



UNIVERSITÄT FÜR MUSIK UND DARSTELLEND KUNST GRAZ
UNIVERSITY OF MUSIC AND PERFORMING ARTS GRAZ

*CURRICULUM ADVANCED STUDIES – PERFORMANCE PRACTICE IN
CONTEMPORARY MUSIC - PPCM (1.10.2019)
English version*

Diese englischsprachige Fassung des Curriculums dient Informationszwecken. Im Zweifelsfall ist die deutschsprachige Fassung rechtsverbindlich.

This English version of the curriculum is for the purpose of information. In case of doubt, the German version is legally binding.

Graz, 3.8.2020

Curriculum for the Postgraduate University Course
PERFORMANCE PRACTICE IN CONTEMPORARY MUSIC (PPCM)
(Post-Master's Programme)
at the University of Music and Performing Arts Graz

Preamble

The Austrian University Act (2002) and the statutes of the University of Music and Performing Arts Graz (KUG) form the legal basis of the postgraduate university course. The curriculum decided by the Curricular Committee on 8 May 2019 and approved by the Senate on 18 June 2019 came into force on 1 October 2019.

Qualification profile

In the Postgraduate University Course Performance Practice in Contemporary Music (PPCM), students acquire the full range of musical and interpretational skills, and technical abilities necessary for playing/singing contemporary music. In particular, the deepening of their knowledge, practical implementation of this knowledge in contemporary solo, chamber and ensemble repertoire, and consideration of contemporary artistic and aesthetic musical aspects, enable students to develop a specialisation in contemporary music and expand their career options as professional musicians.

Choice of instruments/voice

Accordion, Bassoon, Flute, Voice, Harp, French Horn, Clarinet, Piano, Double Bass, Oboe / English Horn, Trombone, Saxophone, Percussion, Trumpet, Viola, Violin, Cello

Admission

A completed diploma or master's (or equivalent degree) programme in the relevant major artistic subject at a postsecondary educational institution in Austria or abroad is a prerequisite for registering for the admission examination. Applicants must submit a relevant degree certificate. Certificates in a language other than German or English must include a certified translation.

Suitability for the postgraduate course Performance Practice in Contemporary Music (PPCM) will be ascertained by means of a performance.

An examination board, appointed by the Dean of Studies, makes the decision regarding admission. After successful completion of the admission examination, students will be admitted as non-degree programme students.

Duration

The duration of this course is two semesters.

Students may repeat the course once (including the electives) with the prior agreement of the head of the major artistic subject and the approval of the Vice Rector for Academic Affairs.

Table of credit hours

Courses Instrumental	Sem. hrs. / ECTS credits (EC)		
	Course type	Semester 1	Semester 2
Major artistic subjects			
Instrument PPCM 1-2	KE	1 sem. hr. / 9 EC	1 sem. hr. / 9 EC
Chamber Music PPCM 1-2	KG	1 sem. hr. / 4 EC	1 sem. hr. / 4 EC
Ensemble PPCM 1-2	KG	3 sem. hrs. / 5 EC	3 sem. hrs. / 5 EC
Electives		2 sem. hrs. / 3 EC	2 sem. hrs. / 3 EC
Courses from the Master's Programmes PPCM, Composition, Composition – Opera, Computer Music			
TOTAL		7 sem. hrs. / 21 EC	7 sem. hrs. / 21 EC

Courses Voice	Sem. hrs. / ECTS credits (EC)		
	Course type	Semester 1	Semester 2
Major artistic subjects			
Voice PPCM 1-2	KE	2 sem. hr. / 9 EC	2 sem. hr. / 9 EC
Vocal Project PPCM 1-2	KG	3 sem. hrs. / 5 EC	3 sem. hrs. / 5 EC
Compulsory subjects			
Chamber Music / Vocal Ensemble PPCM 1-2	KG	2 sem. hrs. / 4 EC	2 sem. hrs. / 4 EC
Electives		2 sem. hrs. / 3 EC	2 sem. hrs. / 3 EC
Courses from the Master's Programmes PPCM, Voice, Composition, Composition – Opera, Computer Music			
TOTAL		9 sem. hrs. / 21 EC	9 sem. hrs. / 21 EC

Option

Cost-free attendance of all events offered by the Career Service Centre of the University of Music and Performing Arts Graz.

Examination regulations

Final examinations in the major artistic subjects:

Students are advised to come up with several proposals for the artistic tasks in the final examination, in consultation with the teachers who taught them in the major artistic subjects.

