The Butler School of Music Chamber and Collaborative Music Division defines chamber music groups as un-conducted ensembles of three or more players, one person per part. Due to a lack of three-or-more repertoire for harp and guitar, groups including those instruments may contain only two players.

All students participating in the Chamber Music must complete these requirements:

1. Register for the appropriate course number from the list above by the second class day of the semester.

2. Attend the mandatory organizational meeting on Wednesday, January 23 at 6:00 p.m. in the Recital Studio.

3. Students coaching with string and piano faculty, meet with your Faculty Coach for a minimum of ten hours as assigned. Brass students in Mr. Villarrubia’s class and woodwind students in the Wind Class have different requirements, as outlined below.

4. Practice on your own to be prepared for every rehearsal and coaching.

5. Rehearse with the full ensemble a minimum of 3 hours per week outside of the coaching.

6. Perform on a master class.

7. Perform in at least one Community Engagement Situation. Video record your outreach concert and upload it to UT Box for your faculty coach to view.

8. Perform on the area specific on-campus recital. You must attend the entire concert to receive credit.

9. Submit to your coach an outline of your community engagement concert, complete with who will say what, and which bar numbers you will demonstrate for your audience by March 27.

10. Career Development: Attend one of the events listed as options and submit a 2-page, double-spaced reflection paper to your coach by April 8:
THE DETAILS:

1. Register for the appropriate 181, 281 or 481 Course (graduate students) or the appropriate 259 Course (undergraduate students) by the fourth class day of the semester. **NOTE: THIS COURSE IS NOW A RESTRICTED REGISTRATION COURSE: APPLICATION TO THE COURSE AND GROUP ASSIGNMENTS FOR ALL STUDENTS OCCURS DURING PREREGISTRATION PERIOD IN THE PRECEDING SEMESTER!** Application is made by email to the Faculty Coordinator in your Area.

2. Attend the mandatory organizational meeting on the second class day. Coaching times and rehearsal times will be finalized at these meetings.

3. Meet with faculty as outlined below:

   **Students coaching with string and piano faculty:** Coach for a minimum of ten hours distributed evenly throughout the semester, as assigned.

   **Brass Students in Mr. Villarrubia’s Class:** Students taking part in brass chamber music with Professor Villarrubia (259C or 280K) will meet 3:30-5:00 pm every Thursday. With the exceptions listed below*, each student enrolled in the course must be able to meet during this time. The course will be in a group-class format where groups will perform for each other on a weekly basis as well as being coached by Professor Villarrubia, other faculty, or guests. Chamber groups will be formed from the pool of those enrolled. Pre-formed groups are encouraged to take part. Brass Ensemble will also be a part of the weekly schedule and will perform at least 2 concerts a semester. Outreach obligations will follow the chamber music syllabus. In the event a group would like to use a player(s) not enrolled in the course, you may do so with the understanding that they must attend the group class each week. Private coaching will be available (up to three per semester) and groups will need to sign up for those. A schedule will be posted on Professor Villarrubia's door. In the event a group cannot meet during the posted times, three group class meetings (Thursday 3:30-5:00) per semester will be reserved for private coaching.

   *French horn quartets and any trombone quartets wishing to coach only with Professors Hughes or Brickens may do so with their prior approval.

   **Woodwind groups coaching with wind faculty (except for saxophone students in all-saxophone groups):** Students taking part in woodwind chamber music will meet Mondays from 4:00 to 5:50. Each student participating in the course must be able to meet during this time. In the event a group would like to use a player or players not enrolled in the course, you may do so with the understanding that they must attend the group classes and all coachings and
rehearsals. Groups will perform for each other on designated Mondays (Feb. 11th: Professor Hughes; March 26th: Akropolis Quintet members, April 1: Sharron Sparrow Orchestral preparation; April 15th: Professor Jensen), and receive private, coachings from your assigned coach during this time during 6 of the class periods. Should you have to miss a Monday master class for any reason, please request an excused absence from that day’s coach and Professor Parker at least one week in advance, and complete the following make-up assignments: Attend a chamber music master class offered by string, brass or piano faculty and submit a 2 page report to your coach by December 1, and ask your coach about a substitute performance opportunity for your group.

