

TROMBONE

2018-2019

BMus Year 1

Module Title: First Study Performance 1 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Scales / Arpeggios 25%

To be played from memory.

All major and minor scales and arpeggios, chromatics scales, dominant and diminished 7ths. Two octaves up to top Bb, or to the 12th if they extend above top Bb.

Tempo: credit will be given for fluent performance

A good musical standard of delivery will be assessed, as well as accuracy.

Sight Reading 25%

Each student will be given a short piece of sight-reading to prepare 30 mins before their scheduled exam time.

There will also be a traditional sight-reading test which may be in tenor or bass clef.

Four weeks before the scheduled date of your exam you will be given a simple, familiar melody to learn by ear. You may be asked to play this melody in the keys of Bb, Eb, Ab, F and C.

Studies 25%

All students to prepare Lafosse Volume III No 1, 3 and 5 from the 12 Studies and to perform one of them complete. In consultation with your teacher(s) you should learn one study from each of the following books. The examiners will select sections to be played :

Kopprasch	60 Studies Vol I
Crees/Gane	How Trombonists Do It
Bourgeois	Fantasy Pieces
Bordogni	Vocalises

Repertoire 25%

A short list of excerpts from the full list of required repertoire will be made available four weeks before the date of the assessment.

A good knowledge of context and style as well as accuracy will be expected.

Comments

The examination is scheduled to last 30 minutes.

2. Performance

A programme demonstrating a variety of styles.

Comments

The programme should last approximately 15 minutes. If you have more than this the examiner may stop you. In the case of performances which under-run (i.e. less than 15 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.

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)

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at <https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy>

For first-year brass players the activities are:

- Performing in workshops and master classes
Regular performance classes and repertoire sessions, details of which are published at the beginning of each term.
Occasional masterclasses
- Performing in chamber music ensembles.
Groups such as quartets or quintets participating in the chamber music programme.
Ensembles arranged on a regular or occasional basis by the Head of Brass
- Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by your Head of Department or his/her assistant.

Assessment

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

- i) initial self-assessment: time management exercise, identification of strengths, areas for improvement and goals for the year, and a list of required, elective and extra-curricular activities (25%). To be submitted in the third week of term.
- ii) final self-assessment evaluating and reflecting on progress, setting goals for future improvement and listing all relevant activities in the course of the year (75%). To be submitted at the end of semester 2.

The summative assessment for this module relates to the initial and final self-assessments completed online in Moodle at the start and end of the academic year. In addition to the summative assessment, there is also an **attendance requirement** for this module. Students should read the module description carefully and note the penalties for unreliable attendance at designated first study activities.

BMus Year 2

Module Title: First Study Performance 2 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Scales / Arpeggios 25%

To be played from memory.

All majors and minors scales and arpeggios, chromatics scales, dominant and diminished 7ths, augmented triad and whole tone scales to a range of two octaves. If they extend above top Bb, they may be performed by starting on the tonic, descending to the dominant and then ascending two octaves before returning to the starting note.

F, G, Ab and Bb (major and minor) in 3rds.

Tempo: credit will be given for fluent performance.

A high musical standard of delivery will be assessed, as well as accuracy.

Sight Reading 25%

Each student will be given a short piece of sight reading to prepare 30 mins before their scheduled exam time.

There will also be a traditional sight reading test which may be in bass, tenor or alto clef.

Four weeks before the scheduled date of your exam you will be given a familiar melody to learn by ear. You may be asked to play this melody in the keys of Bb, Eb, Ab, F, C, D, Db, G, and Gb.

Orchestral Excerpts & Sackbut 25%

A short list of excerpts from the full list of required repertoire will be made available four weeks before the date of the assessment.

A good knowledge of context and style as well as accuracy will be expected.

Studies 25%

All students to prepare Lafosse Volume III No 7, 8 and 10 from the 12 Studies and to perform one of them complete. In consultation with your teacher(s) you should learn one study from each of the following books. The examiners will select sections to be played:

Kopprasch	60 Studies Vol II
Lafosse	Volume II Nos 135 to 138c
Blazhevich	Clef Studies
Nightingale	20 Jazz Etudes

Comments

The examination is scheduled to last 30 minutes, and will also include the repertoire test required for your First Study Portfolio.

2. Performance

Your programme should demonstrate a variety of styles.

