

MUT 6531, Section 1823

Figured Bass/Continuo

Fall 2016

Full Class Meeting: TBD

Individual Coaching Sessions TBA (up to one half hour per week)

Instructor: Dr. Laura Ellis, MUB 326

Phone: 352-273-3181

E-mail: LREllis@ufl.edu

Office Hours: TBA (office hours will be posted following the scheduling of all applied lessons)

REQUIRED TEXTS

Ledbetter, David, ed. *Continuo Playing According to Handel: his figured bass exercises* (Oxford University Press, 1990).

Morris, R.O. *Figured Harmony at the Keyboard, Part 1* (Oxford University Press; reprinted Haltsen & Co. Ltd., Amsterdam, 1960/2004).

RECOMMENDED TEXTS

Arnold, Franck Thomas, *The Art of Accompaniment from a Thorough-Bass, v.1* (London: Oxford University Press, 1931, reprinted New York: Dover, 1965).
Library Call Number: ML442 .A71931

Keller, Hermann. *Thoroughbass Method* (New York, NY: W.W. Norton & Co., 1965).

ADDITIONAL REFERENCE MATERIALS

Recommended and additional texts and materials referenced in *Continuo Playing* will be made available in the organ studio (UF Call numbers included). We will utilize these materials throughout the course of the semester. As everyone in the class needs to reference these materials, please keep materials in the MUB.

HANDEL

Mann, Alfred, *Georg Friedrich Händel: Composition Lessons from the Autograph Collection in the Fitzwilliam Museum, Cambridge (Hallische Händel-Ausgabe, Supplement, Vol 1)*, (Kassel: Bärenreiter, 1978).

780.81 H236 1955, supplement, vol. 1

(Listed on syllabus as Mann 1)

Theory and Practice: The Great Composer as Student and Teacher (New York and London: Norton, 1987).

ML430 .M28 1987

(Listed on syllabus as Mann 2)

'Handel's Successor: Notes on John Christopher Smith the younger,' *Music in Eighteenth-century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Lockett (Cambridge: Cambridge University Press, 1983), pp. 135-45.

ML55 .C85 1983

(Listed on syllabus as Mann 3)

'Bach and Handel as Teachers of Thorough Bass,' *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. P. Williams (Cambridge: Cambridge University Press, 1985), pp. 245-257.

ML55 .B14 1985

(Listed on syllabus as Mann 4)

TUTORS BEFORE 1800

Bach, Carl Philipp Emanuel, *Versuch über die wahre Art das Clavier zu spielen: Zweyter Theil* (Berlin: [author], 1762). Translated by W. J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (London: Eulenberg, 1974).

786.3 B118vEm

Bach, Johann Sebastian (attrib.), *Vorschriften und Grundsätze zum vierstimmigen spielen des General-Bass oder Accompagnement* (1738). Facsimile with translation by P.L. Poulin as *Precepts and Principles for Playing the Thorough-Bass or Accompanying in Four Parts* (Oxford: Clarendon Press, 1994).

MT49 .B1713 1994

D'Anglebert, Jean-Henry. 'Principes de l'Accompagnement', in *Pièces de clavecin* (Paris: [author], 1689). Edited by K. Gilbert in *J.-H. D'Anglebert, Pièces de clavecin (Le Pupitre, No. 54)*, (Paris: Heugel, 1975)

M22 A56 P5 1975, specifically vol 2, pp 138-145.

Delair, Denis, *Traité d'Accompagnement pour le Theorbe, et le Clavessin* (Paris: [author], 1960), translated by C. M. Mattax in *Accompaniment on the Theorbo and Harpsichord: Denis Delair's Treatise of 1690* (Bloomington and Indianapolis: Indiana University Press, 1991).

MT68 .D4413 1991

Gasparini, Francesco, *L'armico pratico al cimbalò* (Venice: A. Bortoli, 1708). Translated by F. S. Stillings as *The Practical Harmonist at the Keyboard* (Music Theory Translation Series, 1), (New York: Da Capo, 1980).

MT49 .G3513 1980

Heinichen, Johann David, *Der General-Bass in der Composition* (Dresden: [author], 1728). Partial translation by G.J. Buelow in *Thorough-Bass Accompaniment according to Johann David Heinichen* (Lincoln and London: University of Nebraska Press, 2/1992).