4. Preparation for every rehearsal and coaching goes beyond being able to play your own part. Be fully prepared by listening to several recordings of the repertoire, studying different editions of a score, and reading about composers’ lives. Use these discoveries to shape your interpretations of the music as you practice individually, and as you contribute to the group’s interpretation through the rehearsal process. You will also use this information and insights in your verbal presentations in master classes community concerts.

5. Rehearse with the full ensemble a minimum of 3 hours per week outside of the coaching. Attendance by the full group at all rehearsals and coachings is imperative in order for every member of the group to benefit from the musical experience. Coaches will set their individual policies as to how attendance will affect the final grade; excessive absences may result in failure of the course. Establish a system of communication among members of the group so that rehearsal times are set well in advance and attendance is prioritized.

6. Perform on a master class. You must attend the entire class in which you perform.

   If your group contains strings, Miró Mega Music Master Class: Wednesday, April 10, 6-9 p.m. in Recital Studio. Sign-up sheets will be posted on Professor Ching’s studio door.

   If your group contains piano you must perform in one of the chamber music master classes offered by the piano faculty, listed below. Sign-up sheets will be posted on the Chamber Music Bulletin Board across from the fifth floor elevators.

   - Anton Nel – Thursday, April 4, 5-7 pm in 5.246
   - Andrew Brownell - Wednesday, March 27, 5-7 in 5.138

Woodwind groups (except saxophone groups who will attend Saxophone Ensemble Class) are required to attend the following master classes with the wind faculty at 4:00 Mondays in MRH 2.610:
- February 11: Professor Hughes
- March 25: Akropolis Quintet members
- April 1: Sharron Sparrow, Orchestral Audition Preparation “Six Weeks To Finals”
- April 15: Professor Jensen

**Saxophone groups:** Attend Saxophone Ensemble Class weekly

**Brass Groups** follow Professor Villarrubia’s guidelines in #3 above.

7. Submit to your coach an outline of your community engagement concert, complete with who will say what, and which bar numbers you will demonstrate for your audience by March 27. One submission per group will suffice. How can you make your presentation relevant to your particular audience? What will get them excited about the music and about you as people?

8. Perform in at least one Community Engagement Situation coordinated through the Outreach Office of Dan Seriff: danseriff@austin.utexas.edu. This concert must take place by the penultimate week of class. Video record your outreach concert and upload it to UT Box for your faculty coach to view within a week of the performance, and no later than the last class day, May 10, 2019.

Each group must sign-up for one of the performance situations Dan Seriff has arranged. Those situations include performing on-campus for a discussion section of MUS 302L, Introduction to Western Music for non-music majors; and performing as one of several groups on concerts being offered in the Austin community. Your goal should be to connect on a personal level to the members of the audience, and to help them experience your music on deeper levels. Aim to heighten their interest in and their understanding of your music making process. Every member of the group should plan to do some speaking. This presentation should include speaking about yourselves, your instruments, your choice of repertoire, rehearsal techniques, and historical background. Provide demonstrations of thematic material, compositional techniques or tone colors. Invite questions. Be charismatic, interesting, funny and professional!

9. Perform on the appropriate recital listed below. Please attend the entire concert to support your peers, enjoy live music, and engage with the repertoire.

**Woodwind groups (minus saxophone groups):** Must perform on the following recital: Monday, April 29 at 4:30pm in Bates Recital Hall. Please submit program information to the oboe TA, Matthew Lengas, matthew.lengas@gmail.com by April 15.
Saxophone groups: Must perform on the Saxophone Ensembles concert each semester, as scheduled by Dr. Page.

Brass groups: Must perform on the following recital: Thursday, May 2 at 5:30pm in Recital Studio. Please submit program information to Professor Villarrubia by email by April 15.

Piano groups: Must perform on the following recital: Monday, April 15 at 7:00 p.m. in Recital Studio. Please submit program information to Professor Nel at antonnel@aol.com by April 1.

String groups: Must perform on the following recital: Tuesday, April 16, 7:30 p.m. in Recital Studio. Please submit program information to Pr. Largess’s assistant Luis Bellorín at lebellorin@gmail.com by April 1.

10. Career Development: Attend one of the events listed below and submit a 2-page, double-spaced reflection paper to your coach by April 8:

- Tuesday, January 29, 5:30, Recital Studio: United States Army School of Music Woodwind Quintet performance and information session about being a musician in the military.

