

Module Title	Performance Practice Through the Ages: From Vivaldi to Ferneyhough			
Brief Description	In this module, students will engage with a range of performance practice issues and debates that affect the composition, direction and performance of music. Such performance practice issues include interpreting historical and modern notation, interpreting and understanding ornamentation and style. Specific debates under discussion throughout the module will be the rise of the historically informed performance practice movement, questions of authenticity, and composer's and performer's intentions. The module will situate debates by examining a range of repertoire, including works from the baroque, classical, and romantic eras, as well as twentieth-century works by composers such as John Cage and Brian Ferneyhough.			
SCQF Level	9			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Performance 3 BMus Composition 3 <hr/>			
Pre-requisites	Pass in BMus 2			
Co-requisites	n/a			
Anti-Requisites	Researching Music and Culture, Special Repertoire Topic			
Maximum number of Students	40	Minimum number of Students	5	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	8	8
Seminars		1	2	2
Independent Study				90
Total Notional Student Effort				100
Module Co-ordinator	Dr Brianna Robertson-Kirkland			
Module Aims	<ul style="list-style-type: none"> To develop a secure understanding of wide-range of performance practice debates that affects the 			

	<p>creation, direction and performance of musical repertoire;</p> <ul style="list-style-type: none"> to embed an awareness of performance practice concerns, leading to a more informed approach to artistic practice including composition, conducting, and performance; to prepare students for independent research in the final year of your studies. 	
Module Content	In this module, students will engage with a range of performance practice issues and debates, including interpreting notation, ornamentation, style, the rise of the historically informed performance practice movement, questions of authenticity, and composer's and performer's intentions. The module will situate debates by examining a range of repertoire, including works from the baroque, classical, romantic eras, as well as twentieth century works by composers such as John Cage and Brian Ferneyhough.	
Learning Outcomes	On successful completion of this module, you will be able to:	
LO1	Engage critically with performance practice debates, musical materials and research sources to inform and support performance and compositional practice.	
LO2	Structure and express ideas logically and clearly.	
LO3	Demonstrate an understanding of good academic practice in presentation and referencing skills.	
Assessment 1, Type and Weighting	You will be assessed through: 100% Essay (2500 words)	
Assessment Criteria for Assessment 1	Assessors will look for: <ul style="list-style-type: none"> The identification of arguments relevant on the chosen topic. The use of appropriate sources and examples to support your arguments. Logical structure and clarity of written expression. Correct referencing of sources (presentation of citations, examples and bibliography). 	
Alignment of Assessment and Learning Outcome		
	Assessment 1	
	LO1	X
	LO2	X
	LO3	X
Feedback	You will receive informal staff and peer feedback in the seminars. You will receive formative feedback on your proposed topic for the assessment which should be used to inform the preparation of your assessment. You will receive a written feedback report on your assessment.	

Recommended Resources

Berger, C. & B. E. Robertson-Kirkland. (2017). Practitioner report: The burning circle:(pre) history, performance and public engagement. *Scottish Journal of Performance* 4(1): 29-53. DOI: 10.14439/sjop.2017.0401.03

Butt, J. (2002). *Playing with History: The Historical Approach to Musical Performance*. Cambridge: Cambridge University Press.

Brown, C. (2017). Performing Classical Repertoire: The Unbridgeable Gulf Between Contemporary Practice and Historical Reality. *Classical and Romantic Music*. David Milson (ed). Original publication 2006. Abingdon: Routledge.

Dreyfus, L. (1983). Early Music Defended against Its Devotees: A Theory of Historical Performance in the Twentieth Century. *The Musical Quarterly* 69(3), 297-322. www.jstor.org/stable/742175.

Guldbrandsen, E. E.; J. Johnson (eds.) (2015). *Transformations of Musical Modernism*. Cambridge: Cambridge University Press.

Grier, J. (1996). *The Critical Editing of Music: History, Method, and Practice*, Cambridge: Cambridge University Press.

Haynes, B. (2007). *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*. Oxford: Oxford University Press.

Kelly, T. F. (2011). *Early Music: A Very Short Introduction*. Oxford, England: Oxford University Press.

Kuijken, B. (2013). *The Notation Is Not the Music: Reflections on Early Music Practice and Performance*. Indiana: Indiana University Press.

Lawson, C. & Stowell, R. Eds. (2018). *The Cambridge Encyclopaedia of Historical Performance in Music*. Cambridge: Cambridge University Press.

Miller, D. (2009). Indeterminacy and Performance Practice in Cage's "Variations". *American Music*. 27(1), 60-86. <http://www.jstor.org/stable/25602254>.

Sherman, B. (1997). *Inside Early Music*. New York; Oxford: Oxford University Press.

Taruskin, R. (1984). The authenticity movement can become a positivistic purgatory, literalistic and dehumanizing. *Early Music*. 12(1), 3-12. <https://doi.org/10.1093/earlyj/12.1.3>.

Taruskin, R. (1988). The pastness of the present and the presence of the past. [Ch. 6] Authenticity

	<p>and early music: a symposium. Kenyon, N. (ed). Oxford: Oxford University Press.</p> <p>Wilson, N. (2014). <i>The Art of Re-enchantment: Making Early Music in the Modern Age</i>. Oxford: Oxford University Press.</p> <p>Wilson, N. (2018). What's the Problem? Cultural Capability and Learning from Historical Performance. <i>Historical Performance</i>, 1. 190-21. https://www.jstor.org/stable/10.2979/histperf.1.1.08.</p>
Other Relevant Details	N/A
Next Steps	Performance 4 or Composition 4