

BMus Year 1

Module Title: First Study Performance 1 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Studies 30%

Two contrasting studies chosen from the following book:

Ferling ed. Mule (Leduc/UMP)

Orchestral Excerpts or Jazz Transcriptions 25%

The student will choose whether to offer orchestral excerpts or jazz transcriptions as follows:

Orchestral Excerpts

"The Orchestral Saxophonist" Book 1, Ronkin/Frascotti (Pub. Roncorp USA), pages 1-38 inclusive. Alto extracts, only.

Or

Jazz Transcriptions

Two transcriptions from the *Charlie Parker: Omnibook*, or another source. Approved by your first study tutor. To be performed from memory along with the original recording.

Sight Reading 15%

Scales / Arpeggios 30%

Major and harmonic minor scales in all keys: full compass

Melodic minor scales in all keys: B flat to F sharp = 2 octaves, G to A = a 12th

Major and minor arpeggios in all keys: full compass

Dominant 7th arpeggios in all keys: full compass

Diminished 7th arpeggios in all keys: full compass

Chromatic scales starting on any note: full compass

Whole-tone scales starting on any note: 2 octaves / 1 and a half octaves (up to sharpened 5th)

Articulation for scales – tongued or slurred.

All slurred scales to be played in semiquavers at a minimum speed of crotchet = 126

All tongued scales to be played in semiquavers at a minimum speed of crotchet = 104

Comments

All scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive musical performance, concentrating on evenness of tone, legato etc.

2. Performance

A programme demonstrating a variety of styles.

Comments

1. The programme should last approximately 20 minutes. If you have more than this the examiner may stop you. In the case of performances which under-run (i.e. less than 20 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.

2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Professional Portfolio 1: First Study Activities 1 (15 credits)

All students will agree with their Head of Department to participate in a range of first-study activities. This will form a contract which students sign and which will be logged in the Department. In order to pass the module, students have to be able to deploy first-study skills in a variety of contexts and to demonstrate reliability through regular attendance.

For first-year woodwind players the activities are:

- Performing in workshops or masterclasses
- Regular performance class, occasional masterclass, technique class.
- Performing in chamber music ensembles
- Saxophone ensemble, saxophone quartets, performing in Monday or Wednesday lunchtime concerts or in informal chamber concerts in woodwind and saxophone workshops.
- Performing in orchestras, when applicable.
- Attending rehearsals and performances in Wind Orchestra, Wind Repertoire classes, Capelle and Thallein Ensemble.
- Performance Class
- Attending all performance classes for your year group. Perform and give written feedback when required.

Assessment

Reflection and Evaluation patchwork assessment (100%). This tests learning outcomes 1 and 2.

i) Initial self-assessment: time management exercise, identification of strengths, areas for improvement and goals for the year, and a list of required, elective and extra-curricular activities (25%). To be submitted in the third week of term.

ii) Final self-assessment evaluating and reflecting on progress, setting goals for future improvement and listing all relevant activities in the course of the year (75%). To be submitted at the end of semester 2.

The summative assessment for this module relates to the initial and final self-assessments completed online in Moodle at the start and end of the academic year.

In addition to the summative assessment, there is also an **attendance requirement** for this module.

Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 2

Module Title: First Study Performance 2 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Studies 30%

Two contrasting studies to be approved by first study tutor.

Orchestral Excerpts or Jazz Transcriptions 25%

The student will choose whether to offer orchestral excerpts or jazz transcriptions as follows:

Orchestral Excerpts

"The Orchestral Saxophonist" Book 1, complete. Book 1, Ronkin/Frascotti (Pub. Roncorp USA. Alto excerpts only.

Or

Jazz Transcriptions

Two transcriptions to be approved by your first study tutor. To be performed from memory along with the original recording.

Sight Reading 15%

Scales / Arpeggios 30%

All scales and arpeggios from BMus 1. *Excluding* major and minor arpeggios.

Plus: All major and harmonic minor scales, in 3rds (full compass).

All broken arpeggios of major and minor triads (full compass).

All broken chord of dominant 7ths (full compass).

Diminished scales, (tone – semitone), full compass.

Articulation for scales – tongued or slurred.

All slurred scales to be played in semiquavers at a minimum speed of crotchet = 126

All tongued scales to be played in semiquavers at a minimum speed of crotchet = 104

Comments

All scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive musical performance, concentrating on evenness of tone, legato etc.