- Monday, March 25, 10:00-11:00 a.m. in the Choral Room, 2.116: "Coffee and Office Hours with Akropolis"
  Registration required to ensure there is enough coffee and to help Akropolis learn about students prior to the event.
  REGISTER HERE: https://goo.gl/forms/bfG1UIORf6WLwqM42
  Akropolis (and coffee!) will be available from 10:00-11:00am to receive questions and ideas from enterprising students regarding their projects and careers. Akropolis is an entrepreneurial nonprofit music business formed in 2009 with extensive experience building a self-made career in music. Bring your dreams, plans, and Splenda if you must. Akropolis can help you brainstorm, review materials, and provide any other kind of feedback in this open forum.

- Monday, March 25, 7:30-9:00 p.m. in the Recital Studio: Akropolis Reed Quintet Recital and Entrepreneurship Workshop, Registration is required to help Akropolis prepare workshop materials and content. REGISTER HERE: https://goo.gl/forms/6umksSrMTcHZu0Xv2
  Akropolis will perform a 30-minute recital followed by an interactive 1-hour workshop, new this year, which helps students define their career goals, excavate the values that will guide them, and develop a plan of action through student-driven and discussion-based
exercises. Akropolis members teach music business courses at the University of Michigan and Michigan State University, and the ensemble has delivered dozens of career workshops to thousands of college students. Through award-winning performances and an entrepreneurial mindset, Akropolis has transformed its ensemble into a sustainable, nonprofit organization entering its second decade.

- **Friday, March 29, 5:00 to 7:00 p.m. in 2.614:** Dr. Alton Barron on **Musicians’ Orthopedic Health.** Dr. Alton Barron is a world renowned orthopedist who works with New York Philharmonic members, Elvis Costello, Diana Krall, Joan Jett and many others. He will talk about shoulder, elbow, and general orthopedic health for musicians.

**This course carries the Independent Inquiry flag for undergraduate students.** Independent Inquiry courses are designed to engage you in the process of inquiry over the course of a semester, providing you with the opportunity for independent investigation of a question, problem, or project related to your major. You should therefore expect a substantial portion of your grade to come from the independent investigation and presentation of your own work.

**Due September 25:** Watch this video: Eric Booth presents The Red Wheelbarrow in 4 different ways (10:50) [https://www.youtube.com/watch?v=iq0LXlosrOs](https://www.youtube.com/watch?v=iq0LXlosrOs) and pause it when Mr. Booth suggests you do so to take notes on your reaction to the poem in each of his four performances. Then in one or two paragraphs, reflect on which experiences were most meaningful to you, and how you can utilize this experience to enhance your own interactions with audiences in chamber music recitals. Submit your reaction notes and reflection paragraphs to your coach.

**Scheduling of Rehearsal and Coaching Spaces**

Use the following link:


... to schedule two hours of weekly chamber rehearsal time in a classroom. Requests will be filled on a first come, first served basis. Page Stephens & Sonja Larson will assign you a room based on the needs of your group. Deadline for requests is
February 13.

Note: 2nd floor classrooms are NOT available for chamber music rehearsals because of heavy demands for class space. We will schedule:

- MBE 1.112
- 3rd floor MRH rooms M3.113 and M3.114
- 4th floor MRH rooms 4.116 and 4.126
- 5th floor MRH rooms 5.138 and 5.246

**Injury or illness:**
If you are injured or ill to the extent that you can not participate in the group for a coaching or required performance, please speak to your coach and fellow group members immediately. In the case that you must miss a week or more of rehearsals and coaching, or if you must miss a required chamber music performance due to injury or illness, please bring a doctor's note to your coach and one to Professor Jensen explaining the medical problem in detail. The chamber music faculty will discuss alternative plans for the group so that your whole group is not penalized for one person's misfortune.

**Recordings:** The recording studio records on-campus chamber music recitals notifies the area faculty (Jensen for winds, Villarrubia for brass, Largess for strings, Nel for piano) when the recording is ready. You may contact the faculty member 2 weeks after the concert to request a link to the recording.

**Grading:**
Your coach will submit a grade based on preparation, punctuality, attendance, collegiality, and improvement of chamber music skills. In the event that a student is participating in two chamber groups but registered for only one, the coaches of the two groups will consult each other on grades and average the grades earned in the 2 groups 50/50 to determine the final grade. Failure to perform *any* of the following requirements will result in failure of the course. This means that every group member must show up and perform on each of these events, or the members of the entire group will receive a failing grade.

