

MS 375 MUSIC PERFORMANCE WORKSHOP

IES Abroad Milan

DESCRIPTION:

The workshop is designed to offer instrumentalists and vocalists the opportunity to develop a distinctive musical personality and to equip them to deal effectively with a wide range of professional demands, as well as to increase and consolidate their performance skills and knowledge and expand repertoire. The aims of the workshop are:

- To stimulate habits of self-awareness, self-criticism, and decision making
- To encourage students to develop repertoire interests
- To give students the opportunity to reflect on their practice as musicians by engaging in analytical inquiry related to their artistic aims
- To help students become aware of current trends in performance research and style and how these connect to their own interests
- To improve students' accuracy in reading music and in analyzing the structure and harmony of the music score
- To enable students to determine the most expressive solutions to realize their interpretive visions

Sessions are highly practical, and performance plays a key role in the educational project of the course. Collaboration is key. The study of chamber music is a laboratory for collaboration; playing with others intensifies skills in listening and attention and requires putting aside individuality to realize a collective interpretation of a score.

The instructor will choose which pieces to cover in class based on semester enrollment in the course, as determined by the Music Workshop Applications and subsequent discussion with participants. The program is flexible and may vary according to the individual need and level of each student. Preparation between sessions is an integral factor in assuring the steady progress of all participants. The first part of the course focuses on pre-existing repertoire, while the second part is dedicated to a workshop project on creative transcription.

Sample list of items to cover through the learning process:

- Determination of repertoire
- Criteria for a successful performance
- Sight-reading notions
- Score-reading notions
- Issues connected to shaping a coherent concert-program
- Monitoring self-preparation

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English/Italian (depending on the proficiency of the students)

PREREQUISITES: This course is intended for Music students. Admittance is based upon advanced application, an on-site audition, and recommendation by current home school instructor. Students must provide their own instruments (in special cases, where size and transportation are a problem, an exception may be made). The instructor is authorized to insist on withdrawal from the course by the designated deadline if participants do not prepare properly.

METHOD OF PRESENTATION:

Seminars, workshops, practical skills exercises, recitals, student presentations, discussions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation – 40%
- Repertoire Presentation – 30%
- Public Concerts & Rehearsals – 30%

Course Engagement

Active participation through discussion and completion of reading and writing assignments

Repertoire Presentation**Two/Three Public Concerts & Rehearsals**

Participation in public concerts and rehearsals to be chosen from options including:

- Two or three performances between October and December
- Participation in musical festivals around Milano

Individual Instruction

Students admitted to the Music Performance Workshop must also attend individual instruction either at some Milanese school or privately. Each individual instructor is welcome to contribute to the choice of a repertoire that is most suitable to strengthen and challenge the technical skills of the student.

LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Increased accuracy in reading and respecting the text
- More familiarity in the structure of a score
- Improved skills in the analysis of a score
- Make performance choices according to an interpretative vision of a score
- Increase familiarity with transcription and improvisation

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For the reason, the IES Abroad Milan attendance policy allows for the following number of absences, which are intended to be used for physical and mental health reasons:

- THREE (3) absences in each Italian language course,
- TWO (2) absences in each Area Studies course,
- ONE (1) absence in each seminar course or course meeting 1 day a week,
- ZERO (0) absences in each course of individual music instruction.

Every absence beyond this allowance will automatically result in a penalty of 2 percentage points off the final grade. SEVEN (7) absences will result in a failing grade in Italian language and Area Studies courses. FOUR (4) absences will result in a failing grade in seminar or 1-day-a-week courses. Failure to attend a scheduled exam, test, quiz, or presentation will automatically result in an F grade on that assessment.

ACADEMIC INTEGRITY

Students are expected to abide by the IES Abroad Code of Academic Integrity. All work submitted by a student for academic credit should constitute the student's own original work. Any work submitted for academic credit may be subject to review by a textual similarity detection service for the detection of plagiarism and AI usage.

CONTENT:

Individualized Pacing & Repertoire

This syllabus, designed for a performance-based course, is structured around a flexible pacing model. Repertoire and weekly study objectives will be selected by the instructor to reflect each student's skill level and progress, and will be adapted to set challenging goals while meeting individual needs. While a general semester outline is provided, curriculum milestones may shift based on the student's rate of learning and demonstrated proficiency.

