

Contemporary Music Studio

9507b Winter Semester 2022

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Class Times and Locations

Monday 1:30-3:20 Coachings in MB 27 and simultaneous rehearsals in MB 227

Thursday 1:30-3:20 Coachings in MB TC 100 and simultaneous rehearsals in MB 254

*N.B. There will be additional coaching sessions scheduled outside of class time as required

Description

The Contemporary Music Studio introduces solo and chamber music from 1925 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 1925-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 1925. This study will be effected primarily through the preparation and performance of assigned repertoire presented in three concert. This repertoire will be coached during the scheduled class times. Any students not scheduled for a coaching will be required to rehearse assigned repertoire during class time as determined by the schedule. Schedules for coachings and rehearsals will be provided on an ongoing basis.

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 public concerts.

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 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:

Concert I Thursday Feb 17, 2022, 8:00 pm, vKH
Dress rehearsal 1 Thursday Feb. 10, 1:30-3:30 pm, vKH
Dress rehearsal 2 Monday Feb. 14, 1:30-3:30 pm, vKH

Concert II Monday March 28, 2022, 7:30 pm, PDT
Dress rehearsal Monday March 28, 1:30-5:00 pm, PDT

Concert III Monday April 4, 2022, 7:30 PDT
Dress April 4, 1:30-5:00 pm PDT

Online Resources:

Canadian Music Centre: www.musiccentre.ca
Personal websites of living composers
www.composers21.com

Selected Bibliography

Performing Twentieth Century Music (A Handbook for Conductors); Weisberg, Arthur; Yale University Press; 1993
Modern Music And After (Directions since 1945); Griffiths, Paul; Oxford University Press; 1995
Modernism and Music: Albright, Daniel; U of Chicago Press; 2004
The Rest is Noise; Listening to the Twentieth Century: Alex Ross, Farrar, Straus and Giroux, NY, 2017
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
The Boulez-Cage Correspondence; ed. Nattiez,
Orientations: Pierre Boulez, ed. Nattiez; Faber and Faber, London; 1986
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

i) **Course Prerequisites:** Entrance to course by Audition.

ii) **Grading scale:** A= 80-100%, B= 70-79%, C= 60-69%, F= 0-59%

iii) The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by illness or injury. In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's course grade shall be granted only in those cases where there is documentation indicating that the student was seriously affected and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor."

iv) **Special Note for Covid-19-related Situations:**

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, even when the MLHU has not advised students to self-isolate, students are advised to follow the most recent directions from the university and the MLHU concerning when to self-isolate and for how long. Specifically, if a student believes they have Covid-19 then the student is directed to report this to the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

ix) **Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

x) **Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

xi) **Recording of Online Activities:** All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

xii) **Online Etiquette:** Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please observe the following general considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
 - Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
 - Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings.
- The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.