



MS 310 HISTORICAL PERFORMANCE PRACTICE

IES Abroad Vienna

DESCRIPTION:

Students will explore a variety of different performing practices, many of which are categorically distinct from 21st-century conventions. We will consider a range of issues that will encourage fundamental refinement of our understanding of basic musical issues, including notation, tempo, musical style, and instrument choice. Demonstrations on historical instruments will be a key feature of the course, through which students will study not only relevant issues of organology, but also consider their musical consequences. Furthermore, we will custom-design each semester to include special topics based on those enrolled in the course.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Ability to read music; performance abilities may vary

METHOD OF PRESENTATION:

Lectures, Discussions, Demonstrations, Performance coaching, Audio-visual examples, Excursions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation – 10%
- Presentation – 10%
- Written Work (concert review and listening journals) – 20%
- Midterm Examination – 30%
- Final Examination – 30%

The class structure assumes an enrollment of both performers and non-performers. There will be one weekly 3-hour class meeting: the first half in the form of a lecture/presentation, the latter in the form of hands-on application of concepts presented in the lecture, or excursions to historical instruments nearby. The session will involve as many of the performers as possible distributed over the course of the semester (note that this will also depend on the availability of instruments); non-performers will observe.

In addition to in-class participation, preparatory readings, and occasional short written assignments, all music majors are expected to complete a short presentation; we will devise them based on musical interests and ability.

The short presentation for performers will consist of their contribution to and commentary on in-class performances, and one concert review. Please write and submit program notes beforehand, and give a short talk about a concert you intend to visit; afterward, submit a review of the concert. Non-performers are required to do two concert reviews, as well as extra readings of primary sources.

IES Vienna requires attendance at all class sessions, including field study excursions, and all tests and exams. Attendance will be taken for every class. If a student misses more than one class without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Course Participation

After our first meeting, articles and chapters from the reading list should be prepared for discussion in class. In addition, a portion of course participation derives also from attendance of the three-hour course and excursions.

Midterm Exam

Global brilliance begins here.®

Institute for the International Education of Students

Africa | Asia Pacific | Europe | Latin America



In class: short answers written on topics we've discussed in class, most pertaining to issues raised in the reading; comparison of historical and modernized editions.

Take-home: two essays chosen from a list of course-related topics given beforehand, written within an hour period.

Final Exam

Same procedure as for the Midterm Exam.

Research Paper

For this course a paper is required in the form of a concert review, with preparation submitted by Week 4 at the latest, and attendance at a concert or opera we have approved as it relates to this course.

Other

Presentation: once during the semester, a 10-minute class presentation on your instrument is required for all performers (majors).

Helping others with accompaniment is a task which will count toward participation, for those able to do so.

Listening Journals: twice during the semester, submit your ideas upon listening to three pieces on CDs provided to you in this course, relating your thoughts about historical performance practice, interpretation, and musical rhetoric.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- articulate the key issues of performance practice from ca. 1600 to 1900
- apply historical approaches to notation, tempo, improvisation, and the like in a nuanced appreciation of music of the past and present
- understand some of the major components of a Viennese style
- if a performer, apply these insights into their own approach as an instrumentalist or singer
- if a non-performer, demonstrate fluency in the methodologies of performance practice-related research and performance

ATTENDANCE POLICY:

IES Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and all tests and exams. Attendance will be taken for every class. If a student misses more than the equivalent of a week of classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused absences are permitted only when:

- 1) a student is ill (health issues),
- 2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
- 3) in the case of a grave incident affecting family members;
- 4) exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Any other absences are unexcused.

CONTENT:

Week	Content	Assignments and Readings
Week 1	Introduction: Defining Performance Practice The Early Music Revival, Authenticity, the Work-Concept and the Role of the Performer	Haynes Introduction (3-31), Parrot Oxford Music Article (1-5)

Week 2	16th century Performance Practice Renaissance ornamentation and instrumentation Notation, print culture	Haynes Chapter 10 (165-183), Rosenberg 109-114 Non-performers extra: MacClintock 37-61
Week 3	17th century Performance Practice Ornamentation; Musical Rhetoric Excursion to the Wöckherl organ at the Franciscan church	Haynes Chapter 9 (151-162), Honea 1-21 n.p.e.: MacC 194-201
Week 4	Early 18th century Performing Bach and Handel	Parrot 3-25 Holman 21-48 n.p.e.: MacC 256-267 Program notes for concert review due in class
Week 5	18th century Keyboards Baroque performance treatises	Moroney 49-66 n.p.e.: MacC 225-238 Sherman 206-224 Listening journal #1 due in class
Week 6	Classical Instruments & Performing Forces Video: <i>Knowing the Score</i> (Malcolm Bilson) Beethoven's Ninth	Rosenblum 31-51 Levin 221-233 Kolisch 90-131 n.p.e.: MacClintock 363-372 Take-home Midterm Exam portion due Friday Oct. 26th (per Email)
	Fall Break	
Week 7	Keyboard: Mozart, Beethoven, CPE Bach Excursion to Martin Rainer's baroque string instrument studio	Stowell 122-142, Mozart 54-63 n.p.e. Sherman 243-56
Week 8	Excursion to Gert Hecher's collection of historical keyboard instruments (in Vienna's 16th district; appointments directly after class will be difficult to make on time)	Hamilton 101-138 Eigeldinger 42-64
Week 9	Romantic Performance Practice String instruments, Vibrato, Notation Early Vocal Recordings	Hudson 300-355 Kim 46-57 Hamilton 179-224
Week 10	Tempo and rubato in the 19th century Early Piano Recordings Notation, history of conducting Early Instrumental Recordings	Brown 517-557 Jensen, 34-63 n.p.e.: MacClintock 413-432

