Contemporary Music Studio
m3976y/9507y

Monday 1:30-3:20
*N.B. There will be additional coaching sessions scheduled outside of class time as required
Mb 27
Mb 227

Instructor: Dr. John Hess
MB 310
johess@uwo.ca
661-2111 x 85372
Office hours: Tuesday 12:30-1:30 or by appointment

Instructor: Prof. Dáirine Ní Mheadhra
MB 310
dnimhead@uwo.ca
661-2111 x85372
Office hours: by appointment

Description
The Contemporary Music Studio introduces solo and chamber music from 1945 to the present through the preparation, coaching, and performance of selected repertoire in classroom and concert settings.

Prerequisites
The course will be available to undergraduate Performance majors registered in third or fourth year as well as graduate students in Performance. Other students may be admitted by permission of the department chair. Students will be required to commit to regular weekly rehearsals outside the regularly scheduled class time. ATTENDANCE FOR THIS COURSE IS MANDATORY. Accommodation for documented medical absences will be considered for work worth less than 10% of the final mark. This will be completed in the last two classes of the final semester.

Learning Outcomes
Students will:

Be introduced to repertoire from 1945-the present through the preparation and performance of representative and significant works.

Develop a technical and intellectual awareness of performance practice issues related to the contemporary repertoire.

Develop a rhythmic ability that will enable them to successfully address complex rhythmic issues that are a vital component of the repertoire.

Course Structure:
The primary focus of this course will be the study of chamber music repertoire written after 1945. This study will be effected primarily through the preparation and performance of assigned repertoire culminating in two concerts. This repertoire will be coached during the scheduled class time on Mondays at 1:30-3:20. Any students not scheduled for a coaching will be required to rehearse assigned repertoire during this class time.

Course Evaluation:

Performance/Preparation of Chamber Ensemble Works 45%
Preparation/Performance of Special Project Repertoire 25%
Leadership/Initiative 15%
Attendance 15%

Performance:
Students will be assessed on the quality of their preparation and performance both in the classroom setting and in the two public concerts.

The Special Project:
This project will afford students the opportunity to select and prepare a work for performance either on their own or in collaboration with 1-2 other students. The student(s) will prepare this piece for performance on their own and are expected to bring it to a high performance level. Each student or chamber group will receive one or two coachings on this piece prior to the presentation. The repertoire for this project must be finalized by October 15, 2018.

Leadership/Initiative:
It is the responsibility of the students to organize and conduct rehearsals of the assigned repertoire in preparation for class coachings. This activity will be recognized in the grade assignment. Students will also share responsibility for promoting the two concerts and will provide information with regard to their efforts in this area. Examples of promotion include: creating a Facebook page, creating a poster, emailing/texting a list of friends, etc.,

Significant Dates:

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Concert I</td>
<td>December 3, 2018</td>
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<tr>
<td>8 pm, vKH</td>
<td></td>
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<tr>
<td>dress rehearsal from 3:00-6:30</td>
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<tr>
<td>Special Project</td>
<td>February 4 &amp; 11, 2019</td>
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<tr>
<td>In class presentation</td>
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<tr>
<td>Concert II</td>
<td>April 1, 2019</td>
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<tr>
<td>8 pm, vKH</td>
<td></td>
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<tr>
<td>dress rehearsal from 3:00-6:30</td>
<td></td>
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</tbody>
</table>

Selected Bibliography:
Performing Twentieth Century Music (A Handbook for Conducters); Weisberg, Arthur; Yale University Press; 1993

Modern Music And After (Directions since 1945); Griffiths, Paul; Oxford University Press; 1995

Ear Training For Twentieth Century Music; Friedman, Michael L; Yale University Press; 1990

Sudden Music; Rothenberg, David; The University of Georgia Press; 2002

The New Music; Brindle, Reginald Smith; Oxford University Press; 1987

Experimental Music: Cage and Beyond; Nyman, Michael; Schirmer Books; 1974

Silence: lectures and writings; Cage, John; M.I.T. Press; 1966

Mind Models; Reynolds, Roger; Praeger Press; 1975

Improvisation its nature and practice in music; Bailey, Derek; Moorland Publishing; 1980

Treatise Handbook; Cardew, Cornelius; Edition Peters; 1971

The Boulez-Cage Correspondence; ed. Nattiez,