

**MUSIC 3500 - INTRODUCTION TO CHAMBER MUSIC**  
**Winter 2016**  
**SYLLABUS**

**Instructor:** Dr. Nathan Cook Office: M2001 phone: 864-3024  
 e-mail: nathanc@mun.ca office hours: by appointment

**Format:** Almost every Thursday during the semester will be used for seminar and/or masterclass. See the schedule below. Classes and masterclasses are at noon unless noted below.

<b>Course Schedule:</b> (subject to change)	Jan 14 <sup>th</sup> Seminar	Mar 3 <sup>rd</sup> Seminar
	Jan 21 <sup>st</sup> Seminar	*Mar 10 <sup>th</sup> Masterclass #3
	*Jan 28 <sup>th</sup> Seminar	*Mar 17 <sup>th</sup> Masterclass #4
	*Feb 4 <sup>th</sup> Masterclass #1 (Cook Hall)	Mar 23 <sup>rd</sup> <i>optional Masterclass (12:30-2)</i>
	*Feb 11 <sup>th</sup> Seminar	*Mar 24 <sup>th</sup> Seminar
	*Feb 18 <sup>th</sup> Masterclass #2	Mar 31 <sup>st</sup> Masterclass #5 (run-throughs)

\*An assignment is due in class on this day. See below!

As noted above, we will hold an optional performance class to provide one more opportunity for groups to play for one another and for some extra coaching to take place. This optional class will be on **WEDNESDAY, March 23<sup>rd</sup> in D.F. Cook Hall from 12:30 to 2:00 p.m.** Please inform me sooner rather than later if your group wishes to perform in this class.

**Location/Time:** Suncor Energy Hall except for the February 4<sup>th</sup> masterclass (in Cook). While the class period technically is from noon to 1:30, seminar sessions will typically run for only an hour (12-1), and masterclasses will run from 12 to 1:15. The one masterclass exception will be on February 4<sup>th</sup>. This session will be in Cook Hall and will run only until 1 p.m. to allow students to attend the entirety of the Newfound Music Festival Symposium planned for that afternoon.

**Prerequisite:** None. The course is a co-requisite requirement for a student's first registration in either 3511 or 3512. Music 3513 is not open to first-time chamber music registrants.

**Description:** A course meant to introduce musicians to the skills especially important for successful functioning in a chamber ensemble.

**General Approach:** Seminar sessions will serve not only to introduce important rehearsal techniques but will also guide ensembles in their work toward developing musical concepts and cohesiveness within a small group. These sessions will consist primarily of group discussions and exercises of a participatory nature.

Students in Music 3500 will observe all masterclass sessions held in conjunction with the school's chamber music program. (As a part of 3511 or 3512, students may be required to perform in one of those masterclasses.)

<b>Evaluation:</b>	Participation:	25%
	Written Work:	
	Repertoire Research Assignment (due Feb 4 <sup>th</sup> )	15%
	Written Critique #1 of ensemble recording (due Feb 11 <sup>th</sup> )	20%
	Written Critique #2 of ensemble recording (due Mar 17 <sup>th</sup> )	20%
	Rehearsal Reflections (due Jan 28 <sup>th</sup> , Feb 18 <sup>th</sup> , Mar 10 <sup>th</sup> , Mar 24 <sup>th</sup> )	20%

**Participation:** This seminar is primarily a chamber music skills class, and as such, your active participation in all facets of the course is crucial. Your participation in and preparation of class exercises and performance projects along with your ability to discuss the masterclasses that you witness will be evaluated on a continual basis. Topics for discussion will be posted on D2L following an observed masterclass. Participation marks will therefore be possible to earn in advance of the scheduled class discussion via D2L as well as in class. All students are asked to read the D2L discussion thread prior to any in-class discussion that takes place. In this way, the online discussion will be able to serve as a springboard for the in-person discussion.

