Objective:

This course investigates the relatively well-known music from Bach through Stravinsky from the specific angle of performance practice. Students will be introduced to many conventions of performance, second nature to the original interpreters of this music, which are no longer a part of the modern musician's training. The object is to learn how we can enhance today's performances through a better knowledge of past performance styles and techniques. In this course performers will be able to develop the skills of thinking, reasoning, and research needed for "informed" execution and interpretation of the music they play. Although many specific performance practices are examined, the course emphasizes "habits of inquiry" -- learning what questions to ask about a piece of music, and learning the processes of investigation through which these performance questions might be answered.

Learning Strategy:

Students will be expected to pursue two parallel lines of learning in this course. First, all students will involve themselves together in studying a diverse selection of performance practice issues. This pursuit will center around class discussions which focus on assigned readings. These readings are chosen from the best current scholarship on each topic and are on reserve in the Music Library. Second, each student will investigate, individually, performance practice as it relates to his or her own performance area. Students will choose one eighteenth-century performance treatise, applicable to their instrument, to study and write about. There will also be opportunities in class for students to report on other instrument-specific readings which will be chosen in consultation with the instructor. It is to be hoped that many questions will arise directly from students' current applied studies. This course will encourage the making of connections between history, theory, and performance.

CLASS TOPICS AND READING ASSIGNMENTS

Special Note: Outside experts, such as a baroque violinist and a Fortepianist, will be holding special sessions for our class outside of our regular meeting times. These will make up for several "free" days in the syllabus. Dates/times will be announced.
LATE BAROQUE

Aug. 30  Habits of inquiry
Sept. 4  Sources of Evidence
      Read Harnoncourt, pp. 11-38; 177-179
Sept. 6  The Instrumentarium
      Read Harnoncourt, pp. 108-117; and select one article to read from the handout.
Sept. 11 Meter
      Read Veihan, pp. 1-9. Study the assigned folder of related meters from Bach's vocal works. Can you identify specific tempo and stylistic characteristics which Bach may have implied by his meter choices?
Sept. 13 NO CLASS
Sept. 18 Tempo
Sept. 20 Dance influence
Sept. 25 Rhythm
Sept. 27 Articulation (tonguing, fingering)
Oct. 2 Ornamentation
      Read Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music, (Princeton, 1978), pp. 3-15; and 312-44, 365-86; or 263-86, 345-64.
PAPER DUE TODAY BY 4 PM.
Oct. 4  **Pitch/tuning**  

Oct. 9  **CLASS PRESENTATIONS**

Oct. 11  (RUSH)

**LATE EIGHTEENTH AND NINETEENTH CENTURY**

Oct. 16  **Mozart/Haydn**  

Oct. 18  **Mozart/Haydn**  
Read Frederick Neumann, Ornamentation and Improvisation in Mozart, choose any one chapter.

Oct. 23  **Beethoven**  

Oct. 25  **Beethoven**  

Oct. 30  **Chopin**  
Read Jeanne Holland, "Chopin's Teaching and His Students" (Ph.D. dissertation, UNC, 1973), choose any one chapter.

Nov. 1  **Schubert**  
**PAPER DUE TODAY BY 4 PM.**

Nov. 6  **Verdi**  
Read Doug Coe, "The Original Production Book for 'Otello': an Introduction"in

Nov. 8
NO CLASS

Nov. 13
NO CLASS

Nov. 15
**Brahms**

Nov. 27
**CLASS PRESENTATIONS**

**TWENTIETH CENTURY**

Nov. 29
**Mahler**

Dec. 4
**Debussy**

Dec. 6
**Elgar**

Dec. 11
**Stravinsky**

Dec. 13
**CLASS PRESENTATIONS**
GRADED ASSIGNMENTS

30% Paper. Choose one of the treatises listed below and discuss its handling of performance issues. Be sure to cover at least these topics:

1) What (skills, techniques, repertory knowledge, etc.) does each author take for granted from his reader?
2) How is the book's content balanced between general musical advice and more specific topics applying to the stated instrument? What is the balance between practical and theoretical discussion?
3) What general musical topics are covered, and what insight does the author give. How do the author's statements confirm or conflict with performance practice issues we have discussed in class?
4) What specific guidance, appropriate to the instrument discussed, does the author offer? What major points does he seem to focus on? How detailed is his advice? In what way might his comments be useful (or not useful) to performers on modern instruments? DUE OCT. 2, 4 PM.


Daniel Gottlieb Türk, *Klaviernskule, oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig and Halle, 1789), trans. by Raymond Haggh as *School of Clavier Playing* (Lincoln, 1982).

For the one clarinetist in our class, work from Eugene Rousseau's dissertation, "Clarinet Instructional Materials from 1732 to ca. 1825" (U. of Iowa, 1963), since no treatises are yet available in reprint or translation.


20% Class Presentations. Present a 6-8 min. oral summary/annotation of an article chosen in consultation with the instructor.

30% Class Participation.