

# PY.380 (HISTORICAL PERFORMANCE)

## Courses

### **PY.380.315. Continuo 1: Figured Bass. 2 Credits.**

Designed to develop the skill of continuo playing, fluent reading and improvising from a figured bass, this course uses exercises and repertoire in a cumulative approach. Open to all qualified keyboard students as well as non-keyboard students with proficient keyboard skills and permission of the instructor.

Area: P, Y

### **PY.380.337. Baroque Violin/Viola Class. 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.

Area: P, Y

### **PY.380.338. Baroque Violin/Viola Class. 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.

Area: P, Y

### **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.

Area: P, Y

### **PY.380.352. 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.

Area: P, Y

### **PY.380.421. Harpsichord Literature 1. 1 Credit.**

A study of literature for the harpsichord from the late 16th to the 18th century, as well as the 20th and 21st centuries. The course is approached from the performer's point of view with analysis and discussion of form and style. Special emphasis is given to the exploration of primary sources which shed light on how to approach playing the harpsichord. For keyboard majors or with permission of the instructor.

Area: P, Y

### **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.

Area: P, Y

### **PY.380.433. Lute Literature & Notation 1. 2 Credits.**

This class will focus on the primary compositional trends and corresponding performance practices of early, middle, high and late baroque music for lute, archlute and theorbo. Each two-hour meeting will be divided into 2 parts: sharing of information from light research assignments and in-class performances of repertoire that demonstrate relevant compositional styles and performance practices, as well as points for consideration when transcribing for classical guitar. Research and performance assignments will be shared among students from week to week. Required for MM guitar majors.

Area: P, Y

### **PY.380.434. Lute Literature & Notation 2. 2 Credits.**

Intensive study of repertoire and genres for Renaissance lute and vihuela through listening, transcribing, and performance of selected works from French, Italian, and German tablatures. Works of Francesco da Milano and John Dowland will be a main focus. Required for MM guitar majors.

Area: P, Y

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

A chronological survey of the viola da gamba and its literature from the 16th to 18th centuries. The class will be an opportunity to become familiar with a rich repertoire little known to non-specialists, and to learn about how the world of the baroque era relates to our own. No prior experience in historical performance is required. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Area: P, Y

### **PY.380.436. Early Cello Literature. 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 experience in historical performance is required, but some familiarity with cello repertoire is expected. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Area: P, Y

### **PY.380.437. Baroque Violin Literature. 1 Credit.**

A chronological survey of the violin and viola literature, pedagogical and musical, from its origins in the 16th century to the high baroque of the 18th century. No prior experience in historical performance is required, but some familiarity with violin repertoire is expected. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Area: P, Y

### **PY.380.438. Classical Strings Literature. 1 Credit.**

A chronological survey of the solo and, especially, chamber music for strings from the time of Leopold Mozart through Beethoven's life and beyond, with consideration of the music's social contexts and performance practices. Included will be an overview of the pedagogical material. No prior experience in historical performance is required. Prerequisite: History of Music 1, 2, or permission of instructor.

**Prerequisite(s):** Undergrads need PY.610.321[C] OR PY.610.322[C] in order to enroll. Grads need to have passed the Musicology Proficiency exam or passed the music history review course.

Area: P, Y

**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.

Area: P, Y

**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.

Area: P, Y

**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.

Area: P, Y

**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.

**Prerequisite(s):** Completion of Baroque Ornamentation 1 required, PY.380.441[C]

Area: P, Y

**PY.380.443. 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. This class operates on three tracks: beginning group instruction on baroque flute; private or semi-private lessons for advancing baroque flute players; and performance practice-based coaching of baroque repertoire performed on modern flutes. This class interacts with the annual Bach Marathon. No prior historical performance training is required, but students who are not proficient on modern flute should seek permission from the instructor.

Area: P, Y

**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. This class operates on three tracks: beginning group instruction on baroque flute; private or semi-private lessons for advancing baroque flute players; and performance practice-based coaching of baroque repertoire performed on modern flutes. This class interacts with the annual Bach Marathon. No prior historical performance training is required, but students who are not proficient on modern flute should seek permission from the instructor.

Area: P, Y

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

A continuation of Continuo 1: Figured Bass (380.315). Students build upon the basic skills of reading figured bass by playing a wide range of repertoire with other instrumentalists and singers. Students learn to shape the bass line, develop ensemble skills and improvise creative realizations. Repertoire includes 17th and 18th c. works from Italy, France, Germany and England for instruments or voice, including a focus on recitative.

**Prerequisite(s):** Completion of Continuo 1 required, PY.380.315[C].

Area: P, Y

**PY.380.447. Early Wind Literature 1. 1 Credit.**

A chronological survey of the literature for recorder, flute, and oboe from the beginnings of soloistic composition in the late 16th century through the end of the 18th century, with attention to historical context and performance practice. Includes history and development of the instruments themselves and consideration of how the recorder, flute, and oboe repertoires over-lap, differ, and developed over time. No prior early music experience is necessary.

Area: P, Y

**PY.380.448. Early Wind Literature 2. 1 Credit.**

A chronological survey of the literature for recorder, flute, and oboe from the beginnings of soloistic composition in the late 16th century through the end of the 18th century, with attention to historical context and performance practice. Includes history and development of the instruments themselves and consideration of how the recorder, flute, and oboe repertoires over-lap, differ, and developed over time. No prior early music experience is necessary.

**Prerequisite(s):** Completion of Early Wind Literature 1 required, PY.380.447[C].

Area: P, Y

**PY.380.457. Bach/Weiss/Ornamenting Lute & Guitar. 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.

Area: P, Y

**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.

Area: P, Y

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

Transition from Renaissance to Baroque – monody, opera and oratorio, aria, and recitative. There will be an emphasis on coached, in-class performances.

Area: P, Y

**PY.380.544. Early Vocal Literature: Medieval/Renaissance. 2 Credits.**

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. There will be an emphasis on coached, in-class performances of chants of Hildegard, medieval motets, English lute songs, and English ballads.

Area: P, Y