

MUS 569, Perspectives on the Performance of Music Since 1945
Instructors: Judith Lochhead and Eduardo Leandro

The course focuses on issues of performance of music written after 1945 from technical, conceptual, interpretive, and aesthetic perspectives. Weekly assignments are focused around such topics as: notation; instrumental and vocal techniques of timbre (erroneously called extended techniques); theatricality; music and the social sphere; indeterminacy/choice/improvisation; recent music and its listeners; and, interpretation and style. For instance, during one week we will compare performances of Boulez's *Le Marteau sans Maître* from the perspective of notational specificity and performance practice. And in another instance, we will workshop the performance issues of Vinko Globokar's *Corporel*. Other projects will be shaped around the interests and skills of the seminar participants.

Seminar participants prepare a seminar project at the end of the term which will consist of both a short lecture recital/colloquium and a written paper based on that topic.

The course is designed to address the issues of performers, composers, and critical music studies, and is open to students in each of these programs. It is a "hands on" seminar and full engagement by seminar members benefits all participants.

Attendance is expected—we only meet once per week! Please arrange your schedule accordingly.
Grading is based on weekly assignments, participation in seminar discussion, and the semester project.

This counts as a history course for MM and DMA students, and is intended for all graduate students. 3 credits