**Written Critiques:** By February 11<sup>th</sup> and March 17<sup>th</sup> you will be required to record a run-through of a 4- to 6-minute portion of the repertoire being prepared by your ensemble and to write a written critique of that performance. The portion of your repertoire that you critique for March 17<sup>th</sup> need not be the same portion that you critiqued for February 11<sup>th</sup>. *Students playing in the same ensemble together must all write about the same 4- to 6-minute portion of recorded repertoire for February, and the same portion for March, but all students must submit separate, original critiques.*

By 5 p.m. on these due dates, you must submit your recording (audio or video), a copy of the appropriate portion of the score for the work *with measure numbers written in*, and a written critique of the performance outlining the areas in which the ensemble needs to work *and detailing rehearsal and/or individual practice methods that ought to be used to improve*. A separate handout elaborating on this assignment will be provided.

Audio CDs, video DVDs, or computer files readable by Quicktime, RealPlayer, Windows Media Player, or iTunes are all acceptable. Additionally, uploading privately to YouTube and providing me with a link is acceptable as well. Confirm any other means of submission prior to the due dates. Accommodations to provide recording devices when necessary can be made. Please notify me by the beginning of February if you will need to borrow a recording device to complete these assignments.

**Repertoire Research Assignment:** Finding appropriate chamber repertoire for instrumental combinations available to you can be a challenge. A separate handout will be provided detailing this assignment aimed at encouraging your exploration of web-based and traditional library resources for researching repertoire. This assignment will be due by February 4<sup>th</sup> at 5 p.m.

**Rehearsal Reflections:** One of the primary aims of the course is to provide you with a toolbox of rehearsal methods and an awareness of the need for constant vigilance regarding rehearsal and practice efficiency. Every time your ensemble rehearses, you should have a rehearsal plan ahead of time, be able to describe to what degree your rehearsal achieved the desired results, and to come up with ideas about how to improve on the work that was done. A separate handout will detail the requirements for this assignment. Four installments of this will be *due by 5 p.m.* on Jan 28<sup>th</sup>, Feb 18<sup>th</sup>, Mar 10<sup>th</sup>, and Mar 24<sup>th</sup>.

**Late assignments:** Late submissions will be accepted in documented cases of illness, bereavement, or other exceptional extenuating circumstances, but only with notification to me within 24 hours of the due date. In such cases, assignments will be accepted/rescheduled within a period of time reasonable to the circumstances (determined in consultation with the student). Assignments submitted late for any other reason will lose 10% per day to a maximum of 7 days, at which point the assignment will not be accepted.

**Submission of assignments:** I will accept paper copies of assignments or electronic ones submitted to me through the D2L dropbox or via e-mail. It is also perfectly reasonable to bring your assignment to me on a USB flash drive, though I may not be able to take the time to transfer your assignment to my computer immediately in order to return your USB drive to you then and there. Electronically submitted assignments will be returned electronically (via D2L or e-mail). *If you do not receive confirmation from me of my having received an e-mail submission, it is your responsibility to check with me to make sure that e-mail got to me and was seen.* Use a reasonable and informative subject line on your e-mails please!

**D2L:** In addition to the uses for D2L mentioned above, handouts and assignments will also be made available via D2L as well as in hard copy, of course, in class. Login to D2L at <https://online.mun.ca/> (or start at the Distance Education, Learning and Teaching Supports (DELTS) webpage at [www.delts.mun.ca](http://www.delts.mun.ca) and click the “login to your web course” button).

**A note on e-mail communication:** Just so you know, I may use your MUN e-mail address to communicate important information to you and certainly to send reminders about things. *I do not use a smart phone for work though, and I am not constantly connected to my email.* I generally respond to business email several times a day, but often not in the evening. As mentioned above under “submission of assignments” please use informative subject lines for your e-mails and follow up on any messages that you send if you do not hear back within 2 days.

**Word to the wise:** Take notes during masterclasses. I will be, and we’ll discuss each masterclass that is followed by a seminar meeting and/or engage in an online (D2L) discussion thread about it. As indicated above, your participation in that discussion (live or online) will be evaluated and included in your participation grade.

**Accommodations available:** Students who require physical or academic accommodations should speak privately with me so that appropriate accommodations can be made to allow you to participate fully in the course. All conversations will remain confidential. Students requiring accommodation should also contact the Blundon Centre.