

<b>Module Title</b>	<b>Baroque Music and Ensemble</b>			
<b>Brief Description</b>	This module is designed to equip you with a blend of theoretical understanding and practical skills for informed performance of Baroque, Late Renaissance and Early Classical period music. You will explore this range of stylistic contexts through the use of period and modern instruments, while examining how scholarship and research into social and historical contexts of music can prepare you for professional performance contexts.			
<b>SCQF Level</b>	9			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status (Core/Option/CRSC)</b>	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 3, 4 (Performance, JPS); MA; MMus <hr/>			
<b>Pre-requisites</b>	Pass in Performance 2, 3 or 4			
<b>Co-requisites</b>	Performance level 3, 4 or Masters			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	20	<b>Minimum number of Students</b>	6	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Rehearsals and Workshops		1	18	18
Lectures / Specialist Seminars		1	18	18
Independent Study / Practice		c.6	27	164
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Ruth Slater			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• provide opportunities to further develop the skills necessary for both the performance and research of Renaissance, Baroque and Classical Period music within their stylistic contexts through the use of modern and period instruments.</li> <li>• encourage you to engage with scholarship and research relevant to the social and historical context of the music and apply this understanding within professional contexts.</li> </ul>			

<b>Module Content</b>	You will be guided in developing a range of research, technical, musical and performance skills for Renaissance, Baroque and Classical period music. This will enable you to solve musical challenges relevant to the understanding of Historically Informed Performance Practice (HIPP) within modern and period contexts for the appropriate periods. Course content will include workshops, rehearsals, chamber music, vocal and solo performances that are directly related to your principal study and the lectures series.	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
<b>LO1</b>	Perform music of historical periods on period and/or modern instruments in a manner that is informed by historical performance practice.	
<b>LO2</b>	Use research-based arguments to demonstrate critical understanding of the scholarly issues surrounding performance practice of historical periods	
<b>LO3</b>	Make informed critical decisions regarding the use of editions, and the exploration of stylistic elements in performance	
<b>LO4</b>	Employ secure communication skills in written and verbal contexts that show an understanding of good academic practice	
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  <b>Lecture-recital (30 minutes plus additional time for questions/ discussion afterwards) 100%</b>	
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Knowledge of the repertoire/s and its context</li> <li>• Exploration of concepts or theories relevant to the chosen repertoire</li> <li>• Arguments drawing on sources and scholarship to support your performance decisions</li> <li>• Clarity in written or oral expression, with correct referencing of sources.</li> <li>• Practical demonstration of your understanding of historically informed performance practice</li> <li>• Technical and expressive ability appropriate to the level</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1
	LO1	X
	LO2	X
	LO3	X
<b>Feedback</b>	During workshops you will receive regular formative feedback (from staff and peers) on your progress. You will receive a written feedback report on each summative assessment.	
<b>Recommended Resources</b>	See Moodle for e-resources.  Bach, CPE Essay on the true art of keyboard playing ( trans 1951)  Bassano, Giovanni and Richard Erig. Ricercate, passaggi et cadenti: 1585. Italianiste Diminution- slehren; 1. Zurich: Musikverlag zum Pelikan, 1976	

	<p>Bovicelli, Giovanni Battista. Regole, passaggi di musica, madrigali et moretti passeggiati ( Venice, 1594) Septenary 2018</p> <p>Brown, Howard Meyer and Sadie Stanley. Performance Practice; music after 1600 (MacMillan 1989)</p> <p>Butt, John. Perspective on the Passions. Bach's dialogue with modernity ( CUP 2011)</p> <p>Butt, John. Music education and the art of performance in the German Baroque ( CUP 2006)</p> <p>Duffin, Ross W. How Equal Temperament Ruined Harmony ( and why you should care) ( Norton 2008)</p> <p>Dreyfus, Larry. Bach's continuo group (Harvard university press 1989)</p> <p>Dreyfus, Larry. Bach and the patterns of Invention ( HUP 2004)</p> <p>Harnoncourt, Nicolas. Baroque Music today: Music as speech ( Amadeus Press, trans 1988)</p> <p>Hearts, Daniel. Haydn, Mozart and the Viennese School, 1740-1780. New York: Norton, 1995</p> <p>Mozart, Leopold. A treatise of the fundamental principles of violin playing. ( translated 1948 OUP 1985)</p> <p>Muffat, Georg. On Performance Practice: David K Wilson ( IUP 2001)</p> <p>Quantz, Johann Joachim. On Playing the Flute, Edward R. Reilly, trans. ( New York: Schener 1975)</p> <p>Tarling, Judy. Baroque String Playing for Ingenious Learners. (Corda Music 2000)</p> <p>Taruskin, Richard. Text and Act: Essays on Music and Performance: ( OUP 1995)</p>
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<b>Other Relevant Details</b>	none