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subject catalogue S23 K24

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course code KAX208

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name of course

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Chamber Music

specification

for Music Performance program MA level

academic instructor

directory lecturer

prerequisite course

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no of terms

4

contact hr/total

80.0

hr/term

20.0

hr/week

0.0

ECTS/total

16.00

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Lect

0.0

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Grp

0.0

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Ind

80.0

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Sem

0.0

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Pract

0.0

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**graded or pass/fail exams**

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A

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E

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A

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E

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**term**

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1

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2

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3

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4

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**ECTS**

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4.00

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4.00

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4.00

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4.00

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**aim of the subject**

The aim of the subject is to

- Bring the chamber music skills of the student to a professional standard;
- Prepare the student for independent career as ensembler and accompanist;
- Develop self-analysis and self-criticism, and the ability to learn from others.
- Develop musicianship between singers and instrumentalists in a variety of ensembles

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**content****Chamber Music**

Semester I:

- Development of ensemble skills in an ensemble setting selected by the student (from duo to sextet)

- Learning one work during the semester
- Participation in a master class
- Performance at a concert of the Department of Chamber Music

Non-differentiated assessment where the student is required to perform a chamber music work with a minimum duration of 15 minutes.

Semester II:

- Playing chamber music works by 19th century composers. Working on phrasing, sound and texture in a large-scale Romantic work
- Development of professional ensemble skills
- Performance at a concert of the Department of Chamber Music
- Participation in a master class
- Learning one work for an ensemble setting of the student's choice during the semester

Differentiated assessment where the student is required to perform a work with a minimum duration of 20 minutes.

Semester III:

- Learning one work in a freely chosen musical style during the semester
- It is recommended to play music from the second half of the 20th century or the 21st century
- Performance at a concert of the Department of Chamber Music
- Participation in a master class

Non-differentiated assessment where the student is required to perform a work with a minimum duration of 20 minutes. In the case of contemporary music, the minimum duration of the programme may be 12 to 15 minutes.

Semester IV:

- Learning a chamber music work in a freely chosen musical style and ensemble setting
- Performance at a concert of the Department of Chamber Music
- Participation in a master class
- Learning one work during the semester

Differentiated assessment where the student is requested to perform one chamber music work with several movements for an ensemble setting chosen by the student (from duo to sextet), with an approximate duration of 20 minutes. In the case of

contemporary music, the minimum duration of the programme may be 12 to 15 minutes.

### **Quartet**

Semester I:

- Development of ensemble skills in an ensemble setting of the student's choice, including a piano (from duo to sextet) as well as in a string quartet
- Learning one work for a chamber setting including piano and another for a string quartet during the semester
- Participation in a master class
- Performance at a concert of the Department of Chamber Music

Non-differentiated assessment where the student is required to perform chamber music works with a minimum duration of 15 minutes.

Semester II:

- Playing of chamber music works by 19th century composers. Working on phrasing, sound and texture in a large-scale Romantic work
- Development of professional ensemble skills
- Performance at a concert of the Department of Chamber Music
- Participation in a master class
- Learning one work for an ensemble setting of the student's choice including piano and another work for a string quartet during the semester

Differentiated assessment where the student is required to perform works with a minimum duration of 20 minutes.

Semester III:

- Learning works in a freely chosen musical style during the semester, at least one work from the piano chamber music repertoire and one work for a string quartet
- It is recommended to play music composed in the second half of the 20th century or in the 21st century.
- Performance at a concert of the Department of Chamber Music
- Participation in a master class

Non-differentiated assessment where the student is required to perform a work with a minimum duration of 20 minutes. In the case of contemporary music, the minimum duration of the programme may be 12 to 15 minutes.

Semester IV:

- Learning chamber music works in a freely selected musical style and ensemble setting
- Performance at a concert of the Department of Chamber Music
- Participation in a master class
- Learning one work from the piano chamber music repertoire and another for a string quartet during the semester

Differentiated assessment where the student is required to perform one chamber music work with several movements for an ensemble setting chosen by the student (from duo to sextet), with an approximate duration of 20 minutes. In the case of contemporary music, the minimum duration of the programme may be 12 to 15 minutes.

