

BMus Year 1

Module Title: First Study Performance 1 (60 credits)

Assessment

Assignment 1: Techniques exam (40%)

Assignment 2: Recital (60%)

1. Techniques exam

Orchestral Excerpts & Studies 45%

Head of Percussion to reduce and publish list 2 weeks prior to exam.

Student must be prepared to perform some excerpts along to audio recordings.

Snare Drum	Bartók Mahler Prokofiev Prokofiev Rachmaninov Ravel Ravel Rossini Shostakovich Sousa Sousa Suppé Tchaikovsky Williams Williams	Concerto for Orchestra Symphony No. 3 (On & Off-Stage) Peter & the Wolf Symphony No. 5 (2nd Mvt) Symphony No. 1 Daphnis & Chloe (Tambour & SD) Bolero Thieving Magpie Symphony No. 5 Liberty Bell Stars and Stripes Forever Light Cavalry Overture 1812 Overture Superman Olympic Fanfare
Xylophone	Blake Britten Britten Britten Gershwin Holst Kabalevsky Kodály Orff Ravel Saint-Saëns Saint-Saëns Shostakovich Shostakovich Walton	The Snowman Soirées Musicales Young Person's Guide to the Orchestra Four Sea Interludes American in Paris Planets Colas Breugnon Háry János Carmina Burana Mother Goose Suite Carnival of the Animals Dance Macabre Golden Age No.3 Polka Symphony No.5 & 7 Belshazzar's Feast
Glockenspiel	Holst Mozart Orff Ravel Strauss Tchaikovsky Tchaikovsky Walton	Planets The Magic Flute (Goldenberg Excerpt) Carmina Burana Mother Goose Suite Don Juan Nutcracker Suite Sleeping Beauty Belshazzar's Feast
Vibraphone	Williams	Escapades (1st Mvt)

Tambourine	Britten Britten Elgar Rimsky-Korsakov Tchaikovsky Tchaikovsky	Four Sea Interludes Young Person's Guide to the Orchestra Wand of Youth Scheherazade Capriccio Italien Nutcracker Suite
Triangle (handheld)	Brahms Dvořák Mozart Rossini	Symphony No. 4 Symphony No. 9 (From the New World) Il Seraglio (Overture) William Tell (Overture)
Cymbals	Britten Britten Mahler Rachmaninov Rossini Tchaikovsky Tchaikovsky	Young Person's Guide to the Orchestra War Requiem Symphony no. 1 Piano Concerto No. 2 William Tell Overture Romeo and Juliet Overture Symphony no. 1 and 4
Bass Drum	Britten Haydn Mahler Mozart	Young Person's Guide to the Orchestra Military Symphony Symphony No. 1 Il Seraglio, Overture
Timpani	Repertoire - on baroque and modern timpani, student to prepare a selection of 6 from the list below, or works of similar standard if approved by the Head of Percussion. Works in bold are compulsory	
	Mozart Mozart Beethoven Dvorak	Symphonies No. 39 & 41 Magic Flute Overture Symphonies No.1 ,4, 5, 7, 8 & 9 <i>Symphony No. 7</i>

Sight Reading 15%

Kit 20%

TIME

Jazz ride cymbal time played with the Allan Cox - Meet The Bass Player play alongs. This aspect holds a lot of importance. The student must display good feel, sound and placement and knowledge of the music. Different tempos will be assessed. Comping and singing of jazz heads may be asked for alongside time patterns with sticks and brushes.

PERFORMANCE

Two play along tracks to be prepared in consultation with your tutor

SWING

One Big Band chart play along to be prepared from Irv Cottler's I've Got You Under My Skins

SIGHT READING

This will be provided by the examiners and may be with or without a play along. The student could be asked to interpret the chart or play it exactly as written at the discretion of the examiners.

REPERTOIRE

The student should prepare five new grooves/excerpts from the repertoire list and perform from memory.

TECHNICAL

Rudiments on the kit and/or a prepared technical exercise displaying developing knowledge of Moellar, Gladstone and Stone techniques.

The rhythm scale and rhythm tree

Jazz comping - playing figures with different voicings, singing bass lines and melodic material.

