

Music Academy / PERFORMING ARTS / CHAMBER MUSIC V

<b>Course:</b>	CHAMBER MUSIC V			
<b>Course ID</b>	<b>Course status</b>	<b>Semester</b>	<b>ECTS credits</b>	<b>Lessons</b> (Lessons+Exercises+Laboratory)
2224	Mandatory	5	5	2+2+0
<b>Programs</b>	PERFORMING ARTS			
<b>Prerequisites</b>	None			
<b>Aims</b>	*Developing technical and collaborative skills in ensemble playing and exploring creativity in interpretation. (artistry of musical expression) *Performing chamber music repertoire from different eras and styles as a member of classical and non-classical ensembles. *Getting familiar with the chamber music literature from all stylistic periods. * Collaboration of students throughout all the performance departments; * Introduction to principles of chamber music performance; * Developing musical taste and musicality through ensemble playing; * Improving sightreading and speed learning skills; * Enabling students to independently work on new repertoire; * Developing teamwork skills through ensemble playing.			
<b>Learning outcomes</b>	* Awareness and development of tone qualities, shaping, balance and blending and sustained solid intonation within ensemble; understanding and recognizing approaches to music analysis; develop an awareness and understanding of repertoire for a variety of chamber ensembles; understanding historical, social and musical contexts of chamber music repertoire and the ability to analyze a given music literature from its historical and stylistic aspects; develop an ability to recognize key stylistic areas and historical informed performance; assimilate and integrate the acquired knowledge into a common interpretation of the repertoire within the ensemble; engaging effectively in the work of the ensemble; knowledge of specifics and strategies of chamber ensemble rehearsals.			
<b>Lecturer / Teaching assistant</b>	* Professor Žana Lekić, MMus, Professor Miran Begić, MMus, Professor Predrag Janković, MMus, Associate Professor Nataša Popović, MMus, Associate Professor Danijel Cerović, MMus			
<b>Methodology</b>	* Lectures, performances			
<b>Plan and program of work</b>				
Preparing week	Preparation and registration of the semester			
I week lectures	* The module content is delivered through the curriculum that develops a realistic pathway in each ensemble which is congruent with the capabilities and prior knowledge of its members: - Approaching interpretation of a chamber music work from an angle of the form and stylistic analyses of a music score. This is achieved through collaboration with a professor of Music Analysis during two consultations. This gives students an opportunity to develop a broader perspective and deeper understanding of the style and era of a piece of music they are working on, which opens a door to the clearer understanding of interpretation. - Focusing on articulation as a source of rhythmic and metric clarity in ensemble playing. The special emphasis is on the tone balance and blending within the ensemble. - The final segment of the work is a realization of a compact tonal image of the chamber ensemble, consistency of the concept and conviction of musical expression.			
I week exercises				
II week lectures				
II week exercises				
III week lectures				
III week exercises				
IV week lectures				
IV week exercises				
V week lectures				
V week exercises				
VI week lectures				
VI week exercises				
VII week lectures				
VII week exercises				
VIII week lectures				
VIII week exercises	* Preparation for the colloquium			

