**Course Objectives**

Chamber Music plays a crucial role in music education. While exploring the vast string chamber music repertoire, skills in interpretation, rehearsing, teamwork, building ensemble, listening, and performing are strengthened. Groups will normally consist of two to eight people.

**Course Guidelines**

* Students may register for the course with a pre-formed ensemble or will be assigned based on the course applicant pool.
* All members of the group are expected to attend every rehearsal and coaching on time, unless otherwise indicated by the instructor.
* It is the responsibility of the group to obtain all the necessary sheet music material for the assigned repertoire, including sufficient copies of the score for both the instructor and other group members.
* Expected weekly commitment: 5 hours + personal practice, master classes, and performances/juries. Groups are expected to rehearse at least 3 hours per week in addition to the weekly one hour coaching, and allot additional time for practicing, master classes, and performances.
* Rehearsals must continue when the instructor is out of town.
* All group members must be reachable on a daily basis by phone or email.
* Unexcused absences to course events will result in ½ lowered grade
* Missing a group performance may result in failure of the course
* see the detailed attendance policy below

**Attendance Policy**

All groups will rehearse a minimum of two times per week outside of the coaching. If your group cannot find
the minimum amount of regular rehearsal time at the beginning of the semester, the group must meet immediately (with your instructor and all group members present) to discuss the possibility of dropping the class, or finding another solution. A group that doesn’t have sufficient rehearsal time will receive a distinctly lower grade.

Your final semester grade will also be lowered by one degree for each unexcused absence. Examples of UNexcused absences:

- Gigs
- Oversleeping
- Any personal emergency that you have forgotten to tell me about such as funerals, doctors appointments, etc.

Excused absences include:

- Illness
- Family or Personal emergencies
- Any absence that has been cleared by me at least 24 hours in advance (you must call my cell phone prior to 5 PM of the day before your lesson).

Lessons that are missed due to Excused Absences will be made up. Unexcused Absences will not.

**Performance**

All groups will perform at the end of the semester in the final chamber music juries. A chamber music recital/concert may be substituted for this requirement with the approval/adjudication of the instructors.

Some groups will be chosen to perform in chamber music seminars, master classes, and other opportunities that arise throughout the term.

**Outreach**

All groups are highly encouraged to seek out additional opportunities to gain experience in front of an audience. Your group’s investment of time, energy, and creativity is a valuable commodity and should be explored to its greatest potential through musical communication to diverse audiences.

**Grading**
Grades will be based on punctuality, attendance (see attendance policy above), individual preparation, and quality of participation. Each member of a group will be graded on their performance as an individual as well as on the general performance of the group. The Jury/End of Semester Performance Grade will account for 1/3 the total grade.

**Learning Outcomes**

At the end of the course, it is expected that students will

- Possess a better understanding of their assigned piece(s) stylistically, musically, and historically
- Have arrived at a mutually agreeable definition and sense of their group’s own style as relates to the piece(s)
- Have shown the ability to problem solve as relates to technical aspects of intonation, rhythm, timing, dynamics, group balance
- Have played up their strengths and addressed their weaknesses within the group
- Have improved their skills of nonverbal communication as relates to cueing and flexibility while performing
- Have a better understanding of professional rehearsal skills needed such as tact, diplomacy, and clarity in verbal communication

**Suggested Reading and Listening**

Robert Winter (Editor), Robert Martin: The Beethoven Quartet Companion
Helen Drees Ruttencutter: Quartet—A Profile of the Guarneri Quartet


Donald N. Ferguson: Image and Structure in Chamber Music, “The Intimacy of Chamber Music”

L. v. Beethoven: The Complete String Quartets (recording, various artists)

Bela Bartok: 6 String Quartets (recording, various artists)

R. Schumann: Chamber Music for Piano and Strings (recording, various artists)

W.A. Mozart: Ten Famous Quartets (recording, various artists)

D. Shostakovich: Complete Chamber Music (recording, various artists)

F.J. Haydn: any of the 88 String Quartets (recording, various artists)