Latin co-ordination challenge for example - one hand cascara, hi hat foot rumba clave, other hand and foot single strokes, sing tumbao, sing the bass line or a melodic line/song. The examiners may adapt the technical aspect of the exam where appropriate and they may also increase the difficulty of the challenge during the exam.

LATIN RHYTHMS

The role of the drum kit will be studied in Cuban and Brazilian music. The student will be asked to play a selection of Latin grooves.

PORTFOLIO

The student's portfolio will be assessed by examiners. This must include at least one free choice transcription, one transcription selected with guidance from the tutor, a write up about the history of the drum kit, reviews of three tunes from the Art of Listening, the student's 5 and 10 year goals, write ups of classes and lessons, lists of gigs attended and practice plans/records.

THE ART OF LISTENING

The student should create their own essential listening list to cover jazz, blues, Big Band, rock, country, reggae, dub, ska, funk, R&B, hip hop and pop and world music. They must include reviews of three tunes from their list or their tutor's listening list within their portfolio.

World & Rhythm Percussion 20%

CUBA

Traditional rhythms from Cuba are studied on congas, timbales, bongos, guiro, maracas, shekere and cajons through the study of salsa, son, cha cha cha and mambo. The student will be asked to perform time patterns on any of these instruments.

BRAZIL

How to make music feel good - the elusive element all musicians search for. There is no other country where the feel is so distinct as in Brazil. Character, social surroundings, weather and history all combine to create a music with passion and individuality, and the student will be asked to work on ideas and concepts to help develop this feel. The student will be asked to perform styles from Rio and Salvador on surdo, caixa, repique, tambourim, ganza and pandeiro displaying good technique and feel on all instruments.

PERFORMANCE

The student should prepare one play along track or a piece with an ensemble.

REPERTOIRE

The student will be asked to learn three classic tunes from the repertoire list creating a performance chart where necessary.

PHONETICS

The student may choose an instrument and will be asked to replicate its sound phonetically, or will be asked to produce the sound of the congas phonetically. An example of a routine on congas would be for the student to sing tumbao and clap clave/cascara/pulse.

SIGHT READING

The student will be taught how to read and play exactly what is written on a chart and how to interpret a chart. Musical scenarios in which these situations arise will be discussed to prepare the student for work after studying.

TRANSCRIPTIONS

The student should provide three transcriptions and three maps of music relevant to the course. This must be submitted in their portfolio.

RHYTHM RECOGNITION

The student will be played a piece of music, excerpt, groove or rhythm live or from a recording and will be asked to identify the style and comment on what they hear.

PORTFOLIO

The rhythm portfolio is created by the student as an account of their time at Birmingham Conservatoire and will include write ups of lessons, classes, transcriptions, gig reviews, listening lists and practice plans. The student will be required to present in written form an understanding of the history and, where relevant, the social context of the music/instruments being studied.

PRESENTATION

The student will be asked to present 1-2 minute spoken presentation on an aspect of the music they have been studying. The historical and social context of the music is the key part of the presentation.

ONE FREE CHOICE SECTION FROM FOLK MUSIC, INDIAN MUSIC, ARABIC MUSIC, MUSIC FROM HAITI, BATA DRUMMING OR DRUM KIT APPLICATIONS

FOLK MUSIC

Traditional and contemporary folk music will be studied through the bodhran and bones. Emphasis is placed on time, feel, sound production and the ability to play by ear. The student will be asked to prepare one performance piece for the exam or play a selection of classic time patterns on the instruments.

INDIAN MUSIC

The student will be tested on polyrhythms using konnakol as phonetics.

ARABIC MUSIC

The student will be asked to display knowledge of a selection of classic time patterns on darabuka and riq.

MUSIC FROM HAITI

The music from a typical Vodou ceremony will be studied as well as some older and rarer music.

DOMINICAN REPUBLIC AND PUERTO RICO

The rhythms of Merengue tipico from the Dominican Republic will be asked for on the traditional tambour as well as on congas in a more contemporary style alongside the Bomba from Puerto Rico.

