



*Faculty of the Arts, Design and Media*

ROYAL  
**BIRMINGHAM**  
CONSERVATOIRE



*MMus 1, PgDip, PgCert*  
Principal Study Project 1 Syllabuses  
*Valid in 2018-19 only*

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## **Principal Study Project 1: Instrumental and Vocal Performance**

### ***Assessment requirements:***

#### **Instrumental**

Piano Solo, Collaborative Piano and Fortepiano

Organ

Harpsichord

Strings (Solo Route)

Strings (Chamber Route)

Harp

Guitar (Solo Route)

Guitar (Chamber Route)

Woodwind (except Recorder, Baroque Flute and Saxophone)

Recorder

Baroque Flute

Saxophone

Brass

#### **Voice**

## **Piano Solo, Collaborative Piano and Fortepiano: Principal Study Project 1**

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

A choice of:

- a) Concerto performance** with second piano (a complete concerto lasting **not less than 15 minutes**)
- b) Solo programme: 25 minutes (+/-5 mins)**
- c) Chamber music (including Duo) and/or Song programme: 25 minutes (+/-5 mins)**
- d) A mixed programme comprising elements of b) and c): 25 minutes (+/-5 mins)**

For options b), c) and d), you may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included.

### **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Solo programme**
- b) Chamber music (including Duo) and/or Song programme**
- c) A mixed programme comprising elements of a) and b)**

For options a), b) and c), you may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included. Repertoire should be different from Assessment 1.

Although it is not compulsory, there is an expectation that pianists will play solo repertoire from memory (with the exception of some contemporary repertoire). This is an important part of your training, and one or two small and insignificant memory lapses are likely to be overlooked. To obtain the very highest marks, a performance from memory is normally required. However, you should bear in mind that if your memory is so weak that the musical logic of your playing breaks down, you risk failing; so in this case you are best advised to use the score.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## **Organ: Principal Study Project 1**

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

A choice of:

- a) Solo Baroque programme: 25 minutes (+/-5 mins)** (must include a trio sonata by J.S. Bach)
- b) Baroque/Classical concerto** (a complete concerto or at least two contrasting movements lasting **not less than 15 minutes**)
- c) Chamber music programme: 25 minutes (+/-5 mins)** (may include directing from the keyboard)

For options a) and c) you may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included.

### **Assessment 2: 60%**

**A recital of 40 minutes (+/-5 mins)** duration which must include an extended work from the 19th or 20th century

Repertoire should be different from Assessment 1.

Assessment 1 will normally take place in the Spring term (subject to negotiations about organ availability), and Assessment 2 in the Summer exam period.

## Harpsichord: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

A choice of:

- a) **Solo Baroque programme** to include works from both the 17th and 18th centuries. **25 minutes (+/-5 mins)**
- b) **18th-century concerto** (complete work) accompanied by instruments or second keyboard, to be organised by the student in consultation with their teacher **and/or chamber music** with or without basso continuo. **25 minutes (+/-5 mins)**
- c) **A mixed programme** comprising elements of a) and b). **25 minutes (+/-5)**

You may choose to perform any combination of complete works and contrasting movements from different works.

### Assessment 2: 60%

A **recital** of **40 minutes (+/-5 mins)** duration.

You are required to perform works from both the 17th and 18th centuries, and may include a work from the 20th or 21st centuries.

You may choose to perform any combination of complete works and contrasting movements from different works, though repertoire should be different from Assessment 1.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## Strings (Solo Route): Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

#### Orchestral Audition: 25-30 minutes

You are required to prepare a movement of a major Romantic or 20th-century concerto (which should be accompanied); two movements of solo Bach (from the Partitas, Sonatas or Suites) and orchestral excerpts.

Specific excerpts from the works below will be selected for assessment by the Head of Department. You should prepare **all** excerpts and the assessment panel will hear a selection in the examination. These lists are subject to revision prior to the start of each academic year.

#### Violin

Bach	B minor Mass
Brahms	Symphony no.1 in C minor op.68
Mozart	Symphony no. 41, last movement, beginning to bar 99
Offenbach	Overture "Orpheus in the Underworld"
Shostakovich	Symphony no.1 (movt 3)
Strauss	Four Last Songs
Stravinsky	Apollo Musagetes
Webern	Passacaglia op.1

#### Viola

Brahms	Haydn Variations (Variation 5)
Britten	Peter Grimes, Passacaglia
Copland	Appalachian Spring (chamber version)
Grieg	Peer Gynt Suite no. 1, movt 1: Morgenstimmung
Prokofiev	"Classical" Symphony no. 1 (movt 1)
Ravel	Mother Goose (movt 5: Le jardin féérique)
R. Strauss	Don Juan
R. Strauss	Ein Heldenleben

#### Cello

Beethoven	The Creatures of Prometheus
Beethoven	Symphony no. 7, Vivace and Allegretto
Prokofiev	Symphony no. 5
Ravel	La Valse
Schönberg	Verklärte Nacht
Schumann	Symphony no. 2
Strauss	Le Bourgeois Gentilhomme
Verdi	Requiem



## Double Bass

Bach	Brandenburg Concerto no. 2, movt 1
Beethoven	Symphony no. 9
Berlioz	Symphonie Fantastique
Britten	The Young Person's Guide to the Orchestra
Dvořák	Symphony no. 8, movt 2
Mozart	Overture: The Marriage of Figaro
Mozart	Symphony no. 39
Schubert	Symphony no. 9, Scherzo

### A note about Orchestral Audition assessments:

Orchestral auditions may be scheduled in a teaching room, as opposed to a large performance space. Where they are scheduled in a large space, unlike recital assessments, you will not be permitted to invite an audience to watch your audition, and should not expect applause as you enter the room/hall. A member of the panel will, however, welcome you as you enter.

Where applicable you must be prepared to play specified pieces (e.g. concerto movement) in their entirety but should note that the panel may ask you to stop playing at any point if they feel they have heard sufficient to make a judgement. You should be aware that this is standard audition procedure. If a performance is stopped before the end, it is no reflection on the quality of your performance, and you need not be concerned by this.

There will almost certainly be some dialogue between orchestral excerpts - the panel may require you to repeat sections, with specific directions regarding what to do differently, for example, paying attention to particular musical features/characterisation. This is standard audition practice and is designed to test your ability to adapt your playing and respond 'in the moment' as would be required 'on the job'. Candidates should be aware that, in line with the audition policies of many professional orchestras, the panel may not restrict themselves to requesting only prescribed passages: they may also look to test your knowledge of the wider context of the piece in question.

### **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Wholly solo**
- b) Wholly chamber**
- c) A mixture of the above**

The student may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included. Where programmes consist of entirely solo repertoire, students should consider including a contemporary piece written after 2000. Repertoire should be different from Assessment 1.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## **Strings (Chamber Route): Principal Study Project 1**

Note that this syllabus is only for students admitted as an ensemble. All players in the group will be awarded the same mark, unless the assessment panel expressly wishes to inflect the marks for individuals.

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

#### **Classical Chamber Repertoire: 25 minutes (+/-5 mins)**

Complete work/s are preferable for this assessment, but if timing constraints require, individual movements may be selected.

### **Assessment 2: 60%**

#### **Chamber Music Recital: 55 minutes (+/-5 mins)**

Complete work/s are preferable for this assessment, but if timing constraints require, individual movements may be selected.

Repertoire should be different from Assessment 1.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## **Baroque Strings: Principal Study Project 1**

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

A **recital** of **25 minutes (+/-5 mins)** duration. This could be:

- a) Wholly solo**
- b) Partially solo/partially chamber (concertos may be included)**

### **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Wholly solo**
- b) Partially solo/partially chamber (concertos may be included)**

Works may be in any baroque style or genre to reflect your own interests, although care should be given to offer sufficient variety in the programme. Single movements are best avoided where possible so that the overall programme reflects what one might expect to offer in a professional engagement.

Where chamber music is to be included, you should discuss your plans with the Head of Early Music at least two weeks before submitting your programme proposal. Programme proposals will then need to be approved by both the Head of Early Music and the Head of Strings.

You should not choose the same option for both Principal Study 1 assessments but endeavour to present a balanced mixture of solo and chamber music across the whole course.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## Harp: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

#### Orchestral Audition (25-30 minutes):

You are required to prepare one of the following *or* an alternative major solo work lasting at least 8 minutes:

Debussy	Dances
Handel	Concerto for Harp
Faure	Impromptu
Spohr	Fantasie
Hindemith	Sonata

In addition, specific **excerpts** from the works below will be selected for assessment by the Head of Department. You should prepare **all** excerpts and the assessment panel will hear a selection in the examination. These lists are subject to revision prior to the start of each academic year.

Britten	War Requiem
Bruch	Scottish Fantasy
Holst	The Planets
Puccini	La Boheme
Ravel	Tzigane
R. Strauss	Dance of the Seven Veils from Salome
R. Strauss	Ein Heldenleben
Stravinsky	Petrushka
Stravinsky	Symphony in C
Wagner	Magic Fire Music from Die Walkure

#### A note about Orchestral Audition assessments:

Orchestral auditions may be scheduled in a teaching room, as opposed to a large performance space. Where they are scheduled in a large space, unlike recital assessments, you will not be permitted to invite an audience to watch your audition, and should not expect applause as you enter the room/hall. A member of the panel will, however, welcome you as you enter.

Where applicable you must be prepared to play specified pieces (e.g. concerto movement) in their entirety but should note that the panel may ask you to stop playing at any point if they feel they have heard sufficient to make a judgement. You should be aware that this is standard audition procedure. If a performance is stopped before the end, it is no reflection on the quality of your performance, and you need not be concerned by this.

There will almost certainly be some dialogue between orchestral excerpts - the panel may require you to repeat sections, with specific directions regarding what to do differently, for example, paying attention to particular musical features/characterisation. This is standard audition practice and is designed to test your ability to adapt your playing and respond 'in the moment' as would be required 'on the job'. Candidates should be aware that, in line with the audition policies of many professional orchestras, the panel may not restrict themselves to requesting only prescribed passages: they may also look to test your knowledge of the wider context of the piece in question.

## **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Wholly solo**
- b) Wholly chamber**
- c) A mixture of the above**

You may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included. Where programmes consist of entirely solo repertoire, you should consider including a contemporary piece written after 2000. Repertoire should be different from Assessment 1.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## **Guitar (Solo Route): Principal Study Project 1**

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

A choice of:

- a) Concerto performance** (complete concerto with piano accompaniment)
- b) Solo programme: 25 minutes (+/-5 mins)**
- c) Chamber music: 25 minutes (+/-5 mins)**
- d) A mixed programme comprising elements of b) and c): 25 minutes (+/-5) mins**

For options b), c) and d), you may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included.

### **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Solo programme**
- b) Chamber music**
- c) A mixed programme comprising elements of a) and b)**

You may choose to perform a combination of complete works and/or contrasting movements from different works, though concerto movements should not be included. Repertoire should be different from Assessment 1.

At least half the programme should be performed from memory though this is not compulsory for chamber works.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## **Guitar (Chamber Route): Principal Study Project 1**

Note that this syllabus is only for students admitted as an ensemble. All players in the group will be awarded the same mark, unless the assessment panel expressly wishes to inflect the marks for individuals.

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

#### **Chamber Repertoire: 25 minutes (+/-5 mins)**

Complete work/s are preferable for this assessment, but if timing constraints require, individual movements may be selected. At least one work originally composed for guitar ensemble must be included.

