



## Course Syllabus

|                           |                                 |                                   |
|---------------------------|---------------------------------|-----------------------------------|
| <b>Course Code</b>        | <b>Course Title</b>             | <b>ECTS Credits</b>               |
| MUCT-366                  | Historical Performance Practice | 6                                 |
| <b>Prerequisites</b>      | <b>Department</b>               | <b>Semester</b>                   |
| None                      | Music & Dance                   | Spring                            |
| <b>Type of Course</b>     | <b>Field</b>                    | <b>Language of Instruction</b>    |
| Thematic Area Requirement | Classical Performance           | English                           |
| <b>Level of Course</b>    | <b>Lecturer(s)</b>              | <b>Year of Study</b>              |
| 1 <sup>st</sup> Cycle     | Dr. Nicolas Constantinou        | 3 <sup>rd</sup> – 4 <sup>th</sup> |
| <b>Mode of Delivery</b>   | <b>Work Placement</b>           | <b>Corequisites</b>               |
| Face-to-face              | N/A                             | None                              |

### Course Objectives:

The main objectives of the course are to:

- Study various historical performance practices of the Baroque era (ca.1600-1750)
- The application of some of these practices in the Classical and Early Romantic eras.

### Learning Outcomes:

After completion of the course students are expected to be able to:

- Identify the concept of Historically Informed Performances (H.I.P.)
- Demonstrate an awareness of issues related to the performance conventions of the examined periods.
- Evaluate the various sources – including treatises, extant scores, and surviving period instruments – that have contributed to the modern understanding and interpretation of Baroque music.
- Apply the acquired knowledge to make interpretative decisions when performing music from these periods.
- Demonstrate the ability to practice appropriate phrasing, rhetoric, ornamentation and improvisation and rhythm.

**Course Content:**

- Historically informed performance (HIP); the role of the performer and the editor.
- Tempo, meter and expression; dance movements; repeats and omissions
- Dynamics; phrasing and articulation; accidentals
- Rhythm and notation
- Ornamentation and embellishment
- Improvisation
- Continuo realization
- Pitch, tuning and temperament
- Instrumental and vocal forces
- Passing onto Classicism and Early Romanticism

**Learning Activities and Teaching Methods:**

Lectures; class discussions, readings, listening, practice by playing

**Assessment Methods:**

Weekly Assignments; Quizzes; Mid-Term Exam; Final Exam; Class Participation; Class Presentation

**Required Textbooks / Readings:**

| Title  | Author(s)     | Publisher                  | Year | ISBN                      |
|--|---------------|----------------------------|------|---------------------------|
| <i>The Historical Performance of Music: An Introduction.</i> | Lawson, Colin | Cambridge University Press | 1999 | 0521627389, 9780521627382 |
| <i>Classical and Romantic performing practice 1750-1900</i>  | Brown, Clive  | Oxford University Press    | 1999 | 978-0195166651            |

**Recommended Textbooks / Readings:**

| Title  | Author(s)                              | Publisher                      | Year | ISBN           |
|--|--|--------------------------------|------|----------------|
| <i>The Cambridge Encyclopedia of Historical Performance in Music</i> | Edited by Colin Lawson & Robin Stowell | Cambridge University Press     | 2018 | 978-1107108080 |
| "Tempo in Baroque Music and Dance", in <i>Music Perception: An</i>   | Esther Coorevits and Dirk Moelants     | University of California Press | 2016 | ISSN 0730-7829 |

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|--|-----------------|--|------|-----------------------|
| <i>Interdisciplinary Journal</i> , Vol. 33, No. 5 (JUNE 2016), pp. 523-545   |                 |  |      | EISSN 1533-8312       |
| “How Might Arcangelo Corelli Have Played the Violin?”, in <i>Music in Art</i> , Vol. 39, No. 1-2 (Spring–Fall 2014), pp. 103-118   | Christoph Riedo | Research Center for Music Iconography, The Graduate Center, City University of New York  | 2014 | ISSN 1522-7464        |
| “Rediscovering the language of Classical and Romantic performance”, <i>Early Music</i> , February 2013, Vol. 41, No. 1, 40th Anniversary Issue (February 2013), pp. 72-74          | Clive Brown     | Oxford University Press  | 2013 | Online ISSN 1741-7260 |
| “The rise and fall of literacy in classical music: An essay on musical notation”, <i>Fontes Artis Musicae</i> , January-March 2009, Vol. 56, No. 1 (January-March 2009), pp. 66-76 | Per Dahl        | International Association of Music Libraries, Archives, and Documentation Centres (IAML) | 2009 | ISSN 0015-6191        |
| <i>The Interpretation of the Music of the 17th and 18th Centuries</i>  | Dolmetsch, A    | Dover  | 2005 | 978-0486442754        |