BATA DRUMMING

The student will be asked to perform all the parts to a toque, for example: Chachalokufun. Whilst playing the toque they will be required to sing the other two parts separately.

DRUM KIT APPLICATIONS

The student will be asked to apply traditional percussion grooves from Cuba to the drum kit.

Comments

Each exam to last approximately 45 minutes

2. Performance

One piece and/or a study of student's own choice with the approval of the tutor on each of the following:

- Timpani (this can be a performance of selected major excerpts played with either piano accompaniment or a recording)
- Tuned Percussion
- Snare Drum
- Multi Percussion/Kit

Comments

1. The programme should last approximately 20 minutes. If the student has more than this the examiner may stop you. The student's 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. The student must provide examiners with a full score in the same edition of everything he/she plays. 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 percussion players the activities are:

1. Attending & performing in workshops and masterclasses as scheduled.
2. Performing in chamber music ensembles ie percussion ensemble.
3. 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

Orchestral Excerpts 45%

Head of Percussion to reduce and publish list 2 weeks prior to exam.

Student must be prepared to perform some excerpts along to audio recordings.

Snare Drum	Bartok Borodin Britten Elgar Nielsen Prokofiev Prokofiev Rachmaninov Rimsky-Korsakov Shostakovich Shostakovich Stravinsky Williams Williams	Miraculous Mandarin Polotsvian Dances Young Person's Guide to the Orchestra Enigma Variations Symphony No. 5 Romeo & Juliet Suite No. 1 Lieutenant Kije Symphonic Dances Scheherazade Symphony No. 1 Symphony No. 10 Petrouchka (1911 & 1947) Star Wars Suite from J.F.K.
Xylophone	Brown/Freed Copland Copland Khachaturian Lambert Prokofiev Prokofiev Shostakovich Shostakovich Shostakovich Stravinsky Stravinsky Walton	Broadway Melody Ballet Hoe-Down from Rodeo Billy the Kid (Ballet Suite) Gayne Ballet (Rose Maidens & Sabre Dance) Rio Grande Romeo & Juliet Suite No. 1 Scythian Suite (Mvt 1) Symphonies No. 6 & 14 Violin Concerto The Bolt Firebird (1910 & 1919) Petrouchka (1911 & 1947) Portsmouth Point
Glockenspiel	Debussy Dukas Elgar Rachmaninov Williams	La Mer Sorcerer's Apprentice Wand of Youth Symphonies No. 1 & 2 Harry Potter (Hedwig's Theme & Harry's Wondrous World)
Vibraphone	Williams	Harry Potter (Hedwig's Theme & Harry's Wondrous World)

Tambourine	Bizet Borodin Britten Dvorak Stravinsky	Carmen Polotsvian Dances Spring Symphony (Driving Boy) Carnival Overture Petrouchka (1911 & 1947)
Cymbals	Bartók Berlioz Dvorak Elgar Falla Mahler Mussorgsky Prokofiev Ravel Rimsky-Korsakov Stravinsky Suppe	Miraculous Mandarin Benvenuto Cellini Overture Carnival Overture Enigma Variations Suite No.2 from 3 Cornered Hat Symphony no. 2 Pictures at an Exhibition Sythian Suite Alborada del Gracioso Scheherazade Petrouchka (Cyms & B.D) Light Cavalry Overture
Triangle	Dukas Liszt Rimsky-Korsakov	Sorcerer's Apprentice Piano Concerto No. 1 Scheherazade
Bass Drum	Berlioz Britten Copland Mahler Mussorgsky Stravinsky Suppe	Symphony Fantastique Four Sea Interludes Fanfare for a common man Symphony no. 2 Night on a Bare Mountain Petrouchka Light Cavalry Overture
Timpani	Repertoire - student to present a selection of 10 from the list below, or works of similar standard if approved by Head of Percussion. Works in bold are compulsory.	
	Bartók Berlioz Brahms Britten Britten Dvořák Elgar Hindemith Holst Janáček Mahler Mendelssohn Orff Sibelius Strauss Strauss Tchaikovsky Verdi	Music for Strings, Percussion and Celesta Symphonie Fantastique Symphonies No. 1 & 4 Young Person's Guide to the Orchestra 4 Sea Interludes (Storm) Symphony No. 9 Enigma Variations (Complete) Symphony Metamorphosen The Planets Sinfonietta Symphonies No.7 Symphonies No. 3 & 4 Carmina Burana Symphony No. 1 Also Sprach Zarathustra Burleske Symphonies No. 4&5 Requiem

