYLLABUSES



# POSTGRADUATE EXAMINATION AND ASSESSMENT

## SUMMARY

Below is a summary of your assessments in each year of study. Please see the relevant sections in this handbook for full details of requirements in each year (e.g. repertoire requirements, timing requirements)

Year	Assessment	Date
PG1	<b>PRINCIPAL STUDY</b> End-of-Year Performance Assessment FA**	Summer Term
	<b>PROFESSIONAL SKILLS</b> Skills One Study Test FA** Orchestral Auditions FA**	Spring Term Autumn Term
	Skills Two External Perspectives FA** Collaborative Work FA**	Ongoing Ongoing
PG2/Final	<b>PRINCIPAL STUDY 80 credits</b> Final Examination Part One (Concerto or Audition Repertoire or Chamber Music Examination) 33%	Spring Term
	Final Examination Part Two (Final Recital) 67%	Summer Term
	<b>PROFESSIONAL SKILLS 40 credits</b> Skills One Study Test FA** (1 year intensive students only) September Orchestral Audition FA**	Spring Term September
	Skills Two Orchestral activity or external engagements FA** External Perspectives FA** Collaborative Work FA**	Ongoing Ongoing Ongoing

\*All components of Solo Performance carry a mandatory pass requirement

\*\* Formatively assessed

## 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
Two-year students (1st year)	Study test (Spring term): Two advanced studies or virtuoso pieces (violin, viola cello) OR orchestral excerpts (double bass)
Two-year students (2nd year)	September orchestral audition only: Screened auditions
One-year Students	Study test (Spring term): Two advanced studies or virtuoso pieces (violin, viola cello) OR orchestral excerpts (double bass)

SKILLS TWO	REQUIREMENTS
All instruments, all levels of study	Participation in orchestral activity at the Academy or external engagements. Minimum two projects. Formatively assessed.

EXTERNAL PERSPECTIVES* (Masterclasses etc.)	REQUIREMENTS
Two-year students (1st year)	Allocated performance class and excerpt class: includes participation and observation One Masterclass observation One concert attendance
Two-year students (2nd year)	Allocated performance classes Plus EITHER masterclass observations (includes non-strings), OR one masterclass participation and two Academy concerts attended.
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.

COLLABORATIVE WORK REQUIREMENTS	
Two-year students (1st year)	Not required
Two-year students (2nd 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.
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.

\* 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.

# STRINGS SYLLABUS - POSTGRADUATES ON YEAR 1 OF A 2 YEAR COURSE

Solo Performance	
End of Year Recital	

Professional Skills	
Skills One	Study Test and Orchestral Audition
Skills Two - Orchestral Activity	Formatively assessed
External Perspectives	Formatively assessed
Collaborative Work	Formatively assessed

*\*Flexibility of content for collaborative work is possible for double bass students.*

**Professional Skills: (see [here](#) for requirements and below for additional information):  
Examinations**

## STUDY TEST – SPRING TERM

Violin/Viola/Cello:

- a. Two advanced studies or virtuoso unaccompanied pieces (e.g. Paganini or Piatti Caprices) one to be performed from memory.
- b. Two orchestral auditions (September and January - screened). Prepared excerpt material available in advance.

Double Bass:

- a. One Bottesini book 2 study from memory
- b. The following orchestral excerpts:
  - o Mozart Symphony no 40 1st movt b 114-221 and 4th b49-62, b229-236-Orchester Probespiel book
  - o Strauss Ein Heldenleben fig 9-11
  - o Beethoven Symphony no 5 - 2nd movement (solo section), scherzo and trio- Orchester Probespiel book
  - o Mozart Symphony no 39-1st bars 13-21, 40-97, and 4th movement bars 105-137
- c. Two orchestral auditions: September (open) and January – (screened).

## END-OF-YEAR ASSESSMENT 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.

## STRINGS SYLLABUS - POSTGRADUATES ON YEAR 2 OF A 2 YEAR COURSE AND 1-YEAR STUDENTS

<b>Solo Performance 80 credits</b>	
<b>Final Exam Part One 33%</b>	<b>Final Exam Part Two 67%</b>
<b>Professional Skills</b>	
<b>Skills One</b>	September Orchestral Audition
<b>Skills Two</b>	Orchestral activity or external engagements
<b>External Perspectives</b>	Formatively assessed
<b>Collaborative Work*</b>	Formatively assessed

\*Flexibility of content for collaborative work is possible for double bass students.