### **Assessment 2: 60%**

#### **Chamber Music Recital: 55 minutes (+/-5 mins)**

Complete work/s are preferable for this assessment, but if timing constraints require, individual movements may be selected. The recital should include at least one work originally written for guitar ensemble and an arrangement made by members of the ensemble.

Repertoire should be different from Assessment 1.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## **Woodwind (not Recorder, Baroque Flute or Saxophone): Principal Study Project 1**

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 40%**

A **Preliminary Assessment** of **25-30 minutes** duration with the following components:

- a) Scales & Arpeggios**
- b) Advanced Study**
- c) Orchestral Excerpts**

Requirements will vary for flute, oboe, clarinet and bassoon as follows:

#### **Flute**

##### **a) Scales & Arpeggios**

All major, and minor harmonic and melodic scales - extended up to top C and C#, and down to bottom C, except for those in the key of D, which are extended up to top D (Those with low B foot-joint have the option of descending to B)

All arpeggios and dominant and diminished 7ths in the above range

Chromatic scale starting on any note, extending as above

Whole tone scales- extended

\*Broken arpeggios

\*Scales in 3rds: major and minor (harmonic and melodic)

\*Scales in chromatic thirds, major and minor

\*Taffanel and Gaubert: *Exercices Journaliers*: no.4 and no.7 (no.7 as printed AND up one octave)

Articulation: slurred, legato-tongued, staccato, two slurred-two tongued or two tongued-two slurred as requested by examiner.

All basic 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.

\* These may be performed using the music, but you are strongly encouraged to learn them from memory.

##### **b) Advanced Study**

Any advanced study as agreed by your Principal Study teacher and Head of Department.

##### **c) Orchestral Excerpts**



Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Bartók	Concerto for Orchestra
Beethoven	Leonora no.3
Britten	The Young Person's Guide to the Orchestra
Debussy	Daphnis et Chloé Suite no. 2
Debussy	Prélude à l'après-midi d'un faune
Ravel	Bolero
Shostakovich	Symphony no. 5
Tchaikovsky	Symphony no.4

**Piccolo** may be offered in addition. Prepare two piccolo extracts in place of any two flute extracts:

Mahler	Symphony no 2, movts 3, 4 & 5
Ravel	Bolero duet, piccolo 1
Shostakovich	Symphony no. 4, movt 2 duet, piccolo 2
Shostakovich	Symphony no. 8, piccolo 1
Shostakovich	Symphony no. 10, movt 1 duet, piccolo 1
Tchaikovsky	Symphony no. 4, 3rd movement

## Oboe

### a) Scales & Arpeggios

All major, harmonic and melodic minor scales, starting on lowest tonic (extended to top F# or G as appropriate) and returning to the tonic.

Arpeggios, range extended as above.

Dominant and Diminished 7ths - same range.

Chromatic scale from low Bb.

Whole tone scales

\*Broken arpeggios

\*Scales in 3rds, major and minor, harmonic, melodic.

\*Scales in chromatic thirds, major and minor

Articulation: slurred, legato-tongued, staccato, two slurred-two tongued or two tongued-two slurred as requested by examiner.

All basic 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.

\* These may be performed using the music, but you are strongly encouraged to learn them from memory.

### b) Advanced Study

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### c) Orchestral Excerpts

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Brahms	Violin Concerto (movt 2)
Dvořák	Symphony no. 7 (movt 2) - oboe 2
Mahler	Symphony no. 3
Mussorgsky/Ravel	Pictures at an Exhibition (no. 3: Tuileries)
Ravel	Daphnis et Chloé - oboe 2
Rossini	Overture - La Scala di Seta
R. Strauss	Don Juan
Stravinsky	Orpheus (Air de danse)

**Cor anglais** may be offered in addition. Prepare two of the following cor anglais extracts in place of any two oboe extracts:

Debussy	Jeux
Debussy	La Mer
De Falla	The Three Cornered Hat
Dvořák	Symphony no. 9
Ravel	Mother Goose (Petit Poucet & Laideronette Imperatrice des Pagodés)
Rodrigo	Guitar Concerto
Shostakovich	Symphony no.4 (movt 1)
Shostakovich	Symphony no.8 (movt 1)
Strauss	Ein Heldenleben
Stravinsky	The Rite of Spring

### Clarinet

#### a) Scales & Arpeggios

All major and minor (harmonic and melodic) scales. E F F# G G# and A - 3 octaves, others 2 octaves.

All arpeggios major and minor range as above

Chromatic scale extending through the whole range from E up to A.

Dominant and Diminished 7ths range as above.

\*Broken arpeggios

\*Scales in thirds. Major, harmonic and melodic minor

\*Chromatic thirds, major and minor

Articulation: slurred, legato-tongued, staccato, two slurred-two tongued or two tongued-two slurred as requested by examiner.

All basic 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.

\* These may be performed using the music, but you are strongly encouraged to learn them from memory.

### **b) Advanced Study**

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### **c) Orchestral Excerpts**

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal clarinet parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Bartók	Concerto for Orchestra
Borodin	Prince Igor Overture and Dances
Brahms	Symphony no.4
Britten	Sinfonia da Requiem
Mendelssohn	A Midsummer Night's Dream: Scherzo
Ravel	Daphnis et Chloé Suites 1 & 2
Rimsky-Korsakov	Scheherazade
Stravinsky	Petrushka

**Bass or Eb clarinet** may be offered in addition. Prepare two bass or Eb excerpts in place of any two clarinet extracts:

Bass excerpts:

Mahler	Symphony no.4
Shostakovich	Symphonies no. 7
Shostakovich	Symphonies no. 8
R. Strauss	Don Quixote
Shostakovich	Violin Concerto (1 & 2)
Tchaikovsky	Nutcracker Suite
Wagner	Tristan and Isolde

Eb excerpts:

Berlioz	Symphonie Fantastique
Mahler	Symphony no.1
Mahler	Symphony no.2
Mahler	Symphony no.9
Schönberg	Kammersymphonie no. 1
Shostakovich	Symphony no. 5
R. Strauss	Ein Heldenleben
R. Strauss	Till Eulenspiegel
Stravinsky	The Rite of Spring

## Bassoon

### a) Scales & Arpeggios

All major, harmonic and melodic minor scales starting on lowest tonic note and to be played up to the highest note in the scale (top Eb/E), then down to the lowest note still in the scale (B/Bb) and finally returning to the tonic.

All arpeggios, dominant and diminished sevenths as above.

All chromatic and whole tone scales, starting on any note, as above.

\*Broken arpeggios

\*All scales in 3rds (major, harmonic, melodic), extended.

Articulation: slurred, legato-tongued, staccato, two slurred-two tongued or two tongued-two slurred as requested by examiner.

All basic 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.

\* These may be performed using the music, but you are strongly encouraged to learn them from memory.

### b) Advanced Study

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### c) Orchestral Excerpts

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal bassoon parts unless otherwise indicated. Students should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Berlioz	Symphonie Fantastique
Dvořák	Symphony no. 9
Mozart	Piano Concerto in C Minor K491
Rimsky-Korsakov	Scheherazade
Schönberg	Variations for Orchestra Op.31
Shostakovich	Symphony No. 10
Stravinsky	The Rite of Spring
Tchaikovsky	Symphony no. 6

**Contra bassoon** may be offered in addition. Prepare two contra extracts in place of any two bassoon extracts:

Beethoven	Symphony No. 5 (last movement)
Brahms	Academic Festival Overture
Brahms	Symphony no. 1
Brahms	Symphony no. 3 (movts 1 & 4)
Ravel	Concerto for the Left Hand
Ravel	Mother Goose Suite

## Assessment 2: 60%

### ***EITHER:***

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Wholly solo**
- b) Wholly chamber**
- c) A mixture of the above**

You must perform at least one complete work and the remainder of the programme may comprise a combination of standalone pieces and/or contrasting movements from different works.

You may take a break of up to 10% of the recital time (i.e. up to 4 minutes in a 40 minute recital). Intended breaks should be indicated to the examiners in advance, ideally in the programme notes.

### ***OR:***

\*An **extended orchestral audition (35-40 minutes):**

The orchestral audition will be prescribed from a typical audition for a **sub-principal** position. In addition to the **solo piece** prescribed below (in bold) which should be accompanied, specific excerpts from the works below will be selected for assessment by the Head of Department. You should prepare **all** excerpts and the assessment panel will hear a selection in the examination.

Requirements will vary for flute, oboe, clarinet and bassoon as follows:

### **Flute**

**Mozart Concerto (1st movement)** and **excerpts** (all flute 2) from the following works:

Bartok	Concerto for orchestra
Bizet	L'Arlésienne
Brahms	Symphony no. 2
Britten	The Young Person's Guide to the Orchestra
Debussy	La Mer
Mendelssohn	Symphony no. 4
Ravel	Daphnis et Chloé
Rachmaninov	Symphonic Dances
Rimsky Korsakov	Scheherazade
Shostakovich	Symphony no. 10
Tchaikovsky	Symphony no. 4

In addition, please prepare the following **piccolo extracts**:

Ravel	Bolero
Shostakovich	Symphony no 10
Mahler	Symphony no 3
Berlioz	Damnation of Faust

## Oboe

**Mozart Concerto (1st movement) and excerpts** (all oboe 2) from the following works:

Bartók	Concerto for Orchestra
Brahms	Variation on a theme of Haydn: Chorale
Dvořák	Cello Concerto
Mussorgsky	Pictures at an Exhibition
Prokofiev	Classical Symphony
Prokofiev	Romeo and Juliet
Rachmaninov	Symphonic Dances
Rimsky Korsakov	Scheherazade
Sibelius	Symphony no. 5
Wagner	Overture: Die Meistersinger von Nürnberg

## Clarinet

**Mozart Concerto (1st movement) and excerpts** (all clarinet 2) from the following works:

Bartók	The Miraculous Mandarin
Beethoven	Symphony no. 9
Britten	Young Person's Guide to the Orchestra
Kodály	Dances of Galanta
Mendelssohn	Overture: The Hebrides
Ravel	Rhapsodie Espagnole
Rimsky-Korsakov	Piano Concerto no. 2
Tchaikovsky	Symphony no. 5

## Bassoon

**Mozart Concerto (1st movement) and excerpts** (all bassoon 2) from the following works:

Mozart	Overture: The Marriage of Figaro
Bartók	Concerto for orchestra (movt 2)
Berlioz	Symphonie Fantastique (movt 5)
Brahms	Piano Concerto no. 1 (movt 2)
Brahms	Violin Concerto
Mozart	Haffner Symphony (movt 4)
Ravel	Piano Concerto (movt 1)
Sibelius	Violin Concerto (movt 2)
Smetana	Overture: The Bartered Bride
Tchaikovsky	Symphony no. 6 (movt 4)

### A note about Orchestral Audition assessments:

Orchestral auditions may be scheduled in a teaching room, as opposed to a large performance space. Where they are scheduled in a large space, unlike recital assessments, you will not be permitted to invite an audience to watch your audition, and should not expect applause as you enter the room/hall. A member of the panel will, however, welcome you as you enter.

Where applicable you must be prepared to play specified pieces (e.g. concerto movement) in their entirety but should note that the panel may ask you to stop playing at any point if they feel they have heard sufficient to make a judgement. You should be aware that this is standard audition procedure. If a performance is stopped before the end, it is no reflection on the quality of your performance, and you need not be concerned by this.