Sight Reading 15%

Drum Kit 20%

TIME

Jazz ride cymbal time to Allan Cox - Meet the Bass Player. Fast tempos will be assessed with comping. Exploring grooves in different time signatures 3/4, 5/4. Knowledge of jazz standards will be expected. The student will prepare jazz standards to which they can play the head using brushes or sticks. Singing the head whilst playing is the ideal. Contemporary time feels should be prepared including pop, reggae, ska, shuffles and funk.

PERFORMANCE

Three play along tracks to be prepared in consultation with your tutor.

SWING

One Big Band chart play along to be prepared. Gordon Goodwin's the Big Phat Big Band or Steve Fidyk's Inside the Big Band Drum Chart are recommended. Free choice is permitted in consultation with your tutor.

SIGHT READING

This will be provided by the examiners and may be with or without a play along

REPERTOIRE

The student should prepare at least five grooves/excerpts from the repertoire list and perform from memory. Excerpts from BMus Year 1 may also be asked for.

TECHNICAL

Rudiments on the kit or prepared technical exercise displaying developing knowledge of Moellar, Gladstone and Stone.

The rhythm scale and rhythm tree

Jazz comping - playing figures with different voicings, singing bass lines and melodic material.

Latin Challenge e.g. - One hand cascara, Hi Hat foot rumba clave, other hand and foot double strokes, sing tumbao or baseline or a melodic line/song.

The tutors may adapt the technical aspect of the exam where appropriate and the examiners may also increase the difficulty of the exam.

LATIN RHYTHMS

The student will be asked to play a selection of Latin grooves.

THE ART OF LISTENING

The student should include reviews of some tunes from either their own or their tutor's listening list or to be included in their portfolio.

PORTFOLIO

The student's portfolio will be assessed. To include one free choice transcription and one transcription selected by the tutor, reviews of some tunes from the art of listening lists, write ups of classes and lessons, lists of gigs attended, practice plans and a write up of brush players and the development of brushes.

World & Rhythm Percussion 20%

CUBA

Rumba is a crucial part of Cuban music. It encompasses dance, song and drumming and reflects daily life in Cuba. This topic covers the three forms of rumba - yambu, guaguanco and columbia, as played and taught in Havana by Rumberos De Cuba and Clave y Guaguanco and in Matanzas by AfroCuba de Matanzas. The role and language of the quinto will be explored in detail and the student may be asked to perform any time patterns associated with rumba.

BRAZIL

The student will be asked to perform styles from Rio and Salvador on surdo, caixa, repique, cuica, tambourim, ganza, pandeiro, timbau or cuica. Samba Reggae and Samba Afro may be included in addition to the musical styles learned in year 1. Feel is the crucial requirement for the student to achieve in this topic.

PERFORMANCE

The student should prepare one play along track or a piece with an ensemble.

REPERTOIRE

The student will be asked to learn three classic tunes from the repertoire list creating a performance chart where necessary.

TECHNIQUE AND SOUND PRODUCTION

The rhythm scale and rhythm tree are core exercises used to develop the student's internal clock.

Rudiments on the congas will be studied in the style of Giovanni Hidalgo, alongside other exceptional players including the more melodic but still highly technical approach of Miguel Anga Diaz. Technical knowledge and good sound production on pandeiro, timbales, congas, bongos, shekeres, caxixi should be displayed.

SIGHT READING

The student will be given a chart and asked to play exactly what is written or interpret what is on the chart.

TRANSCRIPTIONS

The student should provide at least three transcriptions and three maps of music relevant to the course. This must be submitted in their portfolio.

PHONETICS

The student may choose an instrument and will be asked to replicate its sound phonetically, or will be asked to produce the sound of the congas phonetically. An example of a routine on congas would be for the student to sing rumba guaguanco and clap clave/cascara/pulse.

