- Wydział Instrumentalny

COURSE SYLLABUS FOR STUDY PLANS

EFFECTIVE FROM THE 2026/2027 ACADEMIC YEAR

COURSE TITLE	**EARLY MUSIC PERFORMACE PRACTICE**
FIELD OF STUDY	Instrumental Studies
SCPECIALTY	Instrumental Performance
SPECIALIZATION	
LEVEL OF STUDY	The course may be taken during bachelor or master studies
COURSE INSTRUCTORS:	
dr hab. Maja Miro-Wiśniewska, dr Maksym Zajączkiewicz	
AIMS AND COURSE DESCRIPTION:	
The course is conducted in groups and is theoretical in nature, with workshop elements. Classes are held on campus. The course prepares students to understand the principles of historically informed performance. It deepens their knowledge of historical performance practices and broadens their familiarity with repertoire from the sixteenth to the eighteenth century. The aim of the course is to make students aware of changes in music performance practices over the centuries and to encourage them to independently expand their knowledge of the works they interpret. The course is compulsory for specialties involving performance on historical instruments. The course is also available as an elective, in accordance with the study plans of other specialties. It is selected for the entire academic year.	
PREREQUISITES AND ADDITIONAL REQUIREMENTS:	

Basic knowledge of music history and harmony.

RECOMMENDED OPTIONAL COURSE COMPONENTS:

Basso continuo realization
Early music chamber ensembles
Performance of eighteenth-century repertoire with harpsichord accompaniment

CORE BIBLIOGRAPHY:

Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech: Ways to a New Understanding of Music*. Edited by Reinhard G. Pauly. Portland, OR: Amadeus Press, 1988.

Harnoncourt, Nikolaus. *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart*. Translated by Mary J. O'Neill, edited by Reinhard G. Pauly. Portland, OR: Amadeus Press, 1989.

Quantz, Johann Joachim. *On Playing the Flute*. Translated with notes and an introduction by Edward R. Reilly. 2nd ed. Boston: Northeastern University Press, 2001.

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. New York: W. W. Norton & Company, 1949.

Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. Translated by Editha Knocker. 2nd ed. Oxford: Oxford University Press, 1985.

SUPPLEMENTARY BIBLIOGRAPHY:

Tromlitz, Johann George. *The Virtuoso Flute-Player*. Translated and edited by Ardal Powell. Introduction by Eileen Hadidian. Cambridge: Cambridge University Press, 1991.

Harnoncourt, Nikolaus. *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart*. Translated by Mary J. O'Neill. Edited by Reinhard G. Pauly. Portland, OR: Amadeus Press, 1989.

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

Lawson, Colin, and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press, 1999.

LEARNING OUTCOMES – KNOWLEDGE:

Upon completion of the course, the student:

K_W04 has the knowledge required to locate necessary information (books, recordings, scores, Internet resources), and to analyse and interpret it appropriately

K_W06 knows and understands the main lines of development in the history of music and is familiar with the literature related to these issues

K_W07 recognizes and defines the interrelationships between the theoretical and practical aspects of study

K_W08 knows musical styles and the performance traditions associated with them

LEARNING OUTCOMES – SKILLS:

Upon completion of the course, the student:

K_U01 has the skills required to create and realize their own artistic concepts

K_U04 is able to apply knowledge of the basic stylistic criteria relevant to the works performed

LEARNING OUTCOMES – SOCIAL COMPETENCES:

Upon completion of the course, the student:

K_K01 is able to collect, analyze and consciously interpret necessary information

course semester:	**I**	**semester in which the course is taken during the programme:**	
number of hours:	15	**ECTS credits:**	1,5
class type:	lectures	**form of assessment:**	graded credit

COURSE CONTENT WITH DESCRIPTION OF LEARNING OUTCOMES:

Course content:
the competencies of musicians in earlier centuries; principles concerning the creation and performance of music
the historical and cultural context of music performance
the Romantic and pre-Romantic paradigms in music performance
the main principles of historically informed performance

introduction to historical improvisation practices
historical notation practices
the significance of ornamentation; practical application of ornaments; ornament tables
discussion of selected composers of the sixteenth to eighteenth centuries
introduction to the historical development of issues related to articulation and tempo

TEACHING METHODS:

Lectures illustrated with musical examples. Workshops based on works performed by students. Analysis of historical music editions. Meetings with musicians specializing in early music performance.

COURSE COMPLETION REQUIREMENTS, ASSESSMENT METHODS AND CRITERIA:

To pass the course, students must demonstrate knowledge of the issues discussed in class. Assessment is based on a written assignment. The assessment criteria are the grade received for the written assignment and attendance.

course semester:	**II**	**semester in which the course is taken during the programme:**	
number of hours:	15	**ECTS credits:**	1,5
class type:	lectures	**form of assessment:**	graded credit

COURSE CONTENT WITH DESCRIPTION OF LEARNING OUTCOMES:

Course content:
the characteristics of keys and their use in selected examples
differences in the construction of historical and modern instruments
analysis of recordings of selected compositions performed in different stylistic approaches
the significance and history of basso continuo
discussion of the most important eighteenth-century performance treatises

TEACHING METHODS:

Lectures illustrated with musical examples. Workshops based on works performed by students. Analysis of historical music editions. Meetings with musicians specializing in early music performance.

COURSE COMPLETION REQUIREMENTS, ASSESSMENT METHODS AND CRITERIA:

To pass the course, students must demonstrate knowledge of the issues discussed in class. Assessment is based on a written assignment. The assessment criteria are the grade received for the written assignment and attendance.