

MUS 462/562 A/B: Interactive Creation/Performance of New Music Fall Term 2016

Class meets on Thursdays 7:00 – 9:50 PM in MacLaurin B016

1.5 unit course

Professor: Dr. Dániel Péter Biró

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Course Description: Seminar/workshop in contemporary performance and composition. Will be taught in two simultaneous sections for Performance students and Composition students.

Course Outline

Composer-participants will write new works for small mixed ensembles, concentrating on aspects of orchestration and research of instrumentation. This research will be determined by the particular performance resources of performers, as composers and performers will work together on all the stages of creating and rehearsing the works for the performance on Tuesday Nov. 24, 2015. Performers and composers will research the techniques, methodology and culture of contemporary music orchestration, composition and performance. Training in contemporary orchestration, notation and performance practices, extended techniques, instrumentation, conducting techniques, communication skills, concert production, and technical resources.

The final project will be a concert of new music produced and performed by the seminar members. Some parts of the seminar will be of theoretical nature to assist in the practical project-based assignments/compositions. For contemporary orchestration the Bärenreiter book series *"The Techniques of..."* has been ordered for the course. These books will come in useful, as it is intended that students discover the possibilities of voices and instruments through score analysis, composition and performance of class exercises and final pieces. A separate bibliography for the class will be given out on a weekly basis.

Course Policies:

- 1) Students are expected to attend all classes regularly and punctually.
- 2) Please always bring your instrument to class.
- 3) Active participation is crucial to the class. You are expected to "explore the unknown" while collaborating in a collegial manner.
- 4) Reading and listening assignments should be completed before the relevant class. Success in the course is directly related to regular attendance and timely completion of all requirements.
- 5) Assignments are to be submitted either to the professor or in class on the due date. If not otherwise specified composers usually must give all material to players at least 7 days prior to the next class. Compositions that are not submitted on time will not be played.

6) There will be no make-up assignments. Missed assignments may only be re-scheduled for serious health reasons or in extreme and unavoidable circumstances, and with appropriate documentation.

7) Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Please see the University of Victoria Policy on Academic Integrity for detailed guidelines on these issues:

<http://web.uvic.ca/calendar2014/FACS/UnIn/UARe/PoAcI.html>

8) Students with special needs should contact us as soon as possible to discuss accommodations.

9) If a rehearsal is scheduled students are required to attend. You are expected to meet with your given groups and complete a journal, telling of your experiences and times of rehearsing. A minimum of bi-weekly practice, study and rehearsal time is 2 hours and a maximum is 6 hours (in accordance with university policy). Any abuses of rehearsal time (too much or too little) should be reported to the instructor.

10) **It is possible to audit this class** as a composer/performer/musicologist (see point 11).

11) Are you a student with a learning disability, ADHD, mental health issue or long-term recurring physical or sensory disability? Do you have chronic health issues? Suggestion: students with special needs should register with the Resource Centre for Students with a Disability and coordinate accommodations with the supervisor. See:

<http://www.uvic.ca/services/rcsd/>

11) This course sometimes deals with controversial issues (of political, social, religious and sexual nature). By taking this course you are agreeing to study, write about and discuss these issues.

12) The UVic grading scale applies to this course: <http://web.uvic.ca/calendar2014-09/GRAD/FARe/Grad.html>

Final Project: Composers and interpreters are to integrate all of the work done in the class into the final concert. The contents of this concert will be determined in the course of the semester. Performers will be graded on their performance in the concert. Composers will be graded on their ability to collaborate with performers, present and realize their ideas in words, notation, parts etc. The composition as *final product* will not be graded but rather the *process* of its creation. It is therefore possible to submit this final work as part of your portfolio in the composition juries.

Grading is as follows:

50%: Participation and Assignments

50%: Final Concert

Grading Scale

Letter grades will be assigned according to the following percent equivalents:

90-100%	A+
85-89%	A
80-84%	A-
77-79%	B+
75-76%	B
70-74%	B-
65-69%	C+
60-64%	C
50-59%	D
below 50%	F

Timeline

Class 1: Introductory meeting.