RHYTHM RECOGNITION

The student will be played a piece of music, excerpt, groove or rhythm live or from a recording and will be asked to identify the style and comment on what they hear.

PORTFOLIO

The rhythm portfolio is created by the student as an account of their time at Birmingham Conservatoire and in brief will include write ups of lessons, classes, transcriptions, gig reviews, listening lists and practice plans.

FREE CHOICE SECTION

The student may choose from the following topics over the three years:

FOLK MUSIC, INDIAN MUSIC, ARABIC MUSIC, MUSIC FROM HAITI, BATA DRUMMING AND DRUM KIT APPLICATIONS. The topic chosen may be different over the three years or the same. If it is different, the student will be assessed on the BMus1 requirements for the topic in the exam.

FOLK MUSIC

The student will be asked to prepare one performance piece for the exam or play a selection of classic time patterns on the instruments.

INDIAN MUSIC

The student will be tested on polyrhythms using konnakol as phonetics.

ARABIC MUSIC

The student will be asked to display knowledge of a selection of classic time patterns on frame drums

MUSIC FROM HAITI

The music from a typical Vodou ceremony will be the focus of the assessment with a performance required based on this music.

DOMINICAN REPUBLIC AND PUERTO RICO

The rhythms of Merengue tipico from the Dominican Republic will be asked for on the traditional tambour as well as on congas in a more contemporary style alongside the Bomba from Puerto Rico.

BATA DRUMMING

The student will be asked to perform all the parts to Nongo and chachalokufun in Havana and/or Matanzas style. Whilst playing the toque they will be required to sing the other two parts separately.

DRUM KIT APPLICATIONS

The student will be asked to apply traditional percussion grooves from Cuba to the drum kit.

Comments

Each exam to last approximately 45 minutes

2. Performance

One piece and/or a study of student's own choice with the approval of the tutor on each of the following:

Timpani (this can be a performance of selected major excerpts played with either piano accompaniment or a recording)

Tuned Percussion

Snare Drum

Multi Percussion/Kit

Comments

1. The programme should last approximately 25 minutes. If the student has more than this the examiner may stop the performance. The student's 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. The student must provide examiners with a full score in the same edition of everything he/she plays, 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 percussion players the activities are:

1. Attending & performing in workshops and masterclasses as occasionally scheduled.
2. Performing in chamber music ensembles ie percussion ensemble.
3. 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

Orchestral Excerpts 45%

Head of Percussion to reduce and publish list 2 weeks prior to exam.

Student must be prepared to perform some excerpts along to audio recordings.

Snare Drum	Study Lylloff	Arhus etude No. 9
Snare Drum	Repertoire Bernstein Britten Debussy Khachaturian Kodály Nielsen Orff Ravel Ravel Rimsky-Korsakov Schuman Shostakovich Suppé Walton	West Side Story (tuned drums) War Requiem Iberia (Images No. 2) Sabre Dance Háry János Clarinet Concerto Carmina Burana Alborado del Gracioso Rhapsody Espagnole Capriccio Espagnole On Freedom's Ground Symphonies No. 7, 11 & 15 (also Cast & W.B.) Pique Dame Belshazzar's Feast
Xylophone	Adams Bartok Bradley Britten Copland Gershwin Grainger Hindemith Messiaen Prokofiev Shostakovich Shostakovich Shostakovich Stravinsky	Chairman Dances Music for Strings Percussion & Celeste (with double sticking) Tom & Jerry Billy Budd Appalachian Spring Porgy & Bess Shepherd's Hay Kammermusik No.1 Oiseaux Exotiques Alexander Nevsky (All excerpts from Goldenberg) Cello Concerto No. 2 Symphonies No. 4 & 15 Jazz Suite Les Noces
Glockenspiel	Respighi	Pines of Rome
Vibraphone/Xylo	Bernstein	West Side Story
Vibraphone	Reich Williams	Desert Music (up to bar 76) Escapades (3 rd Mvt)
Vibraphone/Marimba	Williams	Harry Potter (Knight Bus)