The programme for Instrument/Voice PPCM, Chamber Music PPCM (Instrumental) and Ensemble PPCM (Instrumental) / Vocal Project PPCM lasts 40-50 minutes and will be decided by the examination board. The candidate will be informed of the programme 6 weeks before the examination.

Course fee (per semester)

Course fee

€1,100

In addition, participation is subject to payment of the fees set by the Austrian National Union of Students.

Admission examination

Candidates must perform a programme comprising the works below with a total duration of approximately 15 minutes.

Accordion

1. Two demanding original works for accordion, composed post 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), plus No. 22 *Mut* (bars 91-119)
G.F. Haas: *Wer, wenn ich schrie, hörte mich...* for percussion and ensemble (bars 37-67)

Bassoon

1. A movement or a piece from the classical or romantic repertoire (e.g. Telemann *12 Fantasias*, Scarlatti, Bach, Paganini *24 Caprices*)
2. A free choice piece, composed post 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: *Ten Pieces for Wind Quintet* – No. 10
B. Furrer: *Fama*, 3rd movement (bars 281-317)

Flute

1. W.A. Mozart: *Concerto in G major* or *D major*, 1st movement
2. A free choice piece (e.g. E. Varèse *Density*), composed post 1950 (e.g. L. Berio *Sequenza*, S. Sciarrino)
3. H. Lachenmann: *Mouvement* (bars 371-392 – piccolo, from the alto flute part)
S. Sciarrino: *Quaderno di strada – Proverbio* (bars 1-22)
A. Schönberg: *Pierrot lunaire – Drunk with Moonlight* (flute)
A. Schönberg: *Pierrot lunaire – The Moon Spot* (Piccolo)

Voice

1. A song or aria from the baroque, classical or romantic repertoire
2. An atonal vocal work from classical 20th century music (e.g. Second Viennese School)
3. A vocal work with extended techniques (e.g. G. Aperghis)
4. A performative vocal work based on graphical notation (e.g. Berio *Sequenza III*, Haubenstock-Ramati) or performance instructions (e.g. Cage *Song Book*), or a performative composition/improvisation by the candidate.

Harp

1. Karlheinz Stockhausen *Kontra-Punkte*, bar 402 to bar 421
2. Peter Eötvös *Chinese Opera, Troisième Scène*, bar 30 to bar 50 and bar 78 to bar 124

French Horn

1. A free choice piece, composed post 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*, French horn solo from the 2nd movement

Clarinet

1. A free choice piece, composed post 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 – Beheading*, Bass clarinet in B flat

Piano

1. A piano piece from the classical or romantic repertoire
2. A piano piece, composed post 1950
3. K. Stockhausen: *Nr. 1 - Kontra-Punkte* (bars 67-70)
B. Gander: *Bunny games* (bars 32-36)
B. Furrer: *Still* (bars 235-244)

Double Bass

1. J.S. Bach: a movement from a solo cello suite
2. A work composed post 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)

Oboe / Cor Anglais

1. R. Schumann: *Romance No. 1* or *No. 2*
2. A free choice piece, composed post 1950
3. E. Poppe: *Salz* (bars 99-122)
W. Rihm: *Gejagte Form* (bars 1-245)

Trombone

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

Saxophone

1. L. Berio: *Sequenza IXb* (for alto saxophone)
2. Gerard Grisey: *Quatre Chants*
I. *D'après "Les heures à la nuit" de Guez Ricord*
Bars 1-128 (for alto and tenor saxophone)
3. Enno Poppe: *Salz*
Bars 152-242 (for alto and tenor saxophone)
Bar 260-end (for soprano saxophone)

Percussion

1. A piece on each of the following:
 - snare drum / timpani,
 - mallet percussion instrument,
 - set-up.
2. H. Lachenmann: *Mouvement* (bars 319-366),
one of the two xylorimba parts should be prepared

Trumpet

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

Viola

1. A movement or a piece from the classical or romantic repertoire
2. A movement or a piece composed post 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: *Chamber Concerto*, 2nd movement (bars 50-73)

Violin

1. A movement or a piece from the classical or romantic repertoire
2. A movement or a piece composed post 1950
3. A. Schönberg: *Pierrot*, No.2 *Colombine*
S. Sciarrino: *Quaderno di strada*, No. 9
G. Ligeti: *Chamber Concerto*, 1st movement (bar 56 to the end of the movement)

Cello

1. A movement or a piece from the classical or romantic repertoire
2. A movement or a piece composed post 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: *Chamber Concerto*, 2nd movement (bars 58-73)