IX week lectures	* Colloquium (colloquium requirements chosen by the professors)
IX week exercises	
X week lectures	
X week exercises	
XI week lectures	
XI week exercises	
XII week lectures	
XII week exercises	
XIII week lectures	
XIII week exercises	
XIV week lectures	
XIV week exercises	
XV week lectures	
XV week exercises	
<b>Student workload</b>	* Weekly: 4 credits x 40/30 = 5 hours and 20 minutes Structure: 2 hours lectures 0 hours practical 2 hours and 20 minutes Independent and directed learning (non contact) (preparation for laboratory exercises, for colloquia, individual practice and rehearsals) including consultations * During the semester: Teaching and final exam: (5 hours and 20 minutes) x 16 = 85 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (5 hours and 20 minutes) = 10 hours and 40 minutes Total load for the subject: 4 x 30 = 120 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 85 hours and 20 minutes (teaching) + 10 hours and 40 minutes (preparation) + 24 hours (additional work)
<b>Per week</b>	<b>Per semester</b>
<b>5 credits x 40/30=6 hours and 40 minuts</b> 2 sat(a) theoretical classes 0 sat(a) practical classes 2 excercises <b>2 hour(s) i 40 minuts</b> of independent work, including consultations	Classes and final exam: <b>6 hour(s) i 40 minuts x 16 =106 hour(s) i 40 minuts</b> Necessary preparation before the beginning of the semester (administration, registration, certification): <b>6 hour(s) i 40 minuts x 2 =13 hour(s) i 20 minuts</b> Total workload for the subject: <b>5 x 30=150 hour(s)</b> Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from the first two items to the total load for the item) <b>30 hour(s) i 0 minuts</b> Workload structure: <b>106 hour(s) i 40 minuts (courses), 13 hour(s) i 20 minuts (preparation), 30 hour(s) i 0 minuts (additional work)</b>
<b>Student obligations</b>	*Regular class attendance, exercise, independent and joint work; * Public appearances; * Monitoring concerts, seminars and lectures of visiting professors, active participation in seminars; * Listening, comparison and analysis of different performances of a given composition, reading professional literature; * Colloquium in the ninth week of the semester; * Exam after the completed semester.
<b>Consultations</b>	
<b>Literature</b>	* The repertoire for chamber music is very extensive and the choice of literature is determined in accordance with the composition of the ensemble as well as the level of knowledge, skills and abilities of the members of the ensemble. * Chamber opus (duo, trio, quartets, quintets) of the following composers: J. S. Bach, A. Vivaldi, J. Haydn, W. A. Mozart, L. v. Beethoven, F. Sor, M. Giuliani, F. Schubert, F. Mendelssohn - Bartholdy, J. Brahms, R. Schumann, JK Mertz, F. Luzatto, N. Coste, A. Dvořak, B. Smetana, S. Rachmaninoff , M. Ravel, C. Debussy, E. Satie, ML Tournier, D. Shostakovitch, A. Khachaturian, P. Hindemith, B. Martinů, B. Bartok, A. Reicha, F. Danzi, B. Britten, Castelnuovo- Tedesco, J. Ibert, J. Francaix, JM Damase, D. Milhaud, S. Barber, J. Pauer, W. Lutoslawski, Leonard Call, Dušan Bogdanović, Leo Brower, Manuel de Falla, Federico Mompou, B. Dowlasz, J Feld, M. Reger, V. Zolotarjov, J. Tiensuu, V. Podgorni, J. Gancer, B. Shehu, F. Dobler, V. Zubitshy, A. Piazzolla et al. * Compositions for piano duo: - J. S. Bach, F. Händel, J. Chr. Bach, WA Mozart, L. van Beethoven, H. Jadin, F. Schubert, R. Schumann, F. Chopin, G. Faure, J. Brahms, M. Reger, A. Dvorak,

		E. Grieg, S. Rachmaninoff, C. Saint-Saens, C. Debussy, M. Ravel, F. Poulenc, D. Milhaud, E. Satie, W. Lutoslawski, I. Stravinsky, D. Shostakovitch, B. Britten, A. Schnittke, and others. * Compositions from chamber opus and other composers that meet the requirements of the required level of study. * Compositions from the chamber opus of Montenegrin composers that meet the requirements of the required level of study. * Transcriptions that meet the requirements of the required level of study (non-standard ensembles).				
<b>Examination methods</b>		* Attendance: maximum 30 points; * Colloquium: maximum 20 points; * Final exam: maximum 50 points; * A passing grade is obtained if the student collects 50 points.				
<b>Special remarks</b>		* During the semester, the student must complete one cyclic work for chamber ensemble; program includes original compositions and already existing transcriptions which meet the requirements of the required level of study, lasting up to 15 minutes. * Languages in which it is possible to attend classes: - Montenegrin and English				
<b>Comment</b>		* The number of members in the ensemble and the number of ensembles depends first of all on the capacity of the Music Academy and the enrollment of new candidates for each subsequent academic year. * Due to the different affinities and performing abilities of students, as well as the specifics of the formation of various chamber ensembles, ensemble members can be students of the same or different years of study; * It is required, at least once during the semester to organize a public appearance that can be within the class; * The formed ensemble can be changed during the semester only for objective reasons (e.g. illness of an ensemble member, termination of the student status of an ensemble member, obtaining a scholarship to continue studies at another faculty, etc.).				
<b>Grade:</b>	F	E	D	C	B	A
<b>Number of points</b>	less than 50 points	greater than or equal to 50 points and less than 60 points	greater than or equal to 60 points and less than 70 points	greater than or equal to 70 points and less than 80 points	greater than or equal to 80 points and less than 90 points	greater than or equal to 90 points