Tubular Bells	Berlioz Britten Holst Janáček Messiaen	Symphonie Fantastique War Requiem (Sanctus) Planets (Saturn) Taras Bulba Turangalila Symphony
Tambourine	Berlioz Debussy Ravel Ravel Rimsky-Korsakov	Carnival Romain Iberia Daphnis & Chloe Rhapsody Espagnole Capriccio Espagnole
Cymbals	Berlioz Chabrier Debussy Gounod Janacek Kodaly Mahler Rimsky-Korsakov Strauss Stravinsky Shostakovich	Requiem Espana La Mer Faust Ballet Music Taras Bulba Harry Janos Symphony no. 3 Capriccio Espagnol Ein Heldenleben Rite of Spring Symphony no. 8
Triangle (handheld)	Grieg Rimsky-Korsakov	Anitra's Dance Capriccio Espagnole
Bass Drum	Britten Britten Gounod Holst Mahler Stravinsky	Billy Budd War Requiem Faust Ballet Music The Perfect Fool Symphony no. 3 Rite of Spring
Castanets	Ravel Rimsky-Korsakov Wagner	Rhapsodie Espagnole Capriccio Espagnole Tannhäuser (Scene 1)
Timpani	Repertoire - students to present a selection of 6 from the list below, or works of similar standard if approved by the Head of Percussion. Works bold are compulsory.	
	Bartók Bartók Britten Janáček Mahler Martin Nielsen Schumann Shostakovich Strauss Stravinsky Tchaikovsky Williams	Concerto for Orchestra (Complete) Violin Concerto No. 2 (Compete) Nocturne Glagolitic Mass Symphony No. 5 Concerto for 7 Winds Symphony No. 4 Symphonies No. 1, 2, 3 & 4 Symphonies No. 1, 5, 7, 10 & 11 Der Rosenkavalier Rite of Spring Symphony No. 6 Star Wars

Sight Reading 15%

Kit - 20%

TIME

Jazz ride cymbal time to Allan Cox - Meet the Bass Player.

Fast tempos will be assessed. The student will be examined on knowledge and performance of early rhythm and blues styles, reggae, ska and shuffles through to contemporary pop, drum and bass, breakbeats and hip hop.

PERFORMANCE

Three play along tracks to be prepared with consultation from the tutor. A live ensemble for performance is encouraged instead of play along tracks if this is not practical.

SWING

One Big Band chart play along to be prepared. This should be a shuffle feel. Suggested charts to prepare are Steve Fidyk's Bottom End Shuffle, Gordon Goodwin's the Big Phat Big Band High Maintenance or Count Bubba's Revenge.

SIGHT READING

This will be provided by the examiners and may be with or without a play along

REPERTOIRE

At least five new grooves/excerpts from the repertoire list must be prepared. Excerpts from BMus Year 1 and 2 may also be asked for.

TECHNICAL

Rudiments on the kit or prepared technical exercise displaying developing knowledge of Moellar, Gladstone and Stone.

The rhythm scale and rhythm tree.

Jazz comping - playing figures with different voicings, singing bass lines and melodic material.

Latin Challenge e.g. - One hand clave/cascara or cow bell pattern, hi hat foot rumba clave/pulse, other hand and foot play stick control by George Lawrence Stone, sing tumbao or baseline or a melodic line/song. The student should strive to make the technical work flow and sound like musical lines.

LATIN RHYTHMS

The student will be asked to play a selection of new latin grooves and may be asked to play other grooves from BMus Years 1 and 2.

CREATIVITY

The student will be asked by the examiners to play something that is not pre prepared. It will reflect the music drummers and percussionists can be asked to create in film sessions or in freely improvised music.

THE ART OF LISTENING

The student should include detailed reviews of some tunes from their own list and their tutor's listening list to be included in their portfolio.

PORTFOLIO

The student's portfolio will be examined. This must include free choice transcriptions and transcriptions suggested by the tutor. A detailed write up of a drummer influential to a key aspect of drumming should be included, as well as a research section on linear drumming or New Orleans drumming.