NB! If a string quartet cannot be formed during an academic year or the lecturer considers it artistically justified, the string quartet can be, as an exception, temporarily replaced with another string setting starting from a string trio.

### **Early music performance**

This course provides students with experience playing in various ensembles thereby expanding knowledge of Baroque and Classical repertoire, furthering technical proficiency and developing proficiency in stylistic elements.

Ensembles to consist of early music performers and singers. Students are expected to prepare two or three works for performance each semester.

### **Oratorial and Ensemble Singing**

Two semesters will be devoted to early music in collaboration with the Early Music class. Students are expected to prepare three or four works, of which at least one will be performed in concert.

- preparation of 17th-18th century repertoire in collaboration with the Early Music class
- knowledge of stylistic elements, expressive techniques, ensemble and harmonic practice of the period

Two semesters will be devoted to 19th-20th century chamber music. Commissioning of new repertoire to occur in collaboration with the EAMT's composition students.

Students are expected to prepare at least one work (or combination of works with a duration of at least 25 minutes) for performance.

-development of ensemble playing

-participation in master classes

-performance at chamber music concert

Program of study will be organized according to the practical needs of the student.

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### **learning outcomes**

Upon completing the subject, the student will be able to:

1. Demonstrate sufficient knowledge and skills for participating in a variety of ensemble settings.
2. Perform repertory of different periods on a high international standard.
3. Perceive partners musical intentions and react appropriately and creatively, instruct other students if needed, and respect the principles of teamwork.
4. Analyze musical texture.
5. Display good command of sound quality and muscle reactions.

Early music:

- the student demonstrates knowledge of, and ability to perform in, the main styles of early music
- is able to play using appropriate ornamentation and articulation
- is able to play use appropriate phrasing, harmony and the rules of musical rhetoric
- demonstrates sensitivity to ensemble partners, plays with flexibility and reacts to their impulses

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### **assessment**

Non-differentiated assessment in semesters I and III.

Differentiated assessment in semesters II and IV.

The student is required to perform chamber music works according to the requirements of the respective semester.

Performance of the works has to be technically and artistically refined.

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## assessment criteria

A positive assessment result in semesters I and III is obtained when students meet the requirements of the respective semester in their repertoire and performance, performing a chamber music work or works at the assessment in a technically accurate and refined way.

II and IV semesters:

The grade A “Excellent” is awarded to students who:

- perform a required programme in a technically accurate and refined way,
- know the texture of the work and the parts of the other ensemble members, and sense the emotional balance and intensity between ensemble members,
- inspire other ensemble members with their alertness, dynamism, quick musical reactions, confidence and vivid focused sound,
- attract attention with their excellent potential for working in an ensemble, as well as their artistry and individuality.

The grade B “Very Good” is awarded to students who:

- perform a required programme in a technically and musically refined way,
- know the texture of the work and the parts of the other ensemble members,
- are sensitive and self-possessed ensemble members considerate of their fellow musicians,
- give a performance that is inspiring, refined and has a vivid sound.

The grade C “Good” is awarded to students who:

- perform a required programme, knowing its texture and the parts of fellow musicians,
- face technical and musical challenges beside musical passages performed with excellent sensitivity,
- display unevenness in sound, insecurity in phrasing and loss of self-control in their performance,
- are able to follow other ensemble members, but their expressiveness is diminished by instability in their technique,
- distract listeners with excessive details.

The grade D “Satisfactory” is awarded to students who perform a required programme, but:

- their performance includes a lot of technical and musical randomness,
- they face problems with rhythm, tempo and style as well as other shortcomings,

- they are able to follow other ensemble members, but see playing in an ensemble as a mechanical act of playing together, rather than intensive unity of various parts,
- they offer little inspiration to their fellow musicians in the process of music-making.

The grade E “Sufficient” is awarded to students who perform a required work, but:

- dealing with technical difficulties in playing their parts consumes all their energy,
- they seem to be encapsulated in their own world, leaving ensemble-related and musical qualities in the background,
- they have minimal potential for working as an ensemble member and a narrow musical horizon.

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**course reading material**

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**author of course description**

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