**Professional Skills: (see [here](#) for requirements and below for additional information):**

### STUDY TEST (for one-year intensive students only)

Violin/Viola/Cello:

- a. Two advanced studies or virtuoso unaccompanied pieces (e.g. Paganini or Piatti Caprices) one to be performed from memory.
- b. Two orchestral auditions (September and January - screened). Prepared excerpt material available in advance.

Double Bass:

- a. One Bottesini book 2 study from memory
- b. The following orchestral excerpts:
  - o Mozart Symphony no 40 1st movt b 114-221 and 4th b49-62, b229-236-Orchester Probespiel book
  - o Strauss Ein Heldenleben fig 9-11
  - o Beethoven Symphony no 5 - 2nd movement (solo section), scherzo and trio-Orchester Probespiel book
  - o Mozart Symphony no 39-1st bars 13-21, 40-97, and 4th movement bars 105-137
- c. Two orchestral auditions: September (open) and January (screened).

### FINAL EXAMINATION PART ONE: CONCERTO OR AUDITION REPERTOIRE EXAM (SPRING TERM)

#### EITHER

**CONCERTO EXAMINATION:** A major concerto to be performed from memory. Advised playing time should not exceed 25 minutes.

*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**

**PROFESSIONAL AUDITION EXAMINATION:** 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 EXAMINATION:** 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.

Please see [here](#) for further information on exam requirements.

### **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.**

### **FINAL EXAMINATION PART TWO: FINAL RECITAL (SUMMER TERM)**

**A 45-minute recital** with a free choice of repertoire demonstrating versatility, technical assurance, imaginative programming and full understanding of stylistic demands of chosen pieces.

Please see [here](#) for further information on exam requirements.

## ADDITIONAL INFORMATION FOR EXAMINATIONS

This section covers department specific information about examinations. For general regulations please see the Examinations Procedures Handbook on the Registry page on Sharepoint. The Examinations Procedures Handbook includes information about provision of programme notes, responsibility for choice of programme, the number of copies of music to be provided for the panel, and detailed marking descriptors. It also includes information about the constitution of assessment panels and procedural issues.

### REPERTOIRE CHOICE

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. 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.

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 each student's own professor.

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.

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

### MEMORY REQUIREMENTS

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 expected for performances of repertoire in which it is standard practice to play without the music (e.g. for concertos, virtuoso and 'salon' pieces, unaccompanied Bach etc.). When submitting your recital programme you may make an indication of context for any decision you consider could be misunderstood.

Memory is strictly compulsory in the 3<sup>rd</sup> and 4<sup>th</sup> year of the programme for one study in the Technical Exam.

Memory is strictly compulsory for the Bottesini study in Year 1 Skills One test for PG1 double bass students.

Memory is compulsory for the **Postgraduate Concerto Option** of the Final Examination Part One. Exceptions may be made for complex contemporary works. Consult your Head of Department.



## UNDERGRADUATE EXAM TIMINGS AND PENALTIES

### **BMus 1 and BMus 2**

There are no specified timing penalties for over or under-running in end of year recitals in B1 and B2, but you must adhere to the given recital lengths in order to prepare for the timing penalties that come into force in B3 and B4.

### **BMus 3**

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.

Duration of the recital	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.

**BMus 4 violin, viola and cello**

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	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

**BMus 4 double bass**

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**.

Duration of the recital	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

## POSTGRADUATE EXAM TIMINGS AND PENALTIES

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.

### Professional Skills

Specific timing requirements are included (where required) in the additional Professional Skills information of each syllabus.

End-Of-Year Assessment (first year continuing students only):

The total playing time must be at least 13 minutes.

Performances exceeding 15 minutes will be stopped in order to maintain the schedule.

### Final Examination Part One

The Concerto and Professional Audition Exam options require programme submission to the Head of Department in advance of the exam.

The Chamber Music Exam this option requires that students who chose it must notify their Head of Department and the Chamber Music Administrator by the **end of the Autumn term** providing details of the proposed assessment repertoire. Approval is subject to panel review and is not automatic.

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 24<sup>th</sup> November 2023 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

The total duration of examination is 20 minutes.

**Concerto:** Advised playing time should not exceed 25 minutes.

The deadline for submission of repertoire is 24th November 2023.

*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.*

**Professional Audition:** 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.

### Final Examination Part Two

Candidates should aim to deliver a recital lasting **45 minutes**.

Duration of the recital	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

## DOUBLE BASS – PG2

### 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**.

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