

**Postgraduate University Studies – Instrumental Studies**  
**Performance Practice in Contemporary Music (PPCM) post Master (p.M.)**

**Achievement Goals**

Through this postgraduate course of study, students acquire the necessary musical and interpretative competency, including in-depth technical skill on the chosen instrument, that is required for the performance of contemporary music. This specialization in the music of our own time – in particular through more intensive knowledge and practical application in the areas of solo music, chamber music and ensemble literature for contemporary music, as well as through dealing with aesthetic musical and artistic aspects of the present time – will result in increased opportunities for professional musicians.

A course of study is offered for the following instruments:

piano, accordion, violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone and percussion instruments.

**Admission Requirements**

Completed Master's degree (or equivalent diploma studies certificate) in the chosen instrument from a national or international postsecondary educational institution.

Participation also requires the payment of tuition fees as well as other fees and charges determined by university law.

**Admission**

Submission of a diploma or Master's certificate is required. For foreign-language documents, an authorized translation is also necessary.

The admission committee decides who will be admitted. This committee is identical to the examination committee in charge of the performance aptitude test for the Master's study course PPCM.

**Entrance Exam**

Admission to the postgraduate course of study "Performance Practice in Contemporary Music" is determined by an audition (see the Appendix).

**Course of Study**

The course of study lasts for 2 semesters.

After consent has been given by the instructor in the main artistic subject and the vice-rector for education, the possibility exists to repeat the course once.

<b><u>Main Artistic Subject</u></b>	<b><u>Semester 1</u></b>	<b><u>Semester 2</u></b>
a. Instrument PPCM 1-2 KE	1 (semester) hour	1 hour
b. Chamber music PPCM 1-2 KG	1 hour	1 hour
c. Ensemble PPCM 1-2 KG	1 hour	1 hour

The possibility also exists to intensify the study program through additional courses that have been chosen from the optional ones listed below, thus strengthening specific educational areas. In this case, optional courses consisting of 4 semester hours must be chosen from the following subject catalog:

Notation 1-2 VU	2 hours
Music theory/ music analysis 2 VO	2 hours
Live electronics VU	2 hours
Thematic workshops VU	2 hours
Repertoire of the 20th/21st centuries 5-6 PR	2 hours

Opportunities will be provided to perform in university concerts.

## **Examination Rules**

### Final exam (by committee) in the main artistic subjects:

The instructors for the main artistic subjects, whose courses the students attended last, are required to advise the candidates – at the latest after the first semester has been successfully completed – about several ways in which the subject matter is to be tested at the final examination. Candidates are allowed to make their own suggestions, the suitability of which will be decided by the instructors of the main artistic subjects. The program, lasting 40-50 minutes, in the areas of instrumental instruction, chamber music and ensemble music will be determined by the examination committee and made known to the candidates 6 weeks before the examination.

### **Tuition fees**

The study course costs €700.

An additional fee of €100 must be paid for participation in optional study courses.

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## Appendix for the Master's Course: Performance Practice in Contemporary Music

### General Information

A program is to be performed consisting of the works and compulsory passages indicated below. The total length of performance is about 15 minutes.

#### **Piano**

1. one piano piece from the Classical or Romantic repertoire
2. one piano piece composed after 1950
3. K. Stockhausen: *Nr. 1 - Kontra-Punkte* (bars 67-70)  
B. Gander: *Bunny games* (bars 32-36)  
B. Furrer: *Still* (bars 235-244)

#### **Violin**

1. one movement or one piece from the Classical or Romantic repertoire
2. one movement or one piece composed after 1950
3. A. Schönberg: *Pierrot*, No. 2 Colombine  
S. Sciarrino: *Quaderno di strada*, No. 9  
G. Ligeti: *Kammerkonzert*, 1st movement (bars 56 to the end of the movement)

#### **Viola**

1. one movement or one piece from the Classical or Romantic repertoire
2. one movement or one piece composed after 1950
3. A. Schönberg: *Serenade*, 1st movement (bars 1-30)  
S. Sciarrino: *Quaderno di strada*, No. 6 (bars 1-16) and No. 9 (bars 5-11)  
G. Ligeti: *Kammerkonzert*, 2nd movement (bars 50-73)