Creating a unique Music Language through understanding the instrument. Pre-compositional and pre-performance plans. Instruments as compositional material. Extending instrumental, compositional and interpretive parameters. Learning from World Music.

Viewing: *Noh Theater*: PN 2924.5 N6Y283

Exercise 1: Pre-conditions for creating an individual Musical Language

Class 2: Discovering the Musical Instrument

The Archeology of Instrumental and Vocal Performance: The Composer's workshop. Play Through **Exercise 1**: (2-3 composers)

Extended techniques for instruments

Listening/Analysis: Lachenmann: *Serynade, Gran Torso, Salut für Caldwell*

Cage: Works for Prepared Piano

Ustvolskaya: *Piano Sonata no. 6*

Readings: Ian Pace: "Lachenmann's Serynade – Issues for Performer and Listener"

Nicolas Hodges: "Expressivity and Critique in Lachenmann's Serynade"

Helmut Lachenmann: "On my Second String Quartet Reigen Seliger Geister"

Class 3: Rhythm

Interpreting Simple and Complex Rhythms and relationships between rhythm and temporal perception

Listening: György Kurtág: *Jatékok, Quasi Una Fantasia*

Chaya Czernowin: *Dam Sheon Hachol*

Brian Ferneyhough: *4th String Quartet*

Annesley Black: *Rooms*

Elliott Carter: *Changes*

Brian Ferneyhough: *Bone Alphabet*

Reading: Arthur Weisberg: *Performing Twentieth-Century Music: a Handbook for Conductors and Instrumentalists*

Brian Ferneyhough: "The Tactility of Time" in *Collected Writings*

Steven Schick: "Learning Bone Alphabet" in *The Percussionist's Art*

Exercise 2: Rhythmic Simplicity/Complexity/Orchestrational Density Exercise

Class 4: Microtonality

Play and discuss **Exercise 2** (2-3 Composers)

Creating a "complex instrument" and working with sound types. Interpreting the Microtonality of spectral music.

Listening/Analysis:

Gérard Grisey: *Prologue*

Tristan Murail: *Tellur*

James Tenney: *Critical Band, Koan*

Traditional Hungarian laments, Palestinian, Indian, Chinese, Aka Pygmy music

Readings: Gérard Grisey: "Tempus ex Machina"

Robert Wannamaker: "The Spectral Music of James Tenney"

D.P. Biró and P. Van Kranenburg, "A Computational Re-Examination Of Bela Bartok's Transcription Methods as Exemplified by his Sirato Transcriptions of 1937/1938 and their Relevance for Contemporary Methods of Computational Transcription of Qur'an

Recitation."in Holzapfel, A. (ed.). *Proceedings of the Fourth International Workshop on Folk Music Analysis (FMA2014)*. Istanbul : Bogazaci University, 2014, pp. 70-77.

Class 5: The Virtuosity of Berio's Sequenzas

Composers basic plans for Final Projects due!

Improvisation, Musical Theater, expression and virtuosity.

Exercise 3: Composition as virtuosic situational drama between instruments (2-3 Composers, 4 instruments).

Listening/Analysis:

Luciano Berio: *Sequenzas*

Readings:Nancy Uscher: "Luciano Berio, Sequenza VI for Solo Viola: Performance Practices." Janet K. Halfyard: "Berio's Sequenzas: Essays on Performance, Composition and Analysis"

Class 6: Integrating Creation and Performance with Technology

Electronic performance practice - creating and extending the musical instrument with electronics

Readings/Listening:

Luigi Nono: *Post-Praeludium per Donau*

Marc Andre: *Hoc*

Dániel Péter Biró: *Hadavar*

Steven Kazuo Takasugi: *Strange Autumn*

Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig (eds.), *New Music and Aesthetics in the 21st Century – Volume 4*

Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig (eds.), *New Music and Aesthetics in the 21st Century – Volume 8*

Play Through **Exercise 3**

Viewing: The Matchstick Man (DVD about the composer/pianist György Kurtág)

Oct. 27: Composers basic outline for Final Projects due!

Nov. 3: Planning meeting for Concert

Sunday, Dec. 4, 8:00 PM: Final Concert!