Comments

1. The programme should last approximately 20 minutes. If you have more than this, the examiner may stop you. Your mark will reflect the Learning Outcomes as described in the student handbook, and may be influenced by programmes that are underlength 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 2: Education, Community and Outreach 2 (15 credits)

Performers

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at <https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy>

For second-year brass players the activities are:

- Performing in workshops and master classes
Regular performance classes and repertoire sessions, details of which are published at the beginning of each term.
Occasional master classes
- Performing in chamber music ensembles
Groups such as quartets or quintets participating in the chamber music programme.
- Ensembles arranged on a regular or occasional basis by the Head of Brass
Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by your Head of Department or his/her assistant.

Assessment

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

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

BMus Year 3

Module Title: First Study Performance 3 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Scales / Arpeggios 25%

To be played from memory.

All majors and minors scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves. If they extend above top D, they may be performed by starting on the tonic, descending to the dominant and then ascending two octaves before returning to the starting note.

All keys (major and minor) in 3rds or Lafosse Vol II 134 c A & 134 d A.

Tempo: credit will be given for fluent performance.

A high musical standard of delivery will be assessed, as well as accuracy.

Sight Reading 25%

Each student will be given a short piece of sight reading to prepare 30 mins before their scheduled exam time.

There will also be a traditional sight reading test which may be in bass, tenor or alto clef.

Four weeks before the scheduled date of your exam you will be given an easily accessible melody to learn by ear. You may be asked to play this melody in any key.

Orchestral Excerpts & Sackbut 25%

A short list of excerpts from the full list of required repertoire will be made available four weeks before the date of the assessment.

A good knowledge of context and style as well as accuracy will be expected.

Studies 25%

All students to prepare Lafosse Volume III No 6, 9, 11 and 12 from the 12 Studies and to perform one of them complete. In consultation with your teacher(s) you should learn one study from each of the following books. The examiners will select sections to be played :

Lafosse	Volume II Nos 142 to 147
Kahila	Advanced Studies
Uber	23 Virtuoso Clef Studies
Arban	14 Characteristic Studies

Comments

The examination is scheduled to last 30 mins. An Art of Teaching Viva Voce of 20 mins will be scheduled separately.

2. Performance

A programme demonstrating a variety of styles. It should contain one substantial piece, such as a major concerto.

Comments

1. The programme should last approximately 30 minutes, and may include a break of up to 5 minutes. If you have more than this, the examiner may stop you. Your mark will reflect the Learning Outcomes as described in the student handbook, and may be influenced by programmes that are underlength or inappropriate to your level of study.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment, the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

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

Your department will run a programme of classes, masterclasses and other first study activities that you are expected to attend. This will constitute a contract which students must sign and which will be logged in the department. Registers will be taken at all these classes. Your attendance at specified classes, notably those where the success of the class depends on the presence of all students to run properly, will contribute to the final calculation of your overall rate of attendance at the end of the year.

Poor attendance may result in your mark in this module being capped. Details can be found at <https://icity.bcu.ac.uk/adm/birmingham-conservatoire/Orchestra-and-Ensembles/Absence-and-Lateness-Policy>

For third-year brass players the activities are:

- Performing in workshops and master classes
Regular performance classes and repertoire sessions, details of which are published at the beginning of each term.
Occasional masterclasses
- Performing in chamber music ensembles
Groups such as quartets or quintets participating in the chamber music programme.
Ensembles arranged on a regular or occasional basis by the Head of Brass
- Performing in Monday and Wednesday lunchtime concerts
- Attendance at all rehearsals and performances in orchestras and other ensembles for which you have been selected by your Head of Department or his/her assistant.
- Art of teaching (pedagogy) classes

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. Students will be asked to prepare work prior to the viva.

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

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

BMus Year 4

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

Free choice of programme, 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 underrun (i.e less than 25 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Final Recital (45 credits)

Free choice of programme, 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 underrun (i.e less than 35 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)

Module Title: Final Recital (60 credits)

Free choice of programme, 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 underrun (i.e less than 50 minutes long) the panel will use the marking guidelines to decide whether/how this should be taken into account when arriving at their mark.
2. You must provide examiners with a full score of everything you play, in the same edition. In a work with piano accompaniment the solo part on its own will not suffice. Failure to meet this requirement may result in a deduction of marks (see Appendix C in the Student Handbook)