

# PY.380 (HISTORICAL PERFORMANCE)

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## **PY.380.315. Continuo I: Figured Bass. 2 Credits.**

Designed to develop the skill of continuo playing, reading, and improvising from a figured bass, this course uses standard repertoire as well as exercise drills. Open to all qualified keyboard students. Offered on an as-needed basis.

## **PY.380.337. Baroque Violin/Viola Rep. 1 Credit.**

An introduction to the playing of early repertoire on period violin or viola and bow. The student will learn the basics of baroque technique and will be introduced to a range of music, from early Baroque to early Classical, and its interpretation from a historical perspective.

## **PY.380.338. Baroque Vln/Vla Rep. 1 Credit.**

An introduction to early repertoire on period violin or viola and bow. Includes the basics of baroque technique and the interpretation of music from a historical perspective. Offered in alternate years.

## **PY.380.351. Viola Da Gamba Class. 1 Credit.**

An introduction to the playing technique of the viola da gamba through easy to intermediate-level ensemble literature. A preparatory step to consort playing and the viol solo literature. Prior string experience is not necessary.

## **PY.380.352. Beginning Viola Da Gamba. 1 Credit.**

An introduction to the playing technique of the viola da gamba through easy to intermediate-level ensemble literature. A preparatory step to consort playing and the viol solo literature. Prior string experience is not necessary.

## **PY.380.353. Viola Da Gamba Consort. 1 Credit.**

Designed for students of intermediate to advanced proficiency on viola da gamba. The consort class provides an opportunity to read and perform music written specifically for combinations of two to six viols (primarily from 17th-century England). Refinement of ensemble playing is stressed. Students have the opportunity to work with other instruments of the period in broken consort and consort songs. Prerequisite: 530 • 351-352 or permission of the instructor.

## **PY.380.431. Baroque Oboe Class. 1 Credit.**

Students will learn important tenets of 18th century performance practice by looking at major repertoire such as Bach cantatas and Passions, and sonatas and concertos by Handel and Telemann. Focus will be given to relevant examples from J.J. Quantz's 1752 treatise on performance practice. Study may be done entirely on baroque oboe, or a combination of modern oboe with some experimentation on baroque oboe.

## **PY.380.433. Lute Lit/Notation. 2 Credits.**

Intensive study of repertoire and genres for Renaissance and baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Required for guitar majors.

## **PY.380.434. Lute Lit/Notation. 2 Credits.**

Intensive study of repertoire and genres for Renaissance and baroque lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Required for guitar majors.

## **PY.380.435. Viola da Gamba Repertoire. 1 Credit.**

A chronological survey of the viola da gamba and its literature (16th to 18th centuries). The class includes live performances of seldom-heard repertoire in addition to discussions of viol technique and history. No prior early music training is required.

## **PY.380.436. Early Cello Repertoire. 1 Credit.**

A chronological survey of violoncello literature, pedagogical as well as musical, with an emphasis on historical techniques and performance practices of the 17th, 18th, and 19th centuries. No prior historical performance training is required, but familiarity with cello repertoire is expected. Prerequisite: Music History II or permission of instructor.

## **PY.380.439. Baroque Cello Class. 1 Credit.**

This course combines the history of the violoncello with hands-on experience. Students have use of Peabody's recently "baroqued" instruments and work with primary source tutorials as an introduction to performance practice. Solo and ensemble playing are integral to the course. The art of bowed continuo playing is stressed and practiced in ensembles with other "original" instruments.

## **PY.380.440. Baroque Cello Class. 1 Credit.**

This course combines the history of the violoncello with hands-on experience. Students have use of Peabody's recently "baroqued" instruments and work with primary source tutorials as an introduction to performance practice. Solo and ensemble playing are integral to the course. The art of bowed continuo playing is stressed and practiced in ensembles with other "original" instruments.

## **PY.380.441. Baroque Ornamentation 1. 2 Credits.**

A detailed two-semester course exploring the varied ornamentation practices of Baroque music from around 1600-1765. Emphasizing original sources, improvisation, and performance practice, students learn to execute, add and improvise ornamentation in styles appropriate to the time and national style. The fall semester focuses on ornamentation in the 17th century in Italy, France, Germany and England. The spring semester can only be taken after completion of the fall semester, and focuses on ornamentation in the 18th century.

## **PY.380.442. Baroque Ornamentation 2. 2 Credits.**

A detailed two-semester course exploring the varied ornamentation practices of Baroque music from around 1600-1765. Emphasizing original sources, improvisation, and performance practice, students learn to execute, add and improvise ornamentation in styles appropriate to the time and national style. The fall semester focuses on ornamentation in the 17th century in Italy, France, Germany and England. The spring semester can only be taken after completion of the fall semester, and focuses on ornamentation in the 18th century.

## **PY.380.443. Baroque Flute Class. 1 Credit.**

An introduction to the playing technique of the baroque flute with emphasis on fingering, tonal production, historic styles, and appropriate literature.

## **PY.380.444. Baroque Flute Class. 1 Credit.**

An introduction to the baroque flute (transverse and common) and to its literature from the 18th century, with attention to questions of style, articulation and ornamentation. No prior historical performance training is required, but students who are not proficient on modern flute should seek permission from the instructor.

## **PY.380.445. Continuo 2: Advanced Continuo. 2 Credits.**

A continuation of Continuo I: Figured Bass (530.315). Specific styles of accompanying recitative, chamber ensembles, and orchestral works, including Italian, French, and German. Offered on an as-needed basis

**PY.380.457. Bach/Weiss/Ornamenting Lute & Gtr. 2 Credits.**

A practical course, with the goal of achieving sophisticated, idiomatic ornamentations of high baroque German lute music and their arrangements for classical guitar. Students will apply everything studied directly to their instruments and perform their homework in class. Offered on an as-needed basis.

**PY.380.491. Harpsichord Tuning and Maintenance. 1 Credit.**

A course in tuning and basic maintenance, with special emphasis on historical temperaments and tuning by ear. Includes some study of the various national styles of construction and development of harpsichords. Majors must pass this course with a grade of B or higher. Offered on an as-needed basis.

**PY.380.543. Early Vocal Literature: Baroque. 2 Credits.**

Fall: A study of vocal works and styles from the Middle Ages to the Renaissance, from chant and early polyphony to mass, motet, madrigal, and lute song. Spring: Transition from Renaissance to baroque – monody, opera and oratorio, aria, and recitative. There will be an emphasis on coached, in-class performances.