There will almost certainly be some dialogue between orchestral excerpts - the panel may require you to repeat sections, with specific directions regarding what to do differently, for example, paying attention to particular musical features/characterisation. This is standard audition practice and is

designed to test your ability to adapt your playing and respond 'in the moment' as would be required 'on the job'. Candidates should be aware that, in line with the audition policies of many professional orchestras, the panel may not restrict themselves to requesting only prescribed passages: they may also look to test your knowledge of the wider context of the piece in question.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period

## Recorder: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

A **Preliminary Assessment** of **25-30 minutes** duration with the following components:

#### a) Scales & Arpeggios:

Scales and arpeggios in all major, harmonic and melodic minor keys, and all dominant sevenths, across the following ranges:

Key centres/starting notes F, F sharp, G, A flat, A: Two octaves

Key centres/starting notes B flat, B, C, C sharp and D: Up a twelfth, down to the lowest dominant and returning to the key note

Key centres/starting notes E flat and E: One octave up, descending to the lowest dominant and returning to the key note.

In addition:

Diminished Sevenths on F, F sharp and G over two octaves

Chromatic scales starting on any note ascending to high F, descending to low F and returning to starting note.

Speed: crotchet = 66 (semiquavers)

Articulation: legato-tongued, staccato-tongued and slurred.

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. Scales must be played on the treble/alto recorder.

#### b) Advanced Study:

Choose **EITHER**

one study from one of the following collections:

Kees Boeke	<i>Three Exercises</i>	pub Zen-On
Nicola Sansone	<i>12 Studies for Treble Recorder</i>	pub UT Orpheus Edizioni
Steenhoven	<i>7 Minimal Preludes</i>	pub Schott
Zahnhausen	<i>7 Solo Pieces</i>	pub Doblinger

**OR**

any Fantasia by Telemann.

#### c) A **piece** of c. 10 minutes or the equivalent\*

You are free to make your own selection of piece or pieces, totalling no more than 10 minutes. \*For students considering performing on a related instrument in Principal Study 2, two 5-minute pieces could be chosen, one on each instrument.



## **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) Wholly solo**
- b) Wholly chamber**
- c) A mixture of the above**

The programme must include at least one complete work, though this may be complemented by a combination of standalone pieces and/or contrasting movements from different works. Repertoire should be different from Assessment 1.

You may take a break of up to 10% of the recital time (i.e. up to 4 minutes in a 40 minute recital). Intended breaks should be indicated to the examiners in advance, ideally in the programme notes.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## Baroque Flute: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

A **Preliminary Assessment of 25-30 minutes** duration with the following components:

#### a) Scales & Arpeggios:

Scales and arpeggios in all major, harmonic and melodic minor keys *up to four sharps and flats only*, across the following ranges:

Starting notes D, E flat, E, F, F sharp: Two octaves

G, A flat and A: Across two octaves and additionally descending to lowest dominant and finishing on the key note

Starting notes B flat, B, C and C sharp: Ascending a twelfth, descending to the lowest dominant and finishing on the key note

**Speed:** crotchet = 66 (semiquavers)

**Articulations:** The above scales and arpeggios to be prepared both legato-tongued (straight quavers) and with *Notes Inégales*

In addition, the following scales to be prepared double tongued (did'll), across two octaves:

D major/minor

G major/G minor

C major/minor – Ascending a twelfth and back to the starting note

All scales and arpeggios **must** be prepared from memory. Apart from an assumed high level of technical accuracy, emphasis will be placed on an expressive, musical performance, and a sense of baroque style.

#### b) Advanced study:

Choose **EITHER:**

JJ Quantz: *Fantasie* (Study 9, C major p17) **and**

Courante (Study 42, E minor, p 58) from *Quantz Capricen*, pub Amadeus BP 2050

**OR:**

any Fantasia by Telemann.

#### c) Orchestral Excerpts by JS Bach:

*Aus Liebe will mein Heiland Sterben*, from St Matthew Passion BWV 244

(Available in **JS Bach Flöten Repertoire**, Edition Peters Vol 1 )

and

*Benedictus* from Mass in B minor BWV 232

(Available in **JS Bach Flöten Repertoire**, Edition Peters Vol 2 )

## **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- d) Wholly solo
- e) Wholly chamber
- f) A mixture of the above

The programme should contain representative works from at least two different eighteenth century national styles (ie French, German, Italian, English). The programme must include at least one complete work, though this may be complemented by a combination of standalone pieces and/or contrasting movements from different works.

Repertoire should be different from Assessment 1.

You may take a break of up to 10% of the recital time (i.e. up to 4 minutes in a 40 minute recital). Intended breaks should be indicated to the examiners in advance, ideally in the programme notes.

Assessment 1 will normally take place in the Spring Term, and Assessment 2 in the Summer Exam Period.

## Saxophone: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

A **Preliminary Assessment** of **25-30 minutes** duration with the following components:

#### a) Scales & Arpeggios:

Scales in all keys:

Major and minor (harmonic and melodic)

Scales in thirds: all major and harmonic minor keys

Chromatic scales, starting on any note.

Whole tone scales, starting on any note

Arpeggios in all keys:

Major and minor

Minor 7th

Major 7th

Dominant 7ths

Diminished 7ths

**Range:** All scales to be played full compass, excluding:

Melodic minor scales - B flat - F sharp 2 octaves, G-A to a 12<sup>th</sup>

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

**Articulation:** legato-tongued, staccato-tongued and slurred.

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) Advanced Study:

Choose one study from one of the following collections:

Lacour	8 Études Brillantes
Lacour	28 Études sur les Modes d'Olivier Messiaen
Massis	6 Études
Mule	53 Études Book II
Mule (trans)	Traits Difficiles Books I, II, III
Terschak-Mule	Exercices Journaliers

#### c) Choose **EITHER**:

**Orchestral Excerpts** to include 2 quartet parts, potentially used for quartet auditions

You are required to prepare **all alto extracts** from:

Ronkin/Frascotti (Eds) *The Orchestral Saxophone*, volumes 1 and 2

You should also prepare *three* complete saxophone quartet works, *two* from the list below,

selecting *one* part (soprano, alto, tenor or baritone) from each, and *one* chamber work to be approved by your Principal Study teacher. You will be required to prepare all movements from each work chosen, and excerpts from each will be selected by the assessment panel in the examination.

Bryars	Alaric I or II
Desenclos	Quatuor
Lacour	Quatuor
Tanada	Mysterious Morning II
Terzakis	Panta Rei
Ticheli	Backburner
Xenakis	Xas

These lists are subject to revision prior to the start of each academic year.

**OR:**

### **Jazz transcriptions**

You are required to choose transcriptions by two different saxophonists, one from each list below. These should be memorised and performed with the original recording:

#### List A

Cannonball Adderley  
Coleman Hawkins  
Charlie Parker (not from the Omnibook)  
John Coltrane  
Ben Webster  
Art Pepper

#### List B

Joshua Redman  
Chris Potter  
Michael Brecker  
Art Pepper  
Stan Sulzmann  
Nigel Hitchcock

### **Assessment 2: 60%**

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- d) Wholly solo**
- e) Wholly chamber**
- f) A mixture of the above**

The programme must include at least one complete work, though this may be complemented by a combination of standalone pieces and/or contrasting movements from different works. Repertoire should be different from Assessment 1.

You may take a break of up to 10% of the recital time (i.e. up to 4 minutes in a 40 minute recital). Intended breaks should be indicated to the examiners in advance, ideally in the programme notes.

Assessment 1 will normally take place in the Spring Term and Assessment 2 in the Summer Exam Period.

## Brass: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

A **Preliminary Assessment** of **25-30 minutes** duration with the following components:

- a) Scales & Arpeggios**
- b) Advanced Study**
- c) Orchestral/Brass Band Excerpts**

Requirements will vary for trumpet, French horn, trombone, bass trombone, tuba, cornet, tenor horn and euphonium as follows:

#### Trumpet

##### **a) Scales & Arpeggios**

All major, minor, whole tone & chromatic scales within range of low F# to high D. Tongued and slurred. Two octaves, from memory.

All major, minor, diminished, augmented and dominant 7ths arpeggios within the above range. Tongued and slurred, from memory.

##### **b) Advanced Study**

Any advanced study as agreed by your Principal Study teacher and Head of Department.

##### **c) Orchestral Excerpts**

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Bach	Christmas Oratorio
Bartók	Concerto for Orchestra
Britten	The Young Person's Guide to the Orchestra
Gershwin	Piano Concerto (movt 2)
Mahler	Symphony no.5
Mussorgsky/Ravel	Pictures at an Exhibition
Ravel	Piano Concerto
R. Strauss	Don Juan
Stravinsky	Petrushka
Wagner	Parsifal Prelude

## French horn

### a) Scales & Arpeggios

All major and minor scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of three octaves. Hand stopped: all major scales 2 octaves. To be played from memory.

### b) Advanced Study

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### c) Orchestral Excerpts

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Bach	B minor Mass
Bruckner	Symphony no. 4
Mahler	Symphony no. 5
Ravel	Pavane pour une infante défunte
Shostakovich	Symphony no. 5
R. Strauss	Don Juan
R. Strauss	Ein Heldenleben
R. Strauss	Till Eulenspiegel,
Tchaikovsky	Symphony No 5
Wagner	Siegfried (Horn Call)

## Tenor Trombone

### a) Scales & Arpeggios

All major and minor scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves. To be played from memory.

### b) Advanced Study

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### c) Orchestral Excerpts

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Berg	Three Orchestral Pieces
Brahms	Symphony no. 1
Mahler	Symphony no. 3
Ravel	Bolero
Rossini	Overture: William Tell
Saint-Saens	Organ Symphony
Strauss	Till Eulenspiegel
Wagner	Introduction Act III Lohengrin
Wagner	Ride of the Valkyries

## **Bass Trombone**

### **a) Scales & Arpeggios**

All major and minor scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves. To be played from memory.

### **b) Advanced Study**

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### **c) Orchestral Excerpts**

Specific excerpts from the works below will be selected for assessment by the Head of Department. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Beethoven	Symphony no. 9
Bartók	Concerto for Orchestra
Brahms	Symphony no. 1
Haydn	The Creation
Mussorgsky/Ravel	Pictures at an Exhibition
Nielsen	Flute Concerto
Rossini	Overture: The Thieving Magpie
Schumann	Symphony no. 3
R. Strauss	Ein Heldenleben
Wagner	Ride of the Valkyries

## **Tuba**

### **a) Scales & Arpeggios**

All majors and minors scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves, except Eb, D, Db, C, F, Gb *three* octaves. To be played from memory.

### **b) Advanced Study**



Any advanced study as agreed by your Principal Study teacher and Head of Department.

### **c) Orchestral Excerpts**

Specific excerpts from the works below will be selected for assessment by the Head of Department. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Berlioz	Hungarian March
Berlioz	Overture: King Lear
Berlioz	Symphonie Fantastique
Delibes	Coppélia
Hindemith	Symphonic Metamorphosis
Mahler	Symphony no. 1
Mendelssohn	Overture: A Midsummer Night's Dream
Stravinsky	Petrushka
Wagner	Overture: Die Meistersinger von Nürnberg
Wagner	Introduction to Act III Lohengrin

## **Cornet**

### **a) Scales & Arpeggios**

All major and minor scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves. To be played from memory.

### **b) Advanced Study**

Any advanced study as agreed by the student's Principal Study teacher and Head of Department.