World & Rhythm Percussion 20%

CUBA

The student will continue looking at repertoire in the study of further traditional rhythms and instruments from Cuba. The styles of timba, songo, rumba, bembé and the carnival music of Cuba ~~will~~ can be studied in this year. The student may be asked to perform time patterns on any instrument in these styles.

BRAZIL

The student may be asked to perform different styles from Rio and Salvador on surdo, caixa, repique, cuica, tambourim, ganza, pandeiro, timbau, zabumba, berimbau, caxixi or cuica. Maracatu, Afoxé, Frevo, Coco and Samba de Roda are some of the required styles. Maracatu is a semi-religious Afro-Brazilian dance consisting of tarol, caixas, surdo and alfaia (low pitched drum). Drum kit applications will be expected alongside the style taught in Rio de Janeiro by the group Rio Maracatu.

PERFORMANCE

The student should prepare one play along track or a piece with an ensemble.

REPERTOIRE

The student will be asked to play three classic tunes from the repertoire list creating a performance chart where necessary.

PHONETICS

The student may choose an instrument and will be asked to replicate its sound phonetically, or will be asked to phonetically produce the sound of an instrument used in the samba de roda. This will be from an arrangement of a traditional song as taught by Fabiano Salek.

SIGHT READING

The student will be given a chart and asked to play exactly what is written or interpret what is on the chart.

TRANSCRIPTIONS

Students will be given techniques and advice on how best to write an exact copy of what they hear in a piece of music. Mapping a chart will also be taught. This is where a student learns how to write a map of the music to aid learning music aurally faster.

RHYTHM RECOGNITION

The student will be played a piece of music, excerpt, groove or rhythm live or from a recording and will be asked to identify the style and comment on what they hear.

CREATIVITY

The student will be asked by the examiners to play something that is not pre-prepared, challenging the student to respond quickly and drawing on his or her knowledge of music.

PORTFOLIO

The rhythm portfolio is created by the student as an account of their time at Birmingham Conservatoire and in brief will include write ups of lessons, classes, transcriptions, gig reviews, listening lists and practice plans.

FREE CHOICE SECTION - FOLK MUSIC, INDIAN MUSIC, ARABIC MUSIC, MUSIC FROM HAITI, DOMINICAN REPUBLIC, BATA DRUMMING.

FOLK MUSIC

The student will be asked to prepare one performance piece for the exam or play a selection of classic time patterns on the instruments.

INDIAN MUSIC

The student will be asked to prepare one performance piece for the exam or play a selection of classic time patterns on the instruments. The student may also be tested on polyrhythms phonetically.

ARABIC MUSIC

The student will be asked to prepare one performance piece for the exam or play a selection of classic time patterns on darabuka, riq, frame drums, zil.

MUSIC FROM HAITI

Yanvalou, Ibo and Nago will be the focus of the assessment with a performance required based on this music.

DOMINICAN REPUBLIC

Merengue tipico will be studied and the rhythms will be asked for on the traditional tambour and guira as well as on congas in a more contemporary style. The Bomba from Puerto Rico will be asked for on congas too.

BATA DRUMMING

The student will be asked to perform all the parts to a toque from the oru seco. Whilst playing the toque they will be required to sing the other two parts separately and demonstrate knowledge of variations and conversation.

Comments

Each exam to last approximately 45 minutes

2. Performance

One piece and/or a study of student's own choice with the approval of the tutor on each of the following:

Timpani (optional, this can be a performance of selected major excerpts played with either piano accompaniment or a recording)

Tuned Percussion

Snare Drum

Kit/Latin/Ethnic/Multi Percussion

Comments

1. The programme should last approximately 30 minutes. If the student has more than this the examiner may stop the performance. The student's 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. The student must provide examiners with a full score in the same edition of everything he/she plays. 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 percussion players the activities are:

1. Attending & performing in workshops and masterclasses as occasionally scheduled.
2. Performing in chamber music ensembles i.e. percussion ensemble.
3. 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

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.

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. The student must provide examiners with a full score in the same edition of everything he/she plays. 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. The student must provide examiners with a full score in the same edition of everything he/she plays. 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. The student must provide examiners with a full score in the same edition of everything he/she plays. 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)