Chamber Music with Voices and Instrument: Calendar Sample

We can choose from different instrumental combinations and different sources within the existing chamber music literature, depending on the composition and interests of the class. The content of all lessons will be developed according to the student's personal needs in terms of technique, goals, etc. Below is an example:

CALENDAR:

Rehearsals and Performances: To be decided upon collectively

Week	Content	Readings / Assignments
Week 1 <i>Session 1</i>	• <u>Playing together</u> • Assessment lesson: level check, ensemble skills evaluation • Syllabus fine-tuning and concert planning • Listening to and first analysis of: Toch – Geographical Fugue • Listening to and first analysis of: Shostakovich – Five Pieces for Two Violins and Piano, excerpts	• Listening: Toch – Geographical Fugue
<i>Session 2</i>	• <u>Transcribing</u> • Rehearsal: Toch – Geographical Fugue • Introduction to Session 3: Presentation of the concert and a reflection on the genre of "creative" transcription (Calvino/Liberovici transcr. by Gabriele Manca) • GUEST: Gabriele Manca	• Practice: Toch – Geographical Fugue individually
<i>Session 3</i>	• <u>Music and Civil Issues</u> • Listening in concert to: Hartmann Quartetto n. 2, Sostakovic Quartetto N. 4, Calvino/Liberovici (Oltre il ponte) transcr. by Gabriele Manca for voice, piano and celesta	

Week 2	• <u>Dialogue Between Timbres</u> • Required reading discussion • Rehearsal: Shostakovich Five Pieces, excerpts • Listening to and first analysis of: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra (voice and guitar), excerpts • Listening to and first analysis of: Pierre Max Dubois – Les Tréteaux (sax, flute, piano), excerpts • Focus: Dialogue Between Timbres	• Reflecting on the relationship between music and civil issues (e.g., war, etc.) • (piano and violins) Practice: Shostakovich Five Pieces, excerpts • Reading: Joseph N. Straus, <i>Musical Modernism and the Influence of the Tonal Tradition</i>, Harvard University Press, 2013, excerpts
Week 3 <i>Session 1</i>	• <u>Phrasing</u> • Required reading discussion • Rehearsal: Shostakovich Five Pieces, excerpts • Rehearsal: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra (voice and guitar), excerpts • Rehearsal: Pierre Max Dubois – Les Tréteaux (sax, flute, piano), excerpts • Focus: Phrasing	• (voice and guitar) Practice: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra, excerpts • (sax, flute, piano) Practice: Pierre Max Dubois – Les Tréteaux, excerpts • Reading: Claude Debussy, <i>Du Goût</i>, «S.I.M.», 15/02/1913 (english translation)
<i>Session 2</i>	• <u>Indeterminacy</u> • Rehearsal: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra (voice and guitar), excerpts • Rehearsal: Pierre Max Dubois – Les Tréteaux (sax, flute, piano), excerpts • Introduction to John Cage's poetics • Listening to: Cage – Five	• (voice and guitar) Practice: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra, excerpts • (sax, flute, piano) Practice: Pierre Max Dubois – Les Tréteaux, excerpts
Week 4 <i>Session 1</i>	• <u>Music and Meaning</u> • Required reading discussion • Rehearsal: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra (voice and guitar), excerpts • Rehearsal: Pierre Max Dubois – Les Tréteaux (sax, flute, piano), excerpts • Listening to and first analysis of: Berio – Duetti for Two Violins, excerpts • Listening to and first analysis of: Ravel – La flûte enchantée (voice, flûte, piano) • Focus: Music and meaning	• Practice: Cage – Five • (voice and guitar) Practice: Castelnuovo-Tedesco – The Divan of Moses-Ibn-Ezra, excerpts • (sax, flute, piano) Practice: Pierre Max Dubois – Les Tréteaux, excerpts • Reading: John Cage, <i>Lecture on Nothing</i>, in <i>Silence</i>, Wesleyan University Press, pp. 109-128

Session 2	• <u>The Audience Experience</u> • Rehearsal: Berio – Duetti for Two Violins, excerpts • Rehearsal: Ravel – La flûte enchantée • Piece Selection for the Midterm Concert • Intelligently assemble the repertoire, paying close attention to the flow and overall audience experience	• (violins) Practice: Berio – Duetti for Two Violins, excerpts • (voice, flûte, piano) Practice: Ravel – La flûte enchantée •
Week 5 Session 1	• <u>Writing Program Notes</u> • Required reading discussion • Rehearsal: Midterm concert repertoire • A guide to writing program notes	• Practice: Midterm concert repertoire • Reading: Jean-Jacques Nattiez and Katharine Ellis, <i>Can One Speak of Narrativity in Music?</i>, «Journal of the Royal Musical Association», Vol. 115, No. 2 (1990), pp. 240-257 •
Session 2	• <u>Optimizing Practicing</u> • Rehearsal: Midterm concert repertoire	• Writing: Program notes draft for midterm repertoire
Week 6 Session 1	• <u>Final Rehearsal for the Midterm Concert</u> • Final rehearsal: Midterm concert repertoire • Technical run-through	• Writing: Final program notes for the midterm concert repertoire • Performance checklist and personal goals • Practice: Midterm concert repertoire
Session 2	<u>Midterm Concert</u>	• Practice: Midterm concert repertoire
Week 7 Session 1	• <u>Creative Transcription of Schubert's Ständchen: A Lab Project</u> • Midterm concert reflection and discussion • Creative Transcription [for the course's instrumentation] of Schubert's <i>Ständchen</i>: A Lab Project // Part One: Transforming Schubert's <i>Ständchen</i> through Color • Listening to and first analysis of: Schubert – <i>Ständchen</i> • Listening to and first analysis of: Schubert/ Liszt – <i>Ständchen</i> (piano transcr.) • Listening to and first analysis of: Schubert/ Mottl – <i>Ständchen</i> (voice and orchestra transcr.) • Timbral strategies for creative transcription • Listening to: Sciarrino (some transcriptions)	• Post-concert reflection and Self-evaluation