### **c) Brass Band/Orchestral\* Excerpts**

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Ball	Festival Music
Holst	A Moorside Suite
Howarth	Fireworks
Jenkins	Life Divine
Lloyd	Diversions on a Bass Theme
*Tchaikovsky	The Nutcracker (ballet)
*Tchaikovsky	Overture: 1812
Vinter	James Cook Circumnavigator

## Tenor Horn

### a) Scales & Arpeggios

All major and minor scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves. To be played from memory.

### b) Advanced Study

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### c) Brass Band Excerpts

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Elgar	Severn Suite
Goffin	Rhapsody in Brass
Gregson	Connotations
Lloyd	Diversions on a Bass Theme
Sparke	Year of the Dragon
Vinter	Spectrum
Wilby	Lowry Sketchbook

## Euphonium

### a) Scales & Arpeggios

All major and minor scales and arpeggios, chromatics and whole tone scales, dominant and diminished 7ths, augmented triads to a range of two octaves. To be played from memory.

### b) Advanced Study

Any advanced study as agreed by your Principal Study teacher and Head of Department.

### c) Brass Band/Orchestral\* Excerpts

Specific excerpts from the works below will be selected for assessment by the Head of Department. These will be principal parts unless otherwise indicated. You should prepare **all** excerpts and the assessment panel will hear **four** of these in the examination. Apart from an assumed high standard of technical execution, emphasis will be placed on a strong stylistic awareness and a thorough knowledge of the context of the extracts played. You are advised to refer to the full scores of the works to verify the dynamics, phrasing and metronome marks.

These lists are subject to revision prior to the start of each academic year.

Ball	Journey into Freedom
*Holst	The Planets (Mars, Jupiter & Uranus)
Howarth	Fireworks
*R. Strauss	Ein Heldenleben
Vinter	Variations on a Ninth
Wood	The Saucy Arethusa (Fantasia on British Songs)

## Assessment 2: 60%

### ***EITHER:***

A **recital** of **40 minutes (+/-5 mins)** duration. This could be:

- a) **Wholly solo**
- b) **Wholly chamber**
- c) **A mixture of the above**

You must perform at least one complete work and the remainder of the programme may comprise a combination of standalone pieces and/or contrasting movements from different works. Concertos may not be included.

You may take a break of up to 10% of the recital time (i.e. up to 4 minutes in a 40 minute recital). Intended breaks should be indicated to the examiners in advance, ideally in the programme notes.

### ***OR:***

\*An **extended orchestral/brass band audition (35-40 minutes):**

**Sub Principal Position** (Trumpet, French Horn, Tenor Trombone)

**Principal/Solo Position** (Bass Trombone, Tuba, Cornet, Tenor Horn, Euphonium)

In addition to the **solo piece** prescribed below (in bold) which should be accompanied, specific **excerpts** from the works below will be selected for assessment by the Head of Department. You should prepare **all** excerpts and the assessment panel will hear a selection in the examination.

Requirements will vary for trumpet, French horn, trombone, bass trombone and tuba as follows:

### **Sub Principal Trumpet**

**Haydn Concerto (1st & 2nd movements)** and **excerpts** from the following works:

Bartók	Concerto for Orchestra
Bartók	The Miraculous Mandarin
Berlioz	Overture: A Roman Carnival
Britten	The Young Person's Guide to the Orchestra
Humperdink	Overture: Hansel and Gretel
Mahler	Symphony no. 4

Prokofiev	Cinderella
Prokofiev	Symphony no. 5
Schumann	Symphony no. 2
Sibelius	Symphony no. 5

## Low French Horn

**Mozart Concerto no. 3 (1st & 2nd movements)** and **excerpts** from the following works:

Beethoven	Overture: Fidelio
Beethoven	Symphony no. 9
Brahms	Piano Concerto no. 2
Dvořák	Symphony no. 9
Haydn	Symphony no. 31
Mahler	Symphony no. 1
Shostakovich	Symphony no. 5
Strauss	Don Quixote
Tchaikovsky	Symphony no. 4
Wagner	Das Rheingold

## Sub Principal Trombone

**Grondahl Concerto (1st movement)** and **excerpts** from the following works:

Berlioz	Hungarian March
Brahms	Tragic Overture
Mozart	Tuba Mirum (from Requiem)
Rimsky-Korsakov	Overture: Russian Easter Festival
Rimsky-Korsakov	Sheherazade
Rossini	Overture: The Thieving Magpie
Rossini	Overture: William Tell
R. Strauss	Ein Heldenleben
R. Strauss	Till Eulenspiegel
Wagner	Ride of the Valkyries

## Bass Trombone

**Lebedev Concerto in One Movement** and **excerpts** from the following works:

Bartók	The Miraculous Mandarin
Holst	The Planets
Mahler	Symphony no. 7
Rimsky-Korsakov	Scheherazade
Rossini	The Thieving Magpie
Rossini	William Tell
Schubert	Symphony no. 9
R. Strauss	Le Bourgeois Gentilhomme
R. Strauss	Ein Heldenleben
Stravinsky	Petrushka
Wagner	Introduction to Act III Lohengrin

## Tuba

**Vaughan Williams Tuba Concerto (1st & 2nd movements)** and **excerpts** from the following works:

Bruckner	Symphony no. 7
Mahler	Symphony no. 2
Mahler	Symphony no. 5
Prokofiev	Romeo and Juliet
Prokofiev	Symphony no. 5
Shostakovich	Symphony no. 5
Tchaikovsky	Symphony no. 4
Wagner	Das Rheingold
Wagner	Siegfried

## Cornet

**Denis Wright Cornet Concerto** and **excerpts** from the following works:

\*orchestral works

*Berlioz	Overture: A Roman Carnival
Birtwistle	Grimethorpe Aria
Fletcher	An Epic Symphony
Jenkins	Life Divine
*Prokofiev	Romeo and Juliet
V Williams	Variations for Brass Band
Wilby	Paganini Variations

## Tenor Horn

**Ellerby Horn Concerto** and **excerpts** from the following works:

Ball	Tournament for Brass
Holst	Moorside Suite
Howells	Pageantry
Sparke	Year of the Dragon
Vinter	Spectrum & Variations on a Ninth
Wilby	Paganini Variations

## Euphonium

**Horovitz Euphonium Concerto** and **excerpts** from the following works:

\*orchestral work

Berlioz/Wright	Overture: A Roman Carnival
*Mahler	Symphony no. 7
*Shostakovich	The Age of Gold
Sparke	Tallis Variations
*Strauss	Don Quixote
Wilby	Masquerade

### A note about Orchestral Audition assessments:

Orchestral auditions may be scheduled in a teaching room, as opposed to a large performance space. Where they are scheduled in a large space, unlike recital assessments, you will not be permitted to invite an audience to watch your audition, and should not expect applause as you enter the room/hall. A member of the panel will, however, welcome you as you enter.

Where applicable you must be prepared to play specified pieces (e.g. concerto movement) in their entirety but should note that the panel may ask you to stop playing at any point if they feel they have

heard sufficient to make a judgement. You should be aware that this is standard audition procedure. If a performance is stopped before the end, it is no reflection on the quality of your performance, and you need not be concerned by this.

There will almost certainly be some dialogue between orchestral excerpts - the panel may require you to repeat sections, with specific directions regarding what to do differently, for example, paying attention to particular musical features/characterisation. This is standard audition practice and is designed to test your ability to adapt your playing and respond 'in the moment' as would be required 'on the job'. Candidates should be aware that, in line with the audition policies of many professional orchestras, the panel may not restrict themselves to requesting only prescribed passages: they may also look to test your knowledge of the wider context of the piece in question.

Assessment 1 will normally take place in the Spring term, and Assessment 2 in the Summer exam period.

## Voice: Principal Study Project 1

Two assessments, both of which must be passed with a qualifying mark of 50%:

### Assessment 1: 40%

#### ***EITHER:***

A **recital** of **25 minutes (+/-5 mins)** duration focusing on one of the following areas:

- a) A **recital** comprising any combination of Song, Oratorio or Operatic material as appropriate for voice type in at least 3 languages, one of which may be Latin.
- b) '**Early music**' **specialism**: recital of music from the Baroque period and/or earlier
- c) A **chamber/collaborative performance** involving musicians in addition to an accompanist

#### ***OR:***

A role in an **Opera Scene**, subject to availability and the usual audition process, and by agreement with the Head of Department. (N.B. The Opera Scene option cannot be combined with any other option for Assessment 1.)

### Assessment 2: 60%

A **recital** of **40 minutes (+/-5 mins)** duration:

#### ***EITHER:***

- a) A **recital** comprising any combination of Song, Oratorio or Operatic material as appropriate for voice type in at least 3 languages, one of which may be Latin.

#### ***OR:***

- b) A specialist **early music recital** comprising material written pre-1750, containing music of 3 European schools.

The repertoire for Assessment 2 should be completely different from that performed in Assessment 1.

You may take a break of up to 10% of the recital time in Assessment 2 (i.e. up to 4 minutes in a 40 minute recital). Intended breaks should be indicated to the examiners in advance, ideally in the programme notes.

Assessment 1 will normally take place in the Spring term (except for the Opera Scene option – Opera Scenes are normally scheduled in the latter part of the Autumn term); Assessment 2 will take place in the Summer exam period.

## Principal Study Project 1: Instrument and Vocal Performance

### *Important additional assessment information:*

1. **Assessment 1** will normally take place in the Spring Term and involve an internal examination team comprising examiners who are not your regular teachers; wherever possible, recital assessments will take place in one of the Conservatoire's larger performance spaces (special arrangements will be made for organists). Other assessments may be scheduled in larger teaching rooms. Where a singer chooses to be assessed in an opera scene, however, timing will be dictated by the advertised performance dates (usually towards the end of the Autumn Term).

**Assessment 2** will take place in the Summer Term examinations period and involve an assessment team of an external specialist assessor, an internal specialist (who is not your regular teacher) and an independent generalist chair. It will normally take place in one of the Conservatoire's larger performance spaces (special arrangements will be made for organists). The schedule for Assessment 1 examinations will be published before the end of the Autumn Term, and the schedule for Assessment 2 examinations will be published in the Spring Term.

2. Where there is a choice of assessment *type* (as distinct from content) for **Assessment 2**, choices must be made by the deadline published at the start of each academic year to enable appropriate scheduling. This deadline is likely to be in November.
3. Where the assessment comprises entirely a recital (**Assessments 1 and 2**), programmes must be signed off by your (or, in the case of the string chamber music route, your group's) teacher(s) and Head of Department by the end of the previous term. This 'approval' process signals only that the proposed programme content should provide the opportunity to meet the module learning outcomes. In other words, an approved programme will be one that, if played to a postgraduate standard, will enable a pass mark (50%) to be achieved. But it is up to you, with advice from your teachers, to devise a programme that is sufficiently challenging and which allows you to showcase your skills in order that you have the chance to achieve the best marks possible. The fact that a programme is approved is also not an indication that the proposed timings are correct since these clearly depend on your tempo choices.
4. You will bring to **all examinations (Assessments 1 and 2)** a copy of each work performed, showing the full accompaniments and in the edition used in performance. Single parts only are not acceptable. Where orchestral excerpts are involved, you should also bring copies of these for the panel. Failure to present material as indicated may result in a penalty, at the discretion of the postgraduate examination board (see '**Postgraduate Performance Assessment Penalties: PgCert, PgDip, MMus**').
5. Where a time limit is stated, it should be observed scrupulously. Timing will start from the first note to the end of the final note (including any starting, stopping and tuning etc. in between). A performance that continues for three minutes over the limit is likely to be stopped by the examination panel. In the case of performances which under-run the stated lower limit, the panel will consider whether/how this should be taken into account when arriving at their mark.



