

Course Title	Performance, Teaching and Practices				
Course Code	MUS660				
Course Type	Concentration Requirement				
Level	Master, 2 nd Cycle				
Year / Semester	1 st year, 1 st or 2 nd Semester				
Teacher's Name	TBA				
ECTS	10	Lectures / week	3 hours/ 14 weeks	Laboratories / week	N/A
Course Purpose and Objectives	<p>The aim of this course is to help students identify and achieve an advanced understanding of and sensitivity to, both notated and un-notated conventions of performance practice in different styles of music repertoire. Moreover, it will guide students to return, in as much as this is feasible to the composers' original conception of a musical work, and to re-enact how music sounded at the time of its initial presentation through an historical study of the interpretation of music based on a wide range of readings from historical treatises, critical writings and reviews, to present-day discussions on performance issues. Actual music will be used for performance studies and where possible, sound recordings will aid the perspective on the original instrument sound and the various interpretive styles. Moreover, it will help students to gain familiarity with literature for their instrument, as well as understand particular pedagogical and interpretive problems associated with individual pieces.</p>				
Learning Outcomes	<p>Upon completion of the course, students should be able to:</p> <ul style="list-style-type: none"> • Perform critical evaluations of the pedagogical literature for the student's primary instrument, including basic methods for the beginner; and etudes from beginning through advanced levels. • Identify and correct the common technical problems encountered by students; • Make critical evaluations of the pedagogical usefulness of particular pieces from the concert repertoire of the student's primary instrument; • Demonstrate mastery of the stylistic, generic, and technical history of the concert repertoire of the student's primary instrument; • Demonstrate practical knowledge through observation and teaching private lessons • Identify the implications for performance of compositional styles and aesthetics. 				

	<ul style="list-style-type: none"> • Appreciate the influence of recording on performance styles of different eras • Perform music of the period following appropriate stylistic performance practices. • Demonstrate imaginative judgments about period styles, period instruments and the conventions of notation in Western music repertoire. • Engage in the presentation of advanced musical ideas on historically-informed performance practice. • Apply stylistic principles of the appropriate eras in individual and group performance of music from the specific periods. 		
Prerequisites	None	Co-requisites	None
Course Content	<p>This is a course about the art of performance. It aims to provide joy as well as a greater awareness of the richness and universality of the performing arts worldwide, and of how the different nature of each affects their presentation.</p> <p>Almost everything we shall see or hear in the course is in some sense an interpretation or transformation, from genre to genre, from stage to screen (i.e. from live to recorded), from one culture or age to another. Those who manage the arts contribute, often profoundly, to this transmutation. The course aims to illuminate these ever-changing patterns, and the choices performers must make about them.</p> <p>The course will acquaint students with stylistic and pedagogical issues of performance. Students will approach concert-level literature for their instruments, covering pedagogical as well as interpretive issues, becoming also familiar with historical treatises written for instruments and mastering appropriate performance practices for genres and styles from different stylistic periods.</p>		
Teaching Methodology	Face-to-face		
Bibliography	<p>Brown, H. M. and Sadie, S., (1989). Performance Practice: Music after 1600. New York: W. W. Norton & Company.</p> <p>Jackson, R., (2005). Performance Practice: A Dictionary-Guide for Musicians. New York: Routledge.</p> <p>Lawson, C. and Stowell, R., (1989). The Historical Performance of Music: An Introduction. Cambridge: Cambridge University Press.</p> <p>Rink, J., (2002). Musical Performance: A Guide to Understanding. Cambridge: Cambridge University Press.</p>		

Assessment	<table border="1"> <tr> <td data-bbox="491 250 1010 286">Examinations</td> <td data-bbox="1010 250 1214 286">40%</td> </tr> <tr> <td data-bbox="491 286 1010 360">Assignments (along with performances)</td> <td data-bbox="1010 286 1214 360">50%</td> </tr> <tr> <td data-bbox="491 360 1010 396">Class Participation and Attendance</td> <td data-bbox="1010 360 1214 396">10%</td> </tr> <tr> <td data-bbox="491 396 1010 432">Total:</td> <td data-bbox="1010 396 1214 432">100%</td> </tr> </table>	Examinations	40%	Assignments (along with performances)	50%	Class Participation and Attendance	10%	Total:	100%
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Language	English								