2. Performance

A programme demonstrating a variety of styles.

Comments

1. The programme should last approximately 20 minutes. If you have more than this the examiner may stop you. In the case of performances which under-run (i.e. less than 20 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment, the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Professional Portfolio 2: Education, Community and Outreach 2 (15 credits)

Performers

All students will agree with their Head of Department to participate in a range of first-study activities. This will form a contract which students sign and which will be logged in the Department. In order to pass the module, students have to be able to deploy first-study skills in a variety of contexts and to demonstrate reliability through regular attendance.

For second-year woodwind players the activities are:

Performing in workshops or masterclasses

- Regular performance class, occasional masterclass, technique class.
- Performing in chamber music ensembles
- Saxophone choir, saxophone quartets, performing in Monday or Wednesday lunchtime concerts or in informal chamber concerts in Woodwind and Saxophone Workshops.
- Performing in orchestras
- Attending rehearsals and performances in orchestras, Wind Orchestra, Wind Repertoire classes, Capelle and Thallein Ensemble.

Performance Class

- Attending all performance classes for your year group. Perform and give written feedback when required.

Assessment

The summative assessment for this module relates to the devised group work and critical evaluation in the Education, Community and Outreach workshops.

In addition to the summative assessment, there is also an **attendance requirement** for this module. Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 3

Module Title: First Study Performance 3 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Students are to choose one of the following 3 technical assignments.

Either A, B or C.

A) Classical/contemporary saxophone techniques

Studies 30%

Two studies or short unaccompanied works to be approved by your tutor, one must include a number of extended techniques and both be chosen from the following list :

Christian Lauba: Neuf Études

Jean-Marie Londeix: Nouvelles Études Variées for Saxophone

Guy Lacour: 28 Etudes sur les modes a transpositions limitees d'Oliver Messiaen,

Ryo Noda: Improvisation 1, 2 or 3, Mai

Luciano Berio: Sequenza VIIb

Luciano Berio: Sequenza IXb

Karlheniz Stockhausen: In Freundschaft

Giacinto Scelsi: Tre Pezzi

- Extracts of longer works may be selected, by discretion of the examining panel.

Orchestral/Chamber Excerpts 25%

Berg: Symphonic Suite from the Opera Lulu (complete)*

Dahl: Sinfonietta, mvt 2 (extracts)

Higgins: Endgame (extracts)

Hindemith: Neues vom Tage (complete)*

Bernstein: Symphonic Dances (complete)*

Andrew McBride: City (extracts)

* As published in 'The Orchestral Saxophonist', volume 2, Ronkin/Frascotti.

Copies of all other excerpts will be available from your Head of Department.

Sight Reading 15%

Scales / Arpeggios 30%

All scales and arpeggios from BMus 1 and 2. Plus:

Major scales in 4ths (full compass).

Broken chromatic (full compass).

Broken whole -tone (full compass).

Broken diminished (full compass).

Major 7ths arpeggios, Minor 7ths arpeggios (full compass).

Altissimo scales: C major 3 octaves, chromatic scale on d 3 octaves.

Articulation for scales – tongued or slurred.

Comments

All scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive musical performance, concentrating on evenness of tone, legato etc.

B. Jazz Saxophone

Transcription 25%

One jazz transcription of the student's choice, approved by the student's first study tutor and transcribed by the student. To be performed from memory along with original recording.

Jazz Improvisation 25%

One jazz standard of the student's choice, approved by the student's first study tutor. To be performed with Jamie Aebersold or similar high-quality play along track.

Scales / Arpeggios 25%

II V Is in all major keys over a 4-bar phrase - see year 2 scales sheet (II = dorian mode, V = mixolydian mode, I = Ionian mode)

II V Is in all minor keys over a 4-bar phrase (II & V = 5th mode harmonic minor, I = dorian mode)

The above must be played with swing quavers, using jazz articulation. Students may use a diagram of a cycle of fifths as a visual aid to the II V I chord progressions if they wish.

Altered scale, 2 octaves / 1 octave in all keys.

Blues scales in all keys: 2 octaves / 1 and a half octaves (up to 5th) Major 7th arpeggios in all keys: full compass Minor 7th arpeggios in all keys: full compass

Scales in thirds in all major and harmonic minor keys: full compass Chromatic scales starting on any note: full compass

The above must be played with straight quavers, legato tongued or slurred, at the examiner's request.