6. In recital examinations which are 40 (+/- 5) minutes or longer, brass, woodwind players and singers may take a break if required. The length of break permitted is 10% of the recital time (so in a 40-minute recital, a student may take up to 4 minutes). Intended breaks should be identified to the examiners in advance, however (ideally in the programme note); these will be carefully timed, and any abuse noted by the examiners, who may take it into account when arriving at their mark.
7. For recital examinations (**Assessments 1 and 2**), programme notes or verbal introductions are at your discretion, though like other aspects of presentation (e.g. appropriate dress, playing from memory etc.), factor into the assessment holistically, so you are encouraged to provide them. At the very least, the panel will expect to see a running order of composers and works and/or movements.

## Principal Study Project 1: Percussion

### ***Assessment requirements:***

Three assessments, all of which must be passed with a qualifying mark of 50%:

For Principal Study 1: Percussion modules, you should choose *three* options from this syllabus. You must discuss your option choices in detail with the Head of Department.

Orchestral Percussion 1 (Symphonic)

Pure Timpani 1 (Symphonic)

Rhythm Percussion 1

Pure Drum Kit 1

Contemporary Percussion

### A note about audition style assessments:

Orchestral audition style assessments will normally be scheduled during the Summer Exam Period and may take place in a large performance space, such as the Recital Hall. However, unlike recital assessments, you will not be permitted to invite an audience and should not expect applause as you enter the hall. A member of the panel will, however, welcome you as you enter.

There will almost certainly be some dialogue between orchestral excerpts - the panel may require you to repeat sections, with specific directions regarding what to do differently, for example, paying attention to particular musical features/characterisation. This is standard audition practice and is designed to test your ability to adapt your playing and respond 'in the moment' as would be required 'on the job'. Candidates should be aware that, in line with the audition policies of many professional orchestras, the panel may not restrict themselves to requesting only prescribed passages: they may also look to test your knowledge of the wider context of the piece in question.

In cases where you are required to bring a Portfolio to the audition, the discussion will follow after the audition.

## **Orchestral Percussion 1 (Symphonic)**

Assessment length: c. 25 minutes

You are required to learn excerpts from all percussion parts below. The Head of Department will publish a reduced list of specific excerpts to be examined two weeks prior to the assessment.

### **Snare Drum**

Bartók	Miraculous Mandarin
Britten	The Young Person's Guide to the Orchestra
Britten	War Requiem
Holst	The Planets
Nielsen	Clarinet Concerto
Prokofiev	Lieutenant Kijé
Rachmaninov	Symphony no.1
Ravel	Rhapsodie Espagnol
Ravel	Bolero
Rimsky-Korsakov	Capriccio Espagnol
Rimsky-Korsakov	Scheherazade
Schumann	On Freedom's Ground
Shostakovich	Symphony no.10
Suppé	Pique Dame
Williams	Star Wars

### **Xylophone**

Bernstein	Chichester Psalms
Britten	Four Sea Interludes
Britten	The Young Person's Guide to the Orchestra
Copland	Rodeo
Copland	Appalachian Spring
Holst	The Planets
Gershwin	Porgy and Bess
Kabalevsky	Colas Breugnon
Kodály	Háry János
Messiaen	Oiseaux Exotiques
Prokofiev	Alexander Nevsky
Prokofiev	Scythian Suite
Shostakovich	Symphony no.15
Stravinsky	The Firebird
Stravinsky	Les Noces
Stravinsky	Petrushka (1911 & 1947)

### **Glockenspiel**

Debussy	La Mer
Dukas	The Sorcerer's Apprentice
Holst	The Planets
Kodály	Háry János
Ravel	Daphnis et Chloé
Stravinsky	Petrushka

## **Vibraphone**

Bernstein	West Side Story (Complete)
Williams	Escapades (movt 3)

## **Marimba**

Lindberg	Clarinet Concerto
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## **Cymbals**

Bartok	Piano concerto No.1 mvt2
Debussy	La Mer
Mahler	Symphony No.1
Mahler	Symphony No.2
Mahler	Symphony No.9
Rachmaninov	Piano Concerto No.2
Strauss	Don Quixote
Tchaikovsky	Symphony No.1 & 4
Tchaikovsky	Romeo and Juliet Overture

## **Bass Drum**

Britten	Four Sea Interludes
Haydn	Military Symphony
Mahler	Symphony No.1
Mahler	Symphony No.2
Mahler	Symphony No.3
Stravinsky	Rite of Spring
Tchaikovsky	Symphony No.1
Vaughan Williams	Sea Symphony

## **Tambourine**

Bizet	Carmen (Entr'acte)
Dvořák	Carnival Overture
Rimsky-Korsakov	Scheherazade
Tchaikovsky	Nutcracker Suite
Stravinsky	Petrushka (1911 & 1947)

## **Triangle (handheld)**

Brahms	Symphony no. 4
Dukas	The Sorcerer's Apprentice
Dvořák	Symphony no. 9 (From the New World)
Liszt	Piano Concerto no.1
Rimsky-Korsakov	Scheherazade

## Pure Timpani 1 (Symphonic)

Assessment length: c. 25 minutes

Students are required to learn all the timpani parts below. The Head of Department will publish a reduced list of specific excerpts to be examined two weeks prior to the assessment.

Bartók	Concerto for Orchestra
Bartók	Music for Strings, Percussion & Celeste
Beethoven	Symphony no.1
Beethoven	Symphony no.4
Beethoven	Symphony no.5
Beethoven	Symphony no.7
Beethoven	Symphony no.8
Beethoven	Symphony no.9
Beethoven	Fidelio
Berlioz	Symphonie Fantastique
Brahms	Symphony no.1
Brahms	Symphony no.4
Britten	Nocturne
Hindemith	Symphonic Metamorphosen
Holst	The Planets
Janáček	Sinfonietta
Mahler	Symphony no.7
Martin	Concerto
Mozart	Die Zauberflöte
Mozart	Symphony no.39
Prokofiev	Classical Symphony
Prokofiev	Symphony no.6
R. Strauss	Burleske
R. Strauss	Der Rosenkavalier
Shostakovich	Symphony no. 1
Shostakovich	Symphony no. 5
Shostakovich	Symphony no. 7
Shostakovich	Symphony no. 11
Stravinsky	The Rite of Spring
Tchaikovsky	Symphony no.4
Tchaikovsky	Symphony no.5
Wagner	Götterdämmerung
Williams	Star Wars

## Rhythm Percussion 1

A performance of a collection of pieces showcasing elements of the topics studied

Assessment length: c.40 minutes

This option has been designed to reflect the modern percussionist's need to be adaptable and aware of music from all over the world. It will provide you with a greater understanding of the role of the percussionist. While outlines are specific and detailed, topics will be adapted to your individual needs in order to develop your natural ability whilst also providing challenges.

You may choose any of the topics (and subtopics) below, and a guide to the duration of each topic is listed to help gauge the workload.

If you take this option you will have 12 hours of lessons in connection with your chosen topic(s).

Where possible you are encouraged to form a performance group to display traditional and fusion applications of rhythms studied. If it is impractical to use other musicians in the assessment, play along tracks may be used.

You will be required to present in written form, or as a 1-2 minute spoken presentation, an understanding of the history and, where relevant, the social context of the music/instruments being studied.

An understanding of the following elements will be paramount in applying the marking criteria for this particular option. Different elements will be taken into account according to the topics chosen:

- Time, feel and sound production
- The musical language required to improvise
- Phrasing and the ability to shape the music
- Chart reading and interpretation
- Playing to a click
- Singing clave or key rhythmic figures and/or pulse with any relevant groove
- Transcriptions of songs and other material relevant to the topic
- Writing and recording

### **Topic A - Cuban Essentials** - Lesson commitment - 10 hours

This first option explores the music of salsa, son, cha cha cha, mambo, danzon, timba, songo and charanga. The initial focus will be on clave routines in 4/4 and 6/8, cascara, conga tumbao and bongo martillo variations and solo language. Techniques and sounds are covered on all instruments associated with the popular music of Cuba. Each student will become proficient on timbales, congas, bongos, guiro, maracas, shekere and Latin drum kit alongside studying the standard repertoire of salsa and son.

### **Topic B - Rumba** - Lesson commitment - various (see below)

Rumba is a crucial part of Cuban life. It is an art form where dance, song and drumming reflect daily life. 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.

Lesson commitment - 5 hours

### **Guarapachangeo**

This funky style of rumba created by Pancho Quinto is very popular in Havana. The course tutor has studied and performed guarapachangeo with Clave y Guaguanco and teaches this style on seated and upright cajons with congas and bata cajons adding an extra melodic voice to the style.

Lesson commitment - 2 hours

### **Guarapachaguito**

Chaguito is a former member of Clave y Guaguanco and a highly respected teacher and musician in Havana. His style of rumba guarapachaguito introduces the student to the conversational role of the drums within rumba.

Lesson commitment - 2 hours

### **Topic C - Carnival Music** - Lesson commitment - various (see below)

The student will learn the history of the music alongside performance techniques, songs (where relevant) and how to apply the grooves in a non-traditional setting.

#### **Cuba**

Mozambique, conga de comparsa and conga oriental are the Cuban carnival styles to be studied in detail in this module. The mozambique style is as taught by its creator Pello El Afrokan and the conga style is that of Havana based group Los Companodores de Batea.

Lesson commitment - 4 hours

#### **Brazil**

Brazil's carnival music varies from region to region. This part focuses on music from Rio and Bahia including the oldest form of samba - samba de roda, samba batucada and samba de partido alto. A study of the music of Olodum and Ille Aiye will allow the student to learn the signature sounds of two very important groups in Brazil. Samba reggae will be studied as well as other fusion grooves specific to these groups including ritmo de avenida, funk, merengue, suingue and reggae.

Timbalada is another important group in Brazil formed in the early 1990s by Carlinhos Brown. The name comes from two words, 'timbau', the featured drum of the group and 'balada' which means 'party'. Timbalada's style uses a small drum called a bacinha and there are no caixas. Their style of samba and frevo will be studied in this topic. Grooves studied include tamaninha: 'little wooden shoe', xote (a rhythm of forro) and frevo. Frevo is a very fast and energetic carnival rhythm from Recife, Pernambuco. Frevo comes from the verb "to boil".

Lesson commitment - 4 hours

#### **Dominican Republic**

Merengue is the national rhythm of the Dominican Republic. The traditional instrumentation includes a güira (metal scraper), tambora, accordion, alto saxophone and vocals.

Lesson commitment - 1 hour

## **Topic D - Sacred Rhythms** - Lesson commitment various (see below)

The role of drumming in Cuba and Brazil's religious life is crucial. West African slaves were brought to Cuba and forced to work on sugar plantations and worship Catholicism in spite of their own spiritual beliefs. The slaves continued with their traditions and worshipped their own gods disguised as Catholic saints. The most prominent syncretised religion in Cuba is Santeria from the Yoruba people of Southwestern Nigeria but other tribes like the Dahomeans and the Bantu brought their spiritual practices to Cuba too.

In Brazil the beliefs of the Yoruba people, Fon and Bantu syncretized with Roman Catholicism to create Candomble. This topic will cover the following aspects of music and religion.

