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
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.

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<td>Week 1</td>
<td>Introduction: Defining Performance Practice&lt;br&gt;The Early Music Revival, Authenticity, the Work-Concept and the Role of the Performer</td>
<td>Haynes Introduction (3-31), Parrot Oxford Music Article (1-5)</td>
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<tr>
<td>Week</td>
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| Week 2 | 25.09| 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 | 02.10| 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 | 09.10| 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 | 16.10| 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 | 23.10| Classical Instruments & Performing Forces  
Video: Knowing the Score (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 | 06.11| Keyboard: Mozart, Beethoven, CPE Bach  
Excursion to Martin Rainer’s baroque string instrument studio | Stowell 122-142, Mozat 54-63  
n.p.e. Sherman 243-56 |
| Week 8 | 13.11| 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 | 20.11| Romantic Performance Practice  
String instruments, Vibrato, Notation  
Early Vocal Recordings | Hudson 300-355  
Kim 46-57  
Hamilton 179-224 |
| Week 10| 27.10| 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 |
Week 11
04.12
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:
- Honea, Sion M. (transl.). Christoph Bernhard – Von der Singekunst (ca. 1650).
- DVD Malcolm Bilson: Knowing the Score. Cornell University, 2005.

RECOMMENDED READINGS:

RESEARCH RESOURCES:
• The New Grove Dictionary of Music and Musicians, 2nd edition (2001). (Online; to be accessed via your home institution’s library website.)