

Contemporary Music Studio MUSIC 9507 2025-26

Dr. Paul Frehner
TC 340
661-2111 x 85335
pfrehner@uwo.ca
Office hours: by appointment

Prof. Patricia Green
TC 419
Contact: mezzo@uwo.ca
Office hours: by appointment

Class Times and Locations

Monday 1:30-3:20 Coachings in



Monday 1:30-3:20 Rehearsals in (Simultaneous to coachings)

N.B. There may be additional pre-concert coaching sessions scheduled outside of class time as required

Description

The Contemporary Music Studio introduces students to solo and chamber music from 1960 to the present through the preparation, coaching, and performance of selected repertoire in classroom and concert settings.

Course Prerequisites

This course is open to graduate students in Music Performance. Other students may be admitted by permission of the course instructors and department chair. Entrance to the course is through audition.

Learning Outcomes

Students will:

- Be introduced to chamber music repertoire from 1960-the present through the preparation and performance of representative and significant works, as well as improvisation.
- Learn about stylistic characteristics of music by international composers of contemporary music.
- Develop intellectual awareness of performance practice, and technical ability to solve performance practice issues of contemporary repertoire and improvisation
- Gain collaborative and leadership skills as a musician.
- Develop advanced pitch and harmonic awareness.
- Develop skills to successfully perform rhythmic complexities that are a vital component of this repertoire.

Course Structure

The primary work of this course is the study of repertoire written after 1960, with focus on compositions by living composers, and including improvisation. This study is effected primarily through the preparation and performance of assigned repertoire presented in two concerts. The repertoire will be coached during the scheduled class times. Any students not scheduled for a coaching will 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:

Preparation of Repertoire, Leadership, Initiative: 28%
Concert I, Performance: 12%
Concert II, Performance: 20%
Concert III, Performance: 20%
Listening and research assignment 12%
Attendance 8%

Preparation, Leadership/Initiative: It is the responsibility of the students to organize and conduct rehearsals of the assigned repertoire in preparation for class coachings. Knowing the score in preparation for rehearsals is an evident requirement. 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 announcing the concert, creating and posting flyers two weeks before the concert, emailing/texting a list of friends at least one week in advance of the concert, etc.

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

Listening and Research Assignment: Due Jan 19th at 1:30 in MB 227. Hard copy; pref. typed.
A 1000-word paper representing your thoughts regarding the important characteristics of the works you listened to. More detail and list of recordings will be provided.

CONCERT, EXTRA REHEARSAL AND DRESS REHEARSAL DATES

Concert I , with ContaQt	Friday, October 10, 2025	8:00 pm	PDT
Rehearsal with ContaQt	Wednesday, Oct. 8, 2025	7:00-9:00 pm	PDT
Dress rehearsal	Friday, October 10, 2025	1:30-4:30 pm	PDT
Concert II	Monday, Dec. 8, 2025	7:30 pm	vKH
Dress rehearsal	Monday, Dec. 8, 2025	2:30-6:00 pm	vKH
Concert III	Monday, April 6, 2026	7:30 pm	vKH
Dress rehearsal	Monday, April 6, 2026	2:30-6:00 pm	vKH

Online Resources

Canadian Music Centre: www.musiccentre.ca
Personal websites of 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
Musica mathematica; traditions and innovations in contemporary music; Povilionienė, Rima; PL Academic Research, 2016

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
American Pioneers: Ives to Cage and Beyond; Rich, Alan; Phaidon Press; 1995
Improvisation its nature and practice in music; Bailey, Derek; Moorland Publishing; 1980
Treatise Handbook; Cardew, Cornelius; Edition Peters; 1971

Notes for Graduate Students Enrolled in the Course

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

Statement on Academic Offences

Scholastic offences are taken seriously, and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf Note especially that plagiarism is a major scholastic offence. Students are expected to write all assignments in their own words. If you take an idea from another author, you must acknowledge this by using quotation marks where appropriate and by proper referencing.

Statement on Gender-Based and Sexual Violence

Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website: https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Health and Wellness Services

Students who are in emotional/mental distress should refer to Mental Health Support at <https://www.uwo.ca/health/psych/index.html> for a complete list of options about how to obtain help.

Accessible Education Western (AEW)

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program.

Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

Statement on the Use of Generative Artificial Intelligence (AI)

The use of generative artificial intelligence (AI) tools/software/apps for written assignments is unacceptable in this course.