### **Cuba**

**Bata Drumming** - The Yoruba people worship a supreme being called Oludamare as well as many other deities which they call Orishas. The Orishas are worshipped through the bata drums.

This is a taster session where the student learns a few of the more well known toques, chachalokafun and nongo.

Duration of taster session - 2 hours

### **Brazil**

**Candomble** - is the Afro-Brazilian religion of Bahia. Congo de ouro or angola, jeje and ketu ijexa will be studied as a taster session.

Duration of taster session - 2 hours

### **The Berimbau**

The roots and early use of the berimbau can be traced to central and eastern Africa. Today it is the main instrument in the Brazilian martial art Capoeira. The rhythms the berimbau plays are called toques which are crucial to the energy of the game. The toques studied in this option are angola, sao bente pequeno, sao bente grande, buenguela, cavalaria, idalina, sao bente grande de bimba, sao bente grande de regional and luna. The historical and musical context is presented in this topic and traditional songs will be studied.

Lesson commitment - 3 hours

## **Topic E - Egyptian Percussion** - Lesson commitment - 3 hours

This is ideal for the student learning Egyptian percussion for the first time. The techniques and music of the darabuka, various frame drums, riq and zils will be studied in this topic. A more detailed and in depth course can be provided on request.

## **Topic F - Pop Percussion** - Lesson commitment - 6 hours

Click/Metronome: Students will learn to perform with click tracks by developing their 'inner clock' through advanced metronome exercises. This is an essential skill to obtain in order to work in the commercial music world.



Role within the rhythm section: We will discuss the space within music and groove that percussion is most useful occupying, how it fits together with drums, bass, guitar and keyboards and how to utilise instruments and sounds to develop an interesting percussion part.

Listening and playing along to tracks: A heavy emphasis will be playing along with pop tracks and hearing how the percussion parts work within these songs.

A broad range of instruments, techniques and sounds will be covered such as congas, shakers, caixi, tambourine, cabasa, triangle, shekere, cowbells and jamblocks.

Students will develop the ability to musically differentiate the instruments used in their traditional surroundings and understand how they are employed in the commercial music world.

### **Topic G - Folk Percussion** - Lesson commitment - 6 -12 hours

This part of the course will primarily focus on bodhrán, bones and spoons and will deal with the folk and traditional music styles of Ireland and the British Isles. Topics covered will include:

Technique on each instrument  
Traditional and modern bodhrán styles

How to accompany various styles including reels, jigs, slip jigs, hornpipes, slides and polkas.

Knowing the structure of the music

The percussionist's role within the music and within the rhythm section

Application of folk percussion to other styles of music including African, Latin and pop styles

Playing in irregular time signatures

Solo playing for bodhrán

Session etiquette (what to do and not to do in a traditional session)

The demands of modern session playing: learning by ear, playing arrangements without written notation, how to create your own charts, playing with click tracks

Working with amplification and with sound engineers

Adapting tradition folk rhythms onto the drum kit and hand percussion instruments including the cajon  
Using auxiliary percussion instruments in folk music

Using other music influences within traditional folk music arrangements

## Pure Drum Kit 1

Both Pure Drum Kit 1 and 2 cover the fundamentals of kit playing and topics are necessarily similar. However, Pure Drum Kit 2 is a more in depth and challenging development of those core concepts and styles.

Assessment length: c. 40 minutes

### TIME

Jazz ride cymbal time and brushes with Alan Cox bass lines.

A demonstration of good time and feel in different styles of music, using the metronome routines below:

- 1) Click adjustment - play a groove or figure with the click on different beats and sub divisions; for example, hearing the click on beats two and four or on the last triplet quaver.
- 2) Click space - i.e. the click will be placed on the down beat of every other bar.
- 3) Click solo - A track will be played that has deliberate gaps for soloing. There will be no click in these gaps.

The styles asked for could be jazz time, calypso, soca, James Brown Funk, New Orleans, Porcaro shuffle, motown,

The student will be asked to play jazz ride cymbal time. They will be given a page of figures to read and will be asked to use the voice to sing in-between the figure.

### PERFORMANCE

Five play alongs or preferably a live performance of five charts with a group. Original material is encouraged.

### TRANSCRIPTIONS

The student must submit three transcriptions with a recording of the original track a week in advance of the exam for the examiner to mark the accuracy of the chart. One of the transcriptions must then be performed by memory and ideally with a band.

### SWING

Three Big Band play alongs.

### SIGHT READING

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

### PREPARED CHART

The student will be given a track from which to prepare a performance chart before the exam. This track will then be performed from their own performance chart in the exam.

## REPERTOIRE

Seven excerpts to be memorised

## TECHNICAL

Alan Dawson - Rudimental Ritual with sticks or brushes.

Page 33 Paradiddles and Broken triplet displaying Moellar, Gladstone and/or Stone techniques.

The rhythm scale and rhythm tree.

Singing a key rhythm with any relevant figure, pulse or musical line.

Advanced Jazz co-ordination

Latin Challenge - for example one hand plays clave/cascara or cow bell pattern, hi hat foot plays rumba clave/pulse, other hand and foot play stick control by George Lawrence Stone or page 33 by Jim Blackley, sing tumbao or baseline or a melodic line/song. The student should strive to make all technical work flow creating musical lines.

## LATIN RHYTHMS

The examiner may play some grooves for the student to identify and play along to. The student will also be expected to play key Latin styles displaying freedom of musical language and expression.

## STYLISTIC ANALYSIS

The student may be asked to talk about and analyse music which is played to them.

## ODD TIMES

The student may be asked to create and play grooves/time time in 3/4, 5/4, 7/8 and/or 11/8,

## CREATIVITY

The student will be asked by the examiners to play something that is not pre-prepared, challenging the student to operate out of his or her comfort zone.

## ADVANCED RHYTHMIC CONCEPTS

The student may be asked to play some rhythmic illusions and beat displacements using funk and jazz time.

## THE ART OF LISTENING

The student should include a review of one album and include it in their portfolio.

## PORTFOLIO

The student will be asked to submit a portfolio for the examiners to assess. This must include at least two free choice transcriptions and a transcription selected by the tutor. A detailed write up of a drummer influential to a key aspect of drumming should be included.

## Contemporary Chamber Percussion

Assessment length: c. 35 minutes

Students are required to learn excerpts from all of the following percussion parts. The Head of Department will publish a reduced list of specific excerpts to be examined four weeks prior to the assessment.

### Multi-Percussion

Adams	Chamber Symphony	
Adès	Living toys	
Milhaud	La Creation du Monde	percussion 1

### Marimba

Birtwistle	Carmen Arcadia	
Boulez	Sur Incises	
Reich	Sextet	marimba parts 1 or 2
Reich	Mallet Quartet	marimba parts 1 or 2

### Xylophone

Ayres	The Alps	
Ligeti	Piano Concerto	
Messiaen	Oiseau Exotique	complete
Chin	Gougalon	

### Glockenspiel

Ades	Seven Days	
Ayres	The Alps	
Dennehey	Swifts Epitaph	
Messiaen	Oiseau Exotique	complete

### Vibraphone

Ades	Seven Days	
Ayres	Into the Alps	
Berio	Linea	
Boulez	La Marteau Sans Maitre	
Reich	Mallet Quartet	

### Miscellaneous

Adams	Chamber Symphony	
Andriessen	Workers Union	
Bartók	Sonata for Two Pianos and Percussion	
Berio	Linea	
Birtwistle	Pulse Sampler	
Birtwhistle	Silk House Tattoo	
Crumb	Music for a Summers Evening	both parts
Ligeti	Síppal, dobbal, nádihegedüvel	
Reich	Clapping Music	both parts
Reich	Music for Pieces of Wood	
Reich	Drumming Part 1	
Reich	Tehillim	tambourin parts
Stockhausen	Kontakte	

## Principal Study Project 1: Percussion

### *Important additional assessment information:*

1. All Principal Study percussion assessments will be assessed by a panel of three examiners to include an External Specialist Assessor, a second specialist (most likely be the Head of Department or a visiting tutor from the Conservatoire who may or may not teach you) and a Generalist Chair. Timing of assessments will be organised by the Head of Department. In order to make best use of External Assessors' time at times when suitable spaces are available, some students will take assessments in both the Spring and Summer terms, and some may be assessed twice in one term. Every attempt will be made to schedule assessments as far apart as possible. Drum kit, world music and audition style assessments may be scheduled in either the Spring or Summer Terms, in the Percussion Suite or a larger performance space. Contemporary Chamber Percussion will usually be scheduled in larger spaces during the main exam period in the Summer Term.
2. To enable appropriate tuition to be allocated, you will be asked to identify your options prior to the start of your programme, or as soon thereafter as possible.
3. Where the assessment comprises a recital, programmes must be signed off by your teacher(s) and Head of Department by the end of the previous term. This 'approval' process signals only that the proposed programme content should provide the opportunity to meet the module learning outcomes. In other words, an approved programme will be one that, if played to a postgraduate standard, will enable a pass mark (50%) to be achieved. But it is up to you, with advice from your teachers, to devise a programme that is sufficiently challenging and which allows you to showcase your skills in order that you have the chance to achieve the best marks possible. The fact that a programme is approved is also not an indication that the proposed timings are correct since these clearly depend on your tempo choices.
4. You will bring **to all examinations** copies for the panel of all material performed in the version/edition used, including excerpts, charts and the like, and full accompaniments of any accompanied works. Failure to present material as indicated may result in a penalty, at the discretion of the postgraduate examination board (**see 'Postgraduate Performance Assessment Penalties: PgCert, PgDip, MMus'**).
5. Where a time limit is stated, it should be observed scrupulously. Timing will start from the first note to the end of the final note (including any starting, stopping and tuning etc. in between). A recital that continues for three minutes over the limit is likely to be stopped by the examination panel. In the case of performances which under-run the stated lower limit, the panel will consider whether/how this should be taken into account when arriving at their mark.
6. For recital examinations, programme notes or verbal introductions are at your discretion, though like other aspects of presentation (e.g. appropriate dress, playing from memory etc.), factor into the assessment holistically, so you are encouraged to provide them. At the very least, the panel will expect to see a running order of composers and works and/or movements.

## Principal Study Project 1: Orchestral Performance

### **Assessment requirements:**

Two assessments, both of which must be passed with a qualifying mark of 50%:

### **Assessment 1: 50%**

An orchestral audition of 30-35 minutes

You will be required to prepare and perform the following:

- i) The first movement of a Classical Concerto and cadenza (which should be accompanied);
- ii) A movement of solo Bach;
- iii) A selection of six orchestral excerpts (chosen by the panel on the day) from the selection of orchestral excerpts given to you at the start of the module (see list of excerpts below)
- iv) Sight-reading;

### A note about Orchestral Audition assessments:

Orchestral auditions may be scheduled in a teaching room, as opposed to a large performance space. Where they are scheduled in a large space, unlike recital assessments, you will not be permitted to invite an audience to watch your audition, and should not expect applause as you enter the room/hall. A member of the panel will, however, welcome you as you enter.

Where applicable you must be prepared to play specified pieces (e.g. concerto movement) in their entirety but should note that the panel may ask you to stop playing at any point if they feel they have heard sufficient to make a judgement. You should be aware that this is standard audition procedure. If a performance is stopped before the end, it is no reflection on the quality of your performance, and you need not be concerned by this.

