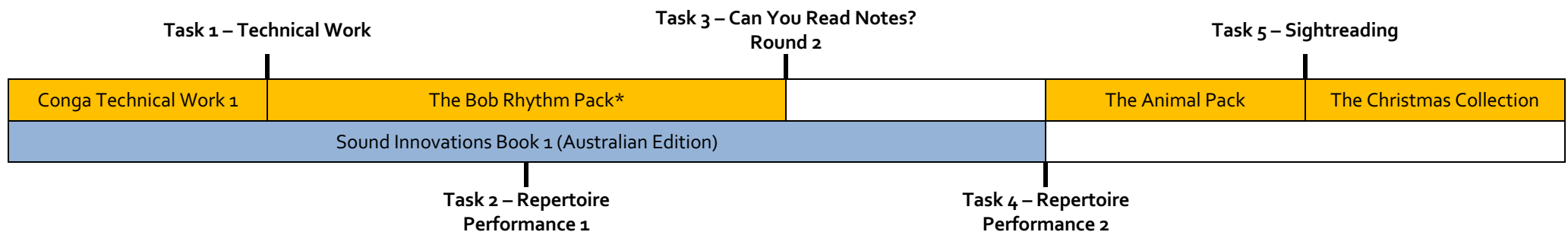


SECOND YEAR BRASS COURSE OUTLINE

CONTENT TIMELINE: TERMS 1 – 4



*The Bob Rhythm Pack introduces and reinforces one of the particularly challenging rhythmic concepts encountered in Sound Innovations around page 20. It also features group performance items and a range of extension materials for strong readers and players to sink their teeth into.

ASSESSMENT TASKS & GRADE CALCULATION

Students receive an Instrumental Music comment and grade in their school report at the end of each semester.

In an ideal world every student in every class would complete all five assessment tasks over the course of the year. As we only have access to 30 minutes of lesson time per week – which is inevitably disrupted by illness, swimming lessons, camps, NAPLAN and so on – your child's semester grade may be compiled using their results from only the tasks I feel they had adequate preparation time for and were in attendance to complete. Were a student absent or unable to participate for extended periods they may receive an N/A (Not Assessed) as their report grade, which is neither a 'pass' nor 'fail'.

As the number of assessments each group and individual will complete varies so greatly, each assessment task carries similar weighting and attempts to incorporate multiple aspects of musicianship (e.g. performing from written music, improvisation, memorisation, technical work etc.). A student who completes all five tasks would therefore earn 20% of their final grade from each one, whereas that weighting percentage would rise for every missed activity. They can therefore still receive a fair and valid report in the end and have demonstrated a sufficiently wide range of the targeted musical skills.

	TASK DESCRIPTION
Task 1 – Technical Work	Students perform a selection of technical patterns from the Conga Technical Work 1 sheet introduced at in class. Students will have at least one week’s notice of how many items they need to accurately perform to get a D, C, B or A grade.
Task 2 – Repertoire Performance 1	Students perform a piece from Sound Innovations or The Bob Pack as determined in class. They will also have the option to perform it again by memory. Should they choose NOT to include the memory performance they must do so in Task 4.
Task 3 – Can You Read Notes? Round 2	Students complete a one-page pitch identification activity in class. They provide the names and slide positions/fingerings for a range of notes that they should be familiar with from the Sound Innovations method book or The Bob Rhythm Pack.
Task 4 – Repertoire Performance 2	Students perform a piece from Sound Innovations that they have prepared in class at rehearsed at home. Those that did not attempt Task 2 by memory must place this piece a second time without the sheet music.
Task 5 – Sightreading	Students perform an unfamiliar melody with one minute of reading time. The melody will consist of familiar musical elements (e.g. time signature, rhythm patterns, scale patterns etc.) that are similar to pieces they have previously studied.

Tasks 2, 4 and 5 will assess students’ instrumental technique using five evenly-weighted categories:

- **Beat & Rhythm** – does the player maintain a steady beat throughout the piece and perform rhythmic patterns accurately in relation to it?
- **Pitch** – does the player pitch notes accurately? This includes using the correct fingerings/slide positions along with an effective combination of embouchure (i.e. lip muscle position/tension) and air speed.
- **Tone Control** – does the player maintain a steady, full sound across their playable range of notes? This includes keeping their air flowing smoothly from note to note to avoid unwanted gaps.
- **Articulation** – does the player start notes clearly and transition smoothly (slur) when indicated in the written music? Articulation focuses on using the tip of the tongue (as if saying “Taa” or “Too”) and timing it perfectly with fast airflow to start each phrase.
- **Phrasing & Dynamics** – does the player breathe (through the corners of their mouth, not through their nose!) in sensible places? Dynamics refers to using more or less air to create a stronger or quieter sound, as indicated in the written music.

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