Description: Chamber Music 1

<table>
<thead>
<tr>
<th>Subject</th>
<th>Cat-Nbr</th>
<th>Class</th>
<th>Term</th>
<th>Mode</th>
<th>Units</th>
<th>Campus</th>
</tr>
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<tbody>
<tr>
<td>MUS</td>
<td>2074</td>
<td>10893</td>
<td>1, 2002</td>
<td>ONC</td>
<td>1.00</td>
<td>TWMBA</td>
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Academic Group: FOART  
Academic Org: FOA005  
HECS Band: 1  
ASCED Code: 100101

STAFFING
Examiner: Andrew Lorenz  
Moderator: Wendy Lorenz  
Team Members: Rhod McNeill, Kathy Pingel, Phillip Gearing.

PRE-REQUISITES
Pre-requisite: MUS 2002

RATIONALE
Practical musicmaking is a fundamental part of any music program. Performing an individual part in a small ensemble situation is a very important avenue for musical expression and serves to further refine the hearing and coordination skills of the musician, also leading to a wider range of career paths which includes chamber music.

SYNOPSIS
This course is designed to further develop the student's instrumental, interpretive and rehearsal skills through a practical specialisation in chamber music. Particular emphasis will be placed on participation in small ensembles of two or more such as duos, trios, quartets, etc., where important works of the particular genre will be studied in detail, carefully prepared and presented in performance.

OBJECTIVES
On successful completion of this course students will have:

- advanced their individual executant, artistic, rehearsal and performance skills in relation to a small ensemble; exhibited an awareness of the general principles of playing together - the sense of the whole and the role of each instrument, the importance of listening and contributing as a leader or a follower in the creation
of the interpretation of the piece through tempo and tempo modification, phrasing, dynamics, balance, colour and texture;

- the ability to discuss all aspects of the chamber music idiom with special emphasis on the particular genre chosen (duos, trios, quartets, etc.), and show a depth of understanding concerning the various styles of music, as well as the different styles and traditions used in performance relating to the various periods in the historical development of the chosen genre;
- a sound understanding and appreciation of the works considered to be the masterpieces in the chosen genre.

**TOPICS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Weighting (%)</th>
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</thead>
<tbody>
<tr>
<td>1. REPERTOIRE A repertoire of chamber music works will be mutually agreed upon by Teacher and Student during the first weeks of the semester. Written copies of this Repertoire List will be retained by the Student, Teacher and Examiner. This Repertoire List will form the basis of both the Student's work for the semester and the examination at the end of semester.</td>
<td>0.00</td>
</tr>
<tr>
<td>2. CLASS AND TEACHER CRITICISM OF CHAMBER MUSIC PERFORMANCE Students will attend a weekly Chamber Music Class where each group will receive coaching in a workshop situation.</td>
<td>0.00</td>
</tr>
<tr>
<td>3. PERFORMANCE UNDER CONCERT HALL CONDITIONS Students are required to perform at Concert Practice Classes, campus Lunchtime Concerts and on other occasions as nominated by the student's chamber music teacher.</td>
<td>0.00</td>
</tr>
<tr>
<td>4. PERFORMANCE UNDER EXAMINATION CONDITIONS All students are required to present themselves for periodic formal examination. This examination will be held at the end of semester, during the official University Assessment period. The examination will be of approximately 30 minutes duration. A student may request to have a campus Lunchtime Concert performance used in the formal examination process. This request would be considered by the Teacher, Examiner and Head of Music. If granted, the date of the Lunchtime Concert performance would be mutually agreed by all parties concerned; however the performance would not necessarily occur in the official University Assessment period. In either case the Repertoire List, as agreed between the Student, Teacher, Examiner and Head of Music will form the basis of this examination.</td>
<td>0.00</td>
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</table>

**TEXT and MATERIALS required to be PURCHASED or ACCESSED:**

Books can be ordered by fax or telephone. For costs and further details use the 'Book Search' facility at http://bookshop.usq.edu.au by entering the author or title of the text.

Repertoire material as directed by the Chamber Music Teacher.
REFERENCE MATERIALS

Reference materials are materials that, if accessed by students, may improve their knowledge and understanding of the material in the course and enrich their learning experience.


Fink, I and Merriell, C, with the Guarneri String Quartet, 1985 *String Quartet Playing*, Paganiniana Publications, Neptune City, NJ.


Tovey, D F, 7th Impression, 1972 *Essays in Musical Analysis, Chamber Music*, Oxford University Press, London.


STUDENT WORKLOAD REQUIREMENTS

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laboratory or Practical</td>
<td>26</td>
</tr>
<tr>
<td>Classes</td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td>0</td>
</tr>
<tr>
<td>Private Study</td>
<td>112</td>
</tr>
<tr>
<td>Rehearsals/Performances</td>
<td>26</td>
</tr>
<tr>
<td>- directed by staff</td>
<td></td>
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ASSESSMENT DETAILS

<table>
<thead>
<tr>
<th>Description</th>
<th>Marks Out of</th>
<th>Wtg(%)</th>
<th>Required</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXAMINATION</td>
<td>999.00</td>
<td>100.00</td>
<td>Y</td>
<td>END S1</td>
</tr>
</tbody>
</table>

(see note 1)

NOTES:

1. Further details about the due dates are detailed in the assessment section of the Course Specifications.

OTHER REQUIREMENTS

1. To fulfil the objectives in this practical course note that ongoing attendance is necessary otherwise ensembles cannot function, ensemble and practical skills cannot be developed, and therefore cannot be assessed. Clearly, prolonged lack of attendance runs the risk of leading to a Fail grade in Performance.

2. The sequence of enrolment in the four (4) courses comprising the Chamber Music Elective (Viz. Chamber Music 1-3 plus the Chamber Music course from the Genre Studies suite) will depend on the rotational scheduling of the Genre Studies courses.

3. STUDENT WORKLOAD REQUIREMENTS: Laboratory or Practical Classes 26 hours; Rehearsals 26 hours; Private Study 112 hours; Examinations 30 minutes.