There will almost certainly be some dialogue between orchestral excerpts - the panel may require you to repeat sections, with specific directions regarding what to do differently, for example, paying attention to particular musical features/characterisation. This is standard audition practice and is designed to test your ability to adapt your playing and respond 'in the moment' as would be required 'on the job'. Candidates should be aware that, in line with the audition policies of many professional orchestras, the panel may not restrict themselves to requesting only prescribed passages: they may also look to test your knowledge of the wider context of the piece in question.

### **Assessment 2: 50%**

Assessment within the CBSO

Over the duration of this module, you will participate in sixteen 3-hour rehearsals (or equivalent amounting to 48 hours of rehearsal in total) within the CBSO sitting beside a host. In addition, you will have 12 hours 1:1 mentoring with your host, as well as the opportunity to participate occasionally in open rehearsal sessions of the orchestra, sitting at the back of the section.

Throughout the course, you will receive **three written reports** from your host player (or mentor) - two interim reports and a final summative report. Each report will provide feedback on rehearsals attended to date. (A sample template for the interim reports can be found below).

At some point during the summer exam period, you will also attend a **viva voce** where you will discuss your orchestral experience and progress on the course. The interim reports described above will inform your preparation for the **viva voce** and will be considered by the panel when arriving at a mark for Assessment 2, at which point the mentor will complete the final summative report.

You are offered the following advice on how to prepare for the viva voce:

- 1) Come along to your scheduled slot ready to offer your own thoughts about your experiences in the orchestra. Think carefully in advance about what you want to tell us. Consider things such as:
  - What did you get out of the experience?
  - What did you find reasonably straightforward?
  - What did you find most challenging?
  - Did any of the above surprise you?
  - What have you learned about yourself and your playing?
  - How has this experience helped you in deciding what to do next?
- 2) The panel may want to ask some specific questions arising from comments in your feedback forms, so do bring along your own copies, having read them through and reflected on them carefully in advance.
- 3) The viva voce will last in the region of 15-20 minutes.
- 4) You will not be required to play, so there is no need to bring your instrument.
- 5) Before the panel invite you into the viva voce we will have a brief discussion amongst themselves. So, while you should aim to be waiting outside the exam room at your given time, you should be prepared to wait for 10-15 minutes until they call you in. A chair will be provided.

***Important additional assessment information:***

1. Both the audition and the viva voce will be scheduled in the Summer Exam Period.
2. The audition assessment panel will involve an independent chair from the Conservatoire, and internal specialist from the Conservatoire not directly connected with your Principal Study delivery and an external specialist assessor, unconnected with the Conservatoire or CBSO. The viva voce panel will involve your host player, the Head of Strings or Deputy and another member of Conservatoire staff acting as Chair.
3. You should provide copies of the full score(s) of your own-choice audition pieces for the panel; single parts will not be acceptable. You should also supply copies of your orchestral excerpts. Failure to present material as indicated may result in a penalty, at the discretion of the postgraduate examination board (**see 'Postgraduate Performance Assessment Penalties: PgCert, PgDip, MMus'**).

## Principal Study Project 1: Orchestral Performance – Audition excerpts

Lists may be revised prior to the start of each academic year – please check with your Head of Department

### Violin

- |                      |  |
|----------------------|--|
| 1. Mozart            | Symphony No. 39 – IV. Finale (beginning to b.41)   |
| 2. Mendelssohn       | <i>A Midsummer Night's Dream</i> – Overture (beginning to b. 40)<br><i>A Midsummer Night's Dream</i> – Scherzo (bb. 17-100)  |
| 3. Schumann          | Symphony No. 2 – II. Scherzo (beginning to b. 48)  |
| 4. Smetana           | <i>The Bartered Bride</i> – Overture (beginning to b. 14, bb. 31-67)   |
| 5. Strauss           | <i>Don Juan</i> (beginning to b. 62)   |
| 6. Tchaikovsky       | <i>The Nutcracker</i> – Overture (bb. 45-79)   |
| 7. Brahms            | Symphony No. 1 – II. <i>Andante Sostenuto</i> (b. 90 to end)   |
| 8. Strauss           | <i>Till Eulenspiegel</i> (solo)  |
| 9. Sibelius          | Symphony No. 6 – III. <i>Poco vivace</i> (beginning to bar 33)   |
| 10. Mussorgsky/Ravel | <i>Pictures at an Exhibition</i> – No. 5 (fig. 55-55a)<br><i>Pictures at an Exhibition</i> – No. 6 (complete)<br><i>Pictures at an Exhibition</i> – No. 7 (complete) |

### Viola

- |                |                               |
|----------------|-------------------------------|
| 1. Bach        | BWV 5 'Wo soll ich' solo      |
| 2. Weber       | <i>Der Freischütz</i>         |
| 3. Elgar       | <i>In the South</i> (solos)   |
| 4. Strauss     | <i>Don Quixote</i> (big solo) |
| 5. Beethoven   | Symphony No. 5 – II           |
| 6. Bruckner    | Symphony No. 4 – II           |
| 7. Brahms      | Haydn Variations Nos 7-8      |
| 8. Tchaikovsky | Symphony No. 6 – I            |
| 9. Mahler      | Symphony No. 1 – IV           |
| 10. Debussy    | <i>La Mer</i> – II            |



### **Cello**

- |                 |   |
|-----------------|---|
| 1. Mozart       | Symphony No. 35, <i>Haffner</i>                 |
| 2. Beethoven    | Symphony No. 8, Trio                            |
| 3. Schumann     | Symphony No. 4                                  |
| 4. Mendelssohn  | Symphony No. 4, <i>Italian</i>                  |
| 5. Berlioz      | <i>Symphonie Fantastique</i>                    |
| 6. Wagner       | <i>Tristan</i> (Introduction)                   |
| 7. Strauss      | <i>Death and Transfiguration, Allegro molto</i> |
| 8. Debussy      | <i>La Mer</i>                                   |
| 9. Rossini      | <i>Wilhelm Tell</i> (solo)                      |
| 10. Tchaikovsky | <i>Swan Lake</i> (solo)                         |

### **Double Bass**

- |                     |  |
|---------------------|--|
| 1. Beethoven        | Symphony No. 9: Recit & Allegro assai vivace alla Marcia |
| 2. Ginastera        | Variationes concertantes XI                              |
| 3. Haydn            | Symphony No. 72, movt 4 (solo)                           |
| 4. Milhaud          | The Creation of the World (solo)                         |
| 5. Prokofiev        | Lieutenant Kije ( <i>solo</i> )                          |
| 6. Shostakovich     | Symphony No. 15, Adagio (solo)                           |
| 7. Stravinsky       | Pulcinella (solo)  |
| 8. Vaughan-Williams | Symphony No. 4, movt 4                                   |
| 9. Verdi            | La Traviata, Act 1, scene 4; Act 2, scenes 2, 7 & 8      |
| 10. Verdi           | Rigoletto, Act 1, No 3 Duet                              |

## Royal Birmingham Conservatoire

### Principal Study Project 1: Orchestral Performance – Interim Report

**Student's Name:**

**Mentor:**

**Section:**

Please provide feedback below on the student's contribution to orchestral rehearsals to date. Comments should be detailed enough to inform both RBC staff about the students' progress and to help the student to further develop their skills throughout the remainder of their time with the orchestra during this module. Boxes are movable so feel free to use an additional page if necessary.

Rehearsal dates attended and repertoire covered	
Technical and musical skills (including musicianship/stylistic awareness):	
Evidence of effective preparation and engagement:	
Integration in the orchestra (on a musical and social level, including orchestral presentation, discipline, response):	

## Principal Study 1: Choral Conducting

### ***Assessment requirements:***

Two assessments, both of which must be passed with a qualifying mark of 50%:

#### **Assessment 1: Professional Skills (40%)**

- i. 30 minute rehearsal followed by discussion of the rehearsal and broader experience, as evidenced by a log of activities (see template below).
- ii. examination comprising
  - a) discussion of a programming task submitted in advance of the exam date. The nature of this task may vary from year to year but will typically be to propose programmes for a given context – e.g. a concert series of four concerts – and to present a rationale for the choices.
  - b) discussion of two scores, one prepared in advance (chosen in agreement with the Choral Conducting tutor) and one seen an hour prior to the examination. The student may be asked questions about score preparation, matters of style, conducting techniques, rehearsal techniques as well as matters relating specifically to the two scores.
  - c) musicianship tests

#### **Assessment 2: Rehearsal (60%)**

A 60 minute rehearsal followed by a viva voce to enable a discussion of matters arising from the rehearsal

### ***Important additional assessment information:***

1. Assessment 1 (i) will be normally be scheduled in January/February and Assessment 1 (ii) in the Summer Term, and will be assessed by an internal panel of two markers, not including your Principal Study tutor.
2. Assessment 2 will normally be scheduled in the Summer Term and will be assessed by a panel of three markers, an external specialist assessor, an internal specialist and an independent generalist chair.
3. Since time management is a key skill for conductors, rehearsals which significantly under-or over-run are likely to be penalized (see marking guidelines). A rehearsal that overruns by 3 minutes is likely to be stopped by the examination panel.
4. You should provide the panel with two (Assessment 1) or three (Assessment 2) copies of each of the scores involved in each observed rehearsal. Failure to present material as indicated may result in a penalty, at the discretion of the postgraduate examination board (see '**Postgraduate Performance Assessment Penalties: PgCert, PgDip, MMus**').

## **MMus/PgDip Orchestral/Choral Conducting – Attendance and Activity Log**

**Please complete with details of all sessions attended whether as observer or participant. Boxes will expand, and feel free to add additional rows as necessary. Please note that wherever possible, you will be expected to take scores to all rehearsals**

Date	Length of session (start and end time)	Session type (rehearsal/workshop etc)	Location	Ensemble	Staff details (e.g. conductor/HoD_	Repertoire	Indicate which pieces/excerpts/sections of rehearsal you conducted at this session (if any)

## **Principal Study 1: Orchestral Conducting**

### ***Assessment requirements:***

Two assessments, both of which must be passed with a qualifying mark of 50%:

#### **Assessment 1: Professional Skills (40%)**

i. 30 minute rehearsal followed by discussion of the rehearsal and broader experience, as evidenced by a log of activities

ii. examination comprising

- a) discussion of a programming task submitted in advance of the exam date. The nature of this task may vary from year to year but will typically be to propose programmes for a given context – e.g. a concert series of four concerts – and to present a rationale for the choices.
- b) discussion of two scores, one prepared in advance (chosen in agreement with the Orchestral Conducting tutor) and one seen an hour prior to the examination. The student may be asked questions about score preparation, matters of style, conducting techniques, rehearsal techniques as well as matters relating specifically to the two scores.
- c) musicianship tests

#### **Assessment 2: Rehearsal and Performance (60%)**

i) The examiners will attend a 30-minute stretch of a rehearsal of an ensemble of at least 8 players. The rehearsal will not be the first or last of the series. The repertoire will be agreed in advance with the Orchestral Conducting tutor.

ii) A performance (not necessarily public) of the work rehearsed in a) above.

iii) The performance will be followed by a viva voce in which you reflect on the rehearsal process (with particular reference to the session attended by the panel) and the final performance.

#### ***Important additional assessment information:***

1. Assessment 1 Part (i) will normally be scheduled in January/February and Assessment 1 (ii) in the Summer Term, and will be assessed by an internal panel of two markers, not including the your Principal Study tutor.
2. Arrangements for Assessment 2 (e.g. the ensemble involved, repertoire, scheduling) will be made in discussion with the Orchestral Conducting tutor(s) and the Conservatoire's Head of Performance, and will be agreed in good time. This assessment will ideally be scheduled in the Summer Term, although an earlier assessment date may be agreed if an appropriate opportunity arises within the Conservatoire's regular performance schedule. The performance may or may not be public.
3. You should provide the panel with at least one copy of the full score involved for rehearsals and performance. Failure to present material as indicated may result in a penalty, at the discretion the postgraduate examination board (see '**Postgraduate Performance Assessment Penalties: PgCert, PgDip, MMus**').