		Concert reviews due in class
Week 11	The Viennese Waltz: An unbroken musical tradition? Semester Review.	Music Listening Journal #2 due in class
Week 12	Final Exam	

COURSE-RELATED TRIPS:

- 02.10 Wöckherl organ at the Franciscan church
- 06.11 Martin Rainer's baroque string instrument studio
- 13.11 Gert Hecher's collection of historical keyboard instruments

REQUIRED READINGS:

- Brown, Clive. Classical & Romantic Performing Practice: 1750-1900. Oxford: Oxford University Press, 2002.
- Eigeldinger, Jean-Jacques. Chopin: pianist and teacher as seen by his pupils. Cambridge: Cambridge University Press, 1986.
- Hamilton, Kenneth. After the Golden Age: Romantic Pianism and Modern Performance. Oxford: Oxford University Press, 2008.
- Haynes, Bruce. The End of Early Music. Oxford: Oxford University Press, 2007.
- Holman, Peter. "Notation and Interpretation." A Performer's Guide to Music of the Baroque Period. series ed. Anthony Burton. London: Associated Board of the Royal Schools of Music, 2002, reprinted 2013: 21-48.
- Honea, Sion M.(transl.). Christoph Bernhard – Von der Singekunst (ca. 1650).
- URL: <https://www.uco.edu/cfad/files/pdfs/historical-performance/Bernhard%202.pdf>
- Hudson, Richard. Stolen Time: The History of Tempo Rubato. Oxford: Clarendon Press, 1994.
- Jensen, Luke. "The Emergence of the Modern Conductor." Performance Practice Review Vol. 4 (1991) pp. 34-63.
- Kim, David Hyun-su. "The Brahmsian Hairpin." 19th-Century Music 36, no. 1 (Summer, 2012): 46-57.
- Kolisch, Rudolf. "Tempo and Character in Beethoven's Music." The Musical Quarterly 77, no. 1 (Spring, 1993): 90-131.
- Levin, Robert. "Improvised Embellishments in Mozart's Keyboard Music." Early Music 20, no. 2 (May, 1992): 221-233.
- MacClintock, Carol. Readings in the History of Music in Performance. Bloomington: Indiana University Press, 1997.
- Moroney, Davitt. "Keyboard." A Performer's Guide to Music of the Baroque Period. series ed. Anthony Burton. London: Associated Board of the Royal Schools of Music, 2002, reprinted 2013: 49-66.
- Mozart, Leopold. A Treatise on the Fundamental Principles of Violin Playing. Trans. Editha Knocker. London: Oxford University Press, 1948.
- Parrot, Andrew and Neal Peres da Costa. "Performance Practice." The Oxford Companion to Music (Oxford Music Online).
- Parrot, Andrew. The Essential Bach Choir. Suffolk: Boydell & Brewer, 2000.
- Rosenberg, Jesse. Historic Brass Society Journal 1, no. 1 (1989): 109-114.
- Rosenblum, Sandra. Performance Practice Issues in Classic Piano Music. Bloomington: Indiana University Press, 1988.
- Sherman, Bernard. Inside Early Music: Conversations with Performers. Oxford University Press, 1997.
- Stowell, Robin. The Cambridge Companion to the Violin. Cambridge: Cambridge University Press, 1992.
- DVD Malcolm Bilson: Knowing the Score. Cornell University, 2005.
- Scores available in the IES Library include: J.S. Bach Cantata 61, W.A. Mozart Requiem, A. Vivaldi Four Seasons, J. Strauss Jr. Overture to Die Fledermaus.

RECOMMENDED READINGS:

- Bach, C.P.E. Essay on the True Art of Playing Keyboard Instruments. Trans. William J. Mitchell. New York: Norton, 1949.

- Boyden, David. *The History of Violin Playing from its Origins to 1761 and its Relation-ship to the Violin and Violin Music*. London: Oxford University Press, 1965.
- Butt, John. *Playing with History: The Historical Approach to Musical Performance*. Cambridge: Cambridge University Press, 2002.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Clarendon Press, 1992.
- Haskell, Harry. *The Early Music Revival: A History*. London: Thames & Hudson, 1988.
- Musgrave, Michael and Bernard D. Sherman, eds. *Performing Brahms: Early Evidence of Performing Style*. New York: Cambridge University Press, 2003.
- Newman, William. *Beethoven on Beethoven: playing his piano music his way*. New York: Norton, 1988.
- Philip, Robert. *Early Recordings and Musical Style: Changing Taste in Instrumental Performance, 1900-1950*. Cambridge: Cambridge University Press, 1992.
- Quantz, Johann Joachim. *On Playing the Flute*. 2nd ed. Edward R. Reilly. New York: Schirmer, 1985.
- Rowland, David. *The Cambridge Companion to the Piano*. Cambridge: Cambridge University Press, 1998.
- Smith, Anne. *The Performance of 16th-Century Music*. Oxford University Press, 2011.
- Taruskin, Richard. *Text and Act: Essays on Music and Performance*. Oxford University Press, 1995.

RESEARCH RESOURCES:

- The New Grove Dictionary of Music and Musicians, 2nd edition (2001). (Online; to be accessed via your home institution's library website.)
- Taruskin, Richard. *Oxford History of Western Music, 5 Volumes*. Oxford University Press, 2009. (Available in the IES Library)