

# TRUMPET

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 (harmonic and melodic), arpeggios, chromatics scales, dominant and diminished 7ths. Two octaves from tonic to tonic from low sharp to top C, or to the 12<sup>th</sup> if they extend above top C.

Articulation: slurred, legato and staccato.

Tempo: semiquavers at crotchet 60bpm.

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

##### Sight Reading & Transposition etc. 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.

Transposition may be asked in the keys of A & C

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 C, F, Bb, G and D (for Bb tpt).

##### Studies 25%

New Concepts for Trumpet – A Vizzutti (1 triple & 1 double tonguing etude to be played. Chosen from the three etudes in each discipline (triple - pages 55-57, double - pages 35-37).

How Brass Players Do It – Ridgeon (1 slow + 1 fast exercise both extending up to high C).

Technical Studies – H Clarke (Etude No. 2 - page 9)

In consultation with your teacher(s) you should also learn one study from each of the following books. The examiners will select one study to be played complete, and sections from the others.

Easy Jazzy 'tudes – Nightingale

Vocalises – Bordogni

20 Dances for Trumpet - Vizzutti

##### 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:

- 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  
Performing in 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

### 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 to a range of two octaves in even quavers or dotted rhythm (dotted quaver/semi quaver). If they extend above top C, they may be performed by starting on the tonic, descending to the dominant and then ascending two octaves before returning to the starting note.

G, A, Bb, C (major and minor) in 3rds.

Tempo: semiquavers at crotchet 75 bpm

Articulation: slurred, legato and staccato.

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

##### Sight Reading & Transposition etc 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.

Transposition may be asked in the keys of Bb, A, C, D, Eb, E, F

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 C, F, Bb, G and D, E, Eb, A, Ab (for Bb tpt).

##### Studies 25%

In consultation with your teacher(s) you should learn one study from each of the following books. The examiners will select one study to be played complete, and sections from the others.

100 Studies for Trumpet - Sachse

36 Etudes for Trumpet - Charlier (Arban may be used on the teacher's recommendation)

Vocalises - Bordogni

Jazz Trumpet Studies - Rae

##### Orchestral Excerpts & Natural Trumpet 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, 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  
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

### 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 in even quavers or dotted or reverse dotted rhythm. 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.

Articulation: slurred, legato and staccato.

Tempo: semiquavers at crotchet 90 bpm

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

##### Sight Reading & Transposition etc 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.

Transposition may be asked in the keys of Bb, A, Ab, C, D, Eb, E, F

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.

##### Studies 25%

In consultation with your teacher(s) you should learn one study from each of the following books. The examiners will select one study to be played complete, and sections from the others.

Top Tones – W. Smith

Vingt Etudes – Bitsch

Advanced Concert Studies – P. Smith

Existing jazz trumpet transcription - to be chosen in consultation with the jazz trumpet tutor.

##### Orchestral Excerpts & Natural Trumpet 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 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 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  
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)