Week 8 <i>Session 1</i>	• <u>Extended Techniques (I)</u> • Required reading discussion • Rehearsal: Schubert – <i>Ständchen</i> (various transcriptions) • Extended piano techniques • Extended voice techniques • GUEST: Maria Eleonora Caminada [or IES Voice Teacher, if he/she is also a specialist in extended techniques]	• Listening to: Schubert/Saenger – <i>Ständchen</i> (vl, vl, piano) • Listening to: Schubert/Coste – <i>Ständchen</i> (voice, guitar) • (voice and piano) Practice: Schubert – <i>Ständchen</i> • Reading: <i>Trascrizione o trasfigurazione? Elaborazioni di Salvatore Sciarrino da Carlo Gesualdo</i>, in <i>La musica del Principe. Studi e prospettive per Carlo Gesualdo</i>, Atti del Convegno Internazionale di Studi, ed. by Luisa Curinga, LIM, 2008, pp. 347-364 (english translation)
<i>Session 2</i>	• <u>Extended Techniques (II)</u> • GUESTS (to be announced) for extended techniques for strings and wind instruments	• To experiment with extended techniques and reflect on their application within the framework of the workshop project
Week 9 <i>Session 1</i>	• <u>Transforming through Color</u> • Required reading discussion • Rehearsal: Experiments in timbral transformation of the Schubert original	• To experiment with extended techniques and reflect on their application within the framework of the workshop project
<i>Session 2</i>	• <u>Mikhail Pletnev Piano Recital</u>	
<i>Session 3</i>	• <u>Transforming through Improvisation</u> • Required reading discussion • Types of improvisation • Improvisational experiments on Schubert's material • First hypothesis for a formal plan	• Practice: timbral transformation of the Schubert original
Week 10 <i>Session 1</i>	• <u>The Formal Plan</u> • Rehearsal: Schubert's <i>Ständchen</i> (hypothesis for the final version) • Piece Selection for the Midterm Concert	• To experiment with types of improvisation and reflect on their application within the framework of the workshop project • To outline the formal project in detail • Reading: Giorgio Gaslini, <i>Il tempo del musicista totale</i>, Baldini & Castoldi, 2002, excerpts

Session 2	• <u>Preparing Introductory Talks</u> • Rehearsal: Final concert repertoire • Preparing introductory talks to the performances	• Practice: Final concert repertoire
Week 11 Session 1	• <u>Managing Emotion</u> • Rehearsal: Final concert repertoire and introductory talks • Focus: Managing emotion	• Practice: Final concert repertoire • Writing: Draft for introductory talks
Session 2	• <u>Final Rehearsal for Final Concert</u> • Rehearsal: Final concert repertoire	• Practice: Final concert repertoire

READINGS:

- Joseph N. Straus, *Musical Modernism and the Influence of the Tonal Tradition*, Harvard University Press, 2013, excerpts
- Claude Debussy, *Du Goût*, «S.I.M.», 15/02/1913 (english translation)
- Jean-Jacques Nattiez and Katharine Ellis, *Can One Speak of Narrativity in Music?*, «Journal of the Royal Musical Association», Vol. 115, No. 2 (1990), pp. 240-257
- John Cage, *Lecture on Nothing*, in *Silence*, Wesleyan University Press, pp. 109-128
- Giorgio Gaslini, *Il tempo del musicista totale*, Baldini & Castoldi, 2002, excerpts
- *Trascrizione o trasfigurazione? Elaborazioni di Salvatore Sciarrino da Carlo Gesualdo*, in *La musica del Principe. Studi e prospettive per Carlo Gesualdo*, Atti del Convegno Internazionale di Studi, ed. by Luisa Curinga, LIM, 2008, pp. 347-364 (english translation)