#### **Violoncello**

1. one movement or one piece from the Classical or Romantic repertoire
2. one movement or one piece composed after 1950
3. A. Schönberg: *Serenade from Pierrot Lunaire* or A. Webern: *3 kleine Stücke*  
S. Sciarrino: *Quaderno di strada*, No. 6 (bars 1-16) and No. 9 (bars 4-11)  
G. Ligeti: *Kammerkonzert*, 2nd movement (bars 58-73)

#### **Double Bass**

1. J. S. Bach: one movement from a Suite for Solo Cello
2. one work composed after 1950
3. A. Schönberg: *Kammersymphonie op. 9* (bars 71-74 and bars 87-89)  
G. Grisey: *Périodes* (bars 5-7)  
I. Xenakis: *Palimpsest* (bars 89-106)

#### **Flute**

1. W. A. Mozart: *Concerto in G Major* or *D Major*, 1st movement
2. one piece of free choice (e.g. E. Varèse: *Density*), composed after 1950  
(e.g. L. Berio: *Sequenza*, S. Sciarrino)
3. H. Lachenmann: *Mouvement* (bars 371-392 - piccolo, from the "Altflöte" part)  
S. Sciarrino: *Quaderno di strada* – "Proverbio" (bars 1-22)  
A. Schönberg: *Pierrot lunaire* – "Mondestrunken" (flute)  
A. Schönberg: *Pierrot lunaire* – "Der Mondfleck" (piccolo)

#### **Oboe/English Horn**

1. R. Schumann: *Romanze* No. 1 or No. 2

2. one piece of free choice, composed after 1950
3. E. Poppe: *Salz* (bars 99-122)  
W. Rihm: *Gejagte Form* (bars 1-245)

### **Clarinet**

1. one work of free choice, composed after 1970
2. Olivier Messiaen: *Quatuor pour la fin du temps*, 1st movement: “Liturgie de cristal”
3. Luciano Berio: *Lied*  
Beat Furrer: *Fama* (bars 294-318) Clarinet 2 in B-flat  
Arnold Schönberg: *Pierrot Lunaire* – “Enthauptung,” Bass Clarinet in B-flat

### **Bassoon**

1. one movement or one piece from the Classical or Romantic repertoire  
(e.g. Telemann: *12 Fantasien*, Scarlatti, Bach, Paganini: *24 Caprices*)
2. one piece of free choice, composed after 1950 (e.g. Gordon Jacob, Malcolm Arnold, Isang Yun, Philip Hersant, Zdenek Sestak, Vincent Persichetti: *Parable*, Francisco Mignone: *Waltzes*, Jean Balissat: *Dialogues*, Heinz Holliger)
3. E. Varèse: *Octandre*, 1st and 3rd movements  
G. Ligeti: *Zehn Stücke für Bläserquintett* - No. 10  
B. Furrer: *Fama*, 3rd movement (bars 281-317)

### **French Horn**

1. one piece of free choice, composed after 1950
2. W. A. Mozart: *Horn Concerto* No. 2 or No. 4
3. Olivier Messiaen: from *Des canyons aux étoiles* – “Appel interstellaire”  
Enno Poppe: *Knochen*, Horn solo from the 2nd movement

### **Trumpet**

1. one piece of free choice
2. Arthur Honegger: *Intrada*
3. Giacinto Scelsi: *Quattro Pezzi*, 1st movement or Toru Takemitsu: *Paths*

### **Trombone**

1. D. Milhaud: one movement from *Concerto for Trombone*
2. P. Hindemith: one movement from *Sonata for Trombone and Piano*
3. Iannis Xenakis: *Keren* – for solo Trombone (bars 1-8 and bars 22-28)  
Giacinto Scelsi: the 2nd piece from *Three Pieces for Trombone Solo*  
Luciano Berio: *Sequenza V*, 1st page to the penultimate bar

### **Percussion**

1. one piece each from the following 3 kinds:
  - Snare drums / Tympani
  - Mallet
  - Set-up
2. H. Lachenmann: *Mouvement* (bars 319-366),  
prepare one of the two Xylorimba parts

### **Accordion**

1. two demanding works originally for Accordion, composed after 1975
2. B. Furrer: *Fama*, Scene 1 (bars 70-104)  
Bernhard Gander: *Ö* (bars 1-24)  
Hans Zender: *Winterreise* (F. Schubert) - No. 1 “Gute Nacht” (bars 136-141 and bars 204-210),  
as well as No. 22 “Mut” (bars 91-119)  
G. F. Haas: *Wer, wenn ich schrie, hörte mich...* for Percussion and Ensemble (bars 37-67)