## MMus/PgDip Orchestral/Choral Conducting – Attendance and Activity Log

**Please complete with details of all sessions attended whether as observer or participant. Boxes will expand, and feel free to add additional rows as necessary. Please note that wherever possible, you will be expected to take scores to all rehearsals**

[illegible]

## Principal Study Project 1: Jazz Performance

### ***Assessment requirements:***

Two assessments, both of which must be passed with a qualifying mark of 50%:

#### **1. Assessment 1: 40%**

A presentation of 20-25 minutes involving a demonstration of your own practice methods. You should aim to give a coherent account of your personal study on your instrument to date, and be prepared to demonstrate and discuss how you have been developing your jazz skills. The examiners will expect to see transcriptions, written-out schemes of work, evidence of practice routines and/or tailor-made syllabuses. You may also wish to demonstrate how you have been working with source materials such as pedagogical texts or conceptual treatises. Typically these 'workouts' will relate to improvising on the standard repertoire but need not be limited to it. The material presented should exhibit a variety of skills within a focused area (e.g. skills for developing harmonic or rhythmic aspects) which may reflect your longer term aims for your own development as a creative musician.

#### **2. Assessment 2: 60%**

A 45-minute (+/-5 minutes) set of pieces performed in the context of a small jazz ensemble. The performance should exhibit improvisation and personal concept. It is a given that the performance will be characterized by a musical language that can be defined as 'jazz' in the broadest sense, i.e. relating to its history as a tradition of innovation. You should take advice and guidance on the suitability of your repertoire via the Performance Platform classes, your Principal Study tutor(s) and from other Jazz Department staff.

### ***Important additional assessment information:***

1. **Assessment 1** will take place in the Spring Term and involve an internal examination team comprising examiners who are not your regular teachers.

**Assessment 2** will take place in the Summer Term examinations period and involve an assessment team comprising an external specialist assessor, an internal specialist (who is not your regular teacher) and an independent generalist chair. It will normally take place in one of the Conservatoire's larger performance spaces. The schedule for Assessment 1 examinations will be published before the end of the Autumn Term, and the schedule for Assessment 2 examinations will be published in the Spring Term.

2. It is your responsibility to form and present your own group, which shows you as the main soloist in the performance. You are required to discuss and finalise personnel and programme with the Head of Jazz prior to the exam.
3. You should bring to Assessment 2 a set list for the panel of examiners.
4. Do bear in mind that the time limit should be observed scrupulously. Timing will start from the first note to the end of the final note (including any starting, stopping and announcements in between). A performance that continues for three minutes over the upper limit is likely to be stopped by the examination panel. In the case of performances which under-run, the panel will consider whether/how this should be taken into account when arriving at their mark (see marking criteria).

## Principal Study Project 1: Jazz Instigator

### ***Assessment requirements:***

Two assessments, both of which must be passed with a qualifying mark of 50%:

#### **1. Assessment 1: 40%**

A presentation of 20-25 minutes in which you present:

(i) your independent research into selected jazz instigators as potential role models, as well as into contemporary concepts of project-leading. You should aim to give a coherent account of your study in this area to date, and be prepared to demonstrate and discuss how you have been developing your own jazz instigator skills;

(ii) an outline for an original artistic project which will form the (conceptual) basis for Assessment 2.

The examiners will expect to see a variety of notated ideas, sketches and exercises, and typically also transcriptions, compositions and/or arrangements. Additionally, short recorded audio samples of developing ideas may be used to illustrate points in the presentation. You may also wish to demonstrate how you have been working with source materials such as pedagogical texts or conceptual treatises.

You should take advice and guidance on the suitability of the intended content of your presentation from your Principal Study tutor(s) and other Jazz Department staff.

#### **2. Assessment 2: 60%**

A 45-minute set (+/-5 minutes) in which you adopt the role of instigator. Typically, the performance will be characterized by a musical language that can be defined as 'jazz' in the broadest sense, i.e. relating to its history as a tradition of innovation. You should take advice and guidance on the suitability of their programme from the Performance Platform classes, your Principal Study tutor(s) and other Jazz Department staff.

### ***Important additional assessment information:***

1. **Assessment 1** will take place in the Spring Term and involve an internal examination team comprising examiners who are not your regular teachers.

**Assessment 2** will take place in the Summer Term examinations period and involve an assessment team of an external specialist assessor, an internal specialist (who is not your regular teacher) and an independent generalist chair. It will normally take place in one of the Conservatoire's larger performance spaces. The schedule for Assessment 1 examinations will be published before the end of the Autumn Term, and the schedule for Assessment 2 examinations will be published in the Spring Term.

2. It will be your responsibility to form and present your own group, which shows you as the main soloist in the performance. You are required to discuss and finalise personnel and programme with the Head of Jazz prior to the exam.
3. You should bring to Assessment 2 a set list for the panel of examiners.
4. Do bear in mind that the time limit should be observed scrupulously. Timing will start from the first note to the end of the final note (including any starting, stopping and announcements in between). A performance that continues for three minutes over the upper limit is likely to be stopped by the examination panel. In the case of performances which under-run, the panel will consider whether/how this should be taken into account when arriving at their mark (see marking criteria).



## Principal Study Project 1: Composition

### ***Assessment requirements:***

A folio of original compositions, 100%

The folio will comprise a suitable range of works combining breadth and depth, and which demonstrate the student's handling of varied resources appropriate to the musical genre. For composers in a mainstream idiom, the ability to work with a variety of instrumental resources should be demonstrated. Recordings should be submitted with the folio (live or demo). For collaborative works or works with a large visual element, suitable documentation should be included.

A *viva voce* examination will allow student and examiners the opportunity to discuss both the folio itself and matters of direct relevance to it, including the student's awareness and knowledge of the context of their work.

Attendance at the *viva voce* is a requirement for passing this module.

### ***Note: minimum standards of presentation:***

The Portfolio is expected to meet the following minimum standards of presentation. All submitted work will:

- include scores prepared at a professional standard which demonstrate practicability in performance requirements, whether hand-written or computer – processed. Works which do not use conventional notation must nevertheless show comparable musical literacy and substance, whether based on improvisational procedures or primarily from recordings.
- include recordings (live or demo). Where the primary compositional output takes the form of a notated score, the quality of recording or performance will not affect the assessment of the composition. Where improvisational elements are central to the creative substance of the piece and/or the primary compositional output is the recorded work, the quality of performance and/or recording will be assessed as part of the presentation.

Failure to adhere to professional standards of presentation may impact negatively on your mark (see marking criteria).

### ***Submission requirements:***

- Two hard copies submitted to the Conservatoire Admin Centre Reception (MP2).
- One digital copy via Moodle

## Principal Study Project 1: Music Technology

### ***Assessment requirements:***

A folio of original creative music technology work, 100%

The folio is required to comprise a suitable range of works combining breadth and depth so as to demonstrate the student's handling of varied technology-based resources as appropriate. It may thus include compositions, productions, interactive or multimedia works, installations or programming. Audio or video recordings should be included of all works, and all media should be submitted in plug-and-go formats as appropriate.

The submission should include a textual commentary outlining the techniques and aesthetic adopted in the folio, explaining the methods of construction and realisation, and indicating relationships between items where these exist.

A *viva voce* examination will allow student and examiners the opportunity to discuss both the folio itself and matters of direct relevance to it, including the student's awareness and knowledge of the work of other relevant composers and the cultural/aesthetic context of their work.

Attendance at the *viva voce* is a requirement for passing this module.

### ***Note: minimum standards of presentation:***

Audio or video recordings should be included of all works, and all media should be submitted in plug-and-go file formats as appropriate.

The Portfolio should be submitted electronically as a single zip file to Moodle as directed. Whilst the Moodle submission should be self-contained within itself, you may include a link to a stream-based file hosting site such as Soundcloud or YouTube, or to a directory in your Onedrive account, notably if you are including work with a video component or appendices to the submission. If doing so, it is your responsibility to ensure that this is available for at least 2 months after you have received feedback on your submission. You should ensure that you include a version of all work in your Portfolio that has not been subjected to lossy compression. Matters of production and presentation will form an integral part of assessment.

Any scores should be bound and presented to a professional standard. If submitting notated works, these should be clearly handwritten, or printed using professional music processing systems such as Sibelius™ or equivalent music software.

Failure to adhere to professional standards of presentation and file structuring may impact negatively on your mark (see marking criteria).

### ***Submission requirements:***

- Electronic via Moodle

## Postgraduate Performance Assessment Penalties: PgCert, PgDip, MMus

Penalties (up to a maximum of 8 marks) may be imposed where the student fails to provide materials to examiners which either impact on the professionalism of the performance or make marking the performance problematic.

In **all examinations**, the student is required to provide:

- Copies of all the music being performed, including orchestral excerpts where these form part of the assessment (*except by prior arrangement with the Head of Department*).

**Photocopies** should be avoided wherever possible but may be given to the examiners where there is no available second copy of the music they are playing, in the same edition. These copies will not be returned after the examination. Students and their accompanists should NOT play from photocopies during their performance. (It is accepted that there may be no alternative with orchestral excerpts, but these should be destroyed immediately after the examination.)

**Scores** other than orchestral excerpts should be presented as the full score (e.g. solo instrument with accompaniment), not as a solo instrument score only. Furthermore, the score presented should be in the same edition or version. There will sometimes be cases where this is not possible (e.g. in relation to transcriptions). These exceptions must always be approved by the Head of Department in advance and noted on the student's assessment proposal form.

Omissions of material that impact on the examiners' ability to assess the performance will be noted by the chair of the panel and brought to the examination board for discussion.

Examples of circumstances in which penalties may be applied include the following:

- **One or more scores missing entirely:** normally this will attract a deduction of 2 marks per item up to a maximum of 8 marks. However, where the omitted work is the most substantial work in the programme, the panel may recommend a penalty of up to 4 marks for the missing item.
- **Scores presented as solo parts**, without the accompaniment: a deduction of 2 marks per item up to a maximum of 8 marks.
- **Scores presented in a version other than that from which the performer is evidently playing**, such as in a different edition or transposition, or in a version for different instrumentation: where the marking of the assessment is affected by this, the examination board will consider deducting 2 marks per item up to a maximum of 8 marks. The examiners will record on the assessment form where this is deemed to be the case.

The **maximum penalty** that may be imposed on a postgraduate performance assessment for failure to provide appropriate materials is a deduction of 8 marks.

All penalties are agreed and imposed at the discretion of the examination board or subgroup of the examination board, not by the individual assessment panels. The panel chair will ensure that information concerning scores and any other circumstances considered pertinent are accurately recorded on the assessment report form.

For **PgCert, PgDip** and **MMus** recital-style examinations, **programme notes or verbal introductions** are at the discretion of the candidate, though like other aspects of presentation (e.g. appropriate dress, playing from memory etc.), factor into the assessment holistically, so students are encouraged to provide them. At the very least, the panel will expect to see a running order of composers and works and/or movements, and the lack of this is likely to detract from the presentation aspect of the assessment.

*Revised September 2017*