All slurred scales to be played in semiquavers at a minimum speed of crotchet = 126 All tongued scales to be played in semiquavers at a minimum speed of crotchet = 104

Study 15 %

One jazz study of the student's choice, from Lennie Niehaus Advanced Jazz Conception for Saxophone.

Sight Reading 10 %

This will be in a jazz/big band style with particular emphasis on jazz articulation.

C. Woodwind tripling

Studies 30% - 1st doubling Instrument

One substantial study, to be approved by instrumental tutor or saxophone tutor.

30% - 2nd doubling instrument

One substantial study, to be approved by instrumental tutor or saxophone tutor.

Examples of suitable flute study books - Berbiguier, Taffanel and Gaubert, Anderson, Wye and suitable clarinet study books - Baermann, Rose, Jeanjean, Uhl

Tripling Skills Portfolio 10%

Student must provide a detailed portfolio outlining all lessons taken on doubling instruments, an ensemble experience (either with the conservatoire or externally) in pit bands, sitting in shows, orchestral or wind orchestra experience. The portfolio must provide evidence of your development and progress.

Scales and Arpeggios, on Saxophone 30%

All scales from BMus 1 and BMus 2. Excluding diminished scales, excluding all broken arpeggios of major and minor triads.

Plus:

Scales in 4th, all major keys only (full compass)

Broken chromatic on any note (full compass)

Broken Diminished arpeggios, on any note, (full compass)

Major 7th arpeggio, Minor 7th arpeggios, all keys, (full compass)

Articulation: tongued or slurred

Speed: A high degree of technical fluency will be expected

Comments

All scales and arpeggios **must** be performed from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive musical performance, concentrating on evenness of tone, legato etc.

2. Performance

Programme must comprise of pieces of a contrasting nature and must include one piece by a living composer.

At least one of the pieces is to be performed on a different saxophone and at least one from memory.

Comments

1. The programme should last approximately 30 minutes. If you have more than this the examiner may stop you. Your mark will reflect the Learning Outcomes as described in the student handbook, and may be influenced by programmes that are under length or inappropriate to your level of study.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

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

All students will agree with their Head of Department to participate in a range of first-study activities. This will form a contract which students sign and which will be logged in the Department. In order to pass the module, students have to be able to deploy first-study skills in a variety of contexts and to demonstrate reliability through regular attendance.

For third-year woodwind players the activities are:

Performing in workshops or masterclasses

- Regular performance class, occasional masterclass, technique class.
- Performing in chamber music ensembles.
- Saxophone ensemble, saxophone quartets.
- Performing in orchestras
- Attending rehearsals and performances in orchestras, Wind Orchestra, Wind Repertoire classes, Capelle and Thallein Ensemble.

Art of teaching classes and lectures

Assessment

50% of this year's mark is generated via a viva-voce lasting 20 minutes. This will test the student's practical and theoretical pedagogical skills.

In addition to the summative assessment, this module also has an **attendance requirement**. Students should read the module document carefully and note the penalties for unreliable attendance.

Note: The second item of assessment for this module is the draft-learning contract for the Major Project (50%). There is a weekly whole-year group lecture for the Professional Portfolio module that covers this side of the module and its assessment.

Module Title: Final Recital (minor) (30 credits)

Free choice of programme, but should include a work in a contemporary genre to be approved by the principal first-study teacher and the Head of Department. The programme should last between 25-30 minutes, which may include a break of up to 3 minutes.

Comments

1. A recital that continues over 33 minutes is likely to be stopped by the examination panel. In the case of performances which under-run (i.e. less than 25 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Final Recital (45 credits)

Free choice of programme, but should include a work in a contemporary genre to be approved by the principal first-study teacher and the Head of Department. The programme should last between approximately 40 minutes (35-45 minutes), which may include an interval of up to 4.5 minutes.

Comments

1. A recital that continues over 48 minutes is likely to be stopped by the examination panel. In the case of performances which under-run (i.e. less than 35 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Final Recital (60 credits)

Free choice of programme, but should include a work in a contemporary genre to be approved by the principal first-study teacher and the Head of Department. The programme should last between 50-60 minutes, which may include an interval of up to 6 minutes.

Comments

1. A recital that continues over 63 minutes is likely to be stopped by the examination panel. In the case of performances which under-run (i.e. less than 50 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)