- Perform an community recital or a lab section of MUS 302L, coordinated by the Outreach Office, video record it and send the recording to your coach by April 27.
- Perform on a chamber music recital on campus.
- Perform on a master class.
- Submit Community Engagement Outline by March 27 (one per group).
Submit career development seminar review paper by April 8

**Course Expectations**

- Arrive on time fully prepared, bringing any and all materials needed, including music, pencil, instrument, mutes, and metronome.
- A score must be at all coachings and rehearsals.
- Complete any assignments given by the course instructor such as listening to recordings, researching composers or repertoire, etc.
- Students are required to know their individual parts of the chamber music, as well as the score and composer information and to come fully prepared to the designated coachings.
- As a matter of professional courtesy, students who have committed to play in a chamber group for NO CREDIT are expected to abide by the same requirements as those taking the course for credit.
- Your group rehearsal schedules should be coordinated prior to scheduling your own private teaching and work schedules.
- Each student should have a date book to keep track of your schedules. Good communication is essential. If conflicts with group rehearsals arise for any reason, you are expected to communicate with your colleagues in a timely manner and reschedule as necessary.
- Appoint one group member to be the communications secretary. That person will send reminders of rehearsal and coaching schedules to all group members and the coach.
- If the group needs to cancel a coaching, they are required to let the professor know at least 48 hours in advance and, if possible, another coaching will be rescheduled for that week’s requirement. If the group cancels its scheduled coaching with less than 48 hours notice, the lesson is forfeited and not made up. Repeated occurrences of this situation will lower the grade of the student responsible for the multiple cancellations. Teachers may reschedule coachings at any time.
- If a group lacks preparation for a coaching, the professor may dismiss them early and consider their lesson given. It is the sole discretion of the professor whether or not the group is prepared for the lesson. Repeated occurrences of this situation will lower grades.
- Sometimes in chamber music, there can be personnel conflicts. Switching or dropping out of a group due to such problems is not an option. If there are serious problems, let the teacher know about them. Otherwise, try to work it out yourselves, keeping in mind that professional behavior is appropriate at all times.
- One person should be in charge of getting the music (from library or mail order) and should do so as soon as possible. Before having the first coaching, the group needs to rehearse at least once. It is expected that by the third week of school your group will have established a regular rehearsal and coaching schedule, if not, you are forfeiting the coachings missed due to lack of your group’s preparation.
- Students will be required to play alone at times, or with other group members, or to answer
questions regarding style, technical questions, musical history, or questions about the composer.

**Community Engagement Concert Tips**

Your goal is to connect on a personal level to the members of the audience, and to heighten their interest in and their understanding of your music making process. Get them excited about the music and what you do!

- Plan ahead and have an outline for the group’s presentation so you can establish a good flow.
- Plan and practice your own speaking so that your words are articulate and cohesive.
- Speak engagingly about yourselves, your instruments, your choices of repertoire, how the music makes you feel, rehearsal techniques and/or historical background.
- Tell a story about your experience with the piece, or about the composer, about something that relates to this audience directly, or about how the music makes you think of something totally unrelated to music.
- Perhaps the music calls for demonstration of a recurring theme, or an accompaniment on which the audience can focus. Some audiences might appreciate individual instrument demonstrations and discussions.
- Know your audience. Elementary school children do not need to know Mozart’s dates, and sophisticated audiences do not need to know that a clarinet is a single reed instrument. Keep the material appropriate for the people for whom you are performing.
- Be yourself. Allow your personality to come across as you speak.
- Use humor. Keep it lively!
- If playing for older children or adults, ask if they have any questions about what you are doing. With small children give them some very tangible actions or sounds to notice, or something to do or say, as long as it is a finite and controlled activity.
- Speak louder than you think you have to so your voice projects, especially to audience members who might be hard of hearing.
- Take your time and speak slowly and clearly. It is common to speak fast when you are nervous.
- Take pauses and breathe. This allows the audience to react to a fact, an anecdote or a joke.
- Make eye contact with audience members. This helps build relationships between you and your listeners.
- Walk onto the stage with ease, but with energy that commands attention and says to the audience, “Here we go!”