MT49 .B84

Saint Lambert, M. de, *Nouveau Traité de l'Accompagnement du Clavecin de l'Orgue et des autres Instruments* (Paris: Ballard, 1707). Translated by J.S. Powell in *A New Treatise on Accompaniment . . . by Monsieur de Saint Lambert* (Bloomington and Indianapolis: Indiana University Press, 1991).

MT68 .S1513 1991

MODERN TUTORS

Williams, Peter, *Figured Bass Accompaniment* (Edinburgh: Edinburgh University Press, 1970).

781.32 W726f

PURPOSES AND GOALS

Theoretical principles of continuo performance practice will be explored through primary sources. Using practical exercises of G.F. Handel and supporting exercises by R.O. Morris, the student will learn the practical aspect of realizing figured bass.

EXAMS

Make-up exams will be given only under extraordinary circumstances.

Make-up exams may be given if:

1) instructor is notified prior to the posted testing time of the student's inability to take the exam

and

2) test is taken at a mutually agreed upon time

**There will be no make-up exams given for any other reasons. If you miss an exam, a grade of "0" will be entered into the grade book.

GRADE DISTRIBUTION

Attendance & Class Preparation	--	60%
Realization Project	--	20%
Notebook	--	10%
Final Exam	--	10%

		100%

ATTENDANCE & CLASS PARTICIPATION

Prompt and regular class attendance is required. Students are required to attend each class and will be responsible for all information presented or assigned. Attendance will be taken and participation during class is encouraged. Predicted absenteeism should be discussed with the instructor no less than one week prior to the event. Tardiness and/or leaving early will affect attendance record. In the event that a student is absent, the student is solely responsible for getting notes and handouts from a fellow student, not the instructor. If you must be absent, please contact me prior to class meetings:

Phone: 352-273-3181

E-mail: LREllis@ufl.edu

In consideration of the instructor and your fellow students, please silence cell-phones during class sessions.

REALIZATION PROJECT

The culminating written project for this course will be an original, publishable, realization of a continuo part of a movement or section of a work from the Baroque period. Using the figured bass indications in the original score or manuscript, the student will present their version of a continuo part that utilizes the techniques discussed in the course. If at all possible, the work will be performed, with appropriate instrumentation. **PROJECT DUE:** Week of December 5, 2016.

NOTEBOOK

At the time of the final exam, the student will be required to turn in a course notebook. This notebook should contain notes from all lectures, handouts, definitions, annotated bibliographies, etc. The format of the notebook is left up to the student, however, the purpose of the notebook is to serve as a resource for the future. List website references and other pertinent information gained throughout the semester. The notebook should serve as a future reference for the student. Notebook will be due at the time of the final exam.

GRADING SCALE

The following scale will be used to determine daily work, project, notebook, final, and cumulative grade:

Letter Grade	% Equivalency	GPA Equivalency
A	93 – 100	4.00
A-	90 – 92	3.67
B +	87 – 89	3.33
B	83 – 86	3.00
B-	80 – 82	2.67
C +	77 – 79	2.33
C	73 – 76	2.00
C-	70 – 72	1.67
D +	67 – 69	1.33
D	63 – 66	1.00
D-	60 – 62	0.67
E, I, NG, S-U, WF		0.00

Information on current UF grading policies for assigning grade points may be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

TENTATIVE COURSE SCHEDULE

Week of Aug 22	Introduction; Syllabus; Scheduling	
Week of Aug 29/A Notes #1	Reading:	a) Handel, pp 1-3 b) Keller, vii-xiv c) Morris, pp iii-v, 1-4 d) Mann 2/Theory and Practice, pp vii-39
	<i>In-class/Practical:</i>	a) Keller, p 3-4: work thru all exercises b) Morris, p 3-4: exercises A & B in 3 keys
Week of Aug 29/B Notes #2	Reading:	a) Handel, pp 4-5 b) Arnold, pp vii-xvi; 326-330 (points 1– 2) c) Williams, ed./Tercentenary Essays, pp 245-257
	<i>In-class/Practical:</i>	a) Handel, p 4: realize exercise No. 1 as follows: -- with root, 3 rd , and 5 th in soprano -- transpose one of the above to 2 different keys (one key must be at least a 3 rd away from original key) b) Morris, p 5: realize exercises C/1-3 in original and two other keys
Mon, Sept 5	No Classes – Labor Day	
Week of Sept 5/A Notes #3	Reading:	a) Handel, pp 6-7
	<i>In-class/Practical:</i>	a) Handel, p 6: realize exercises No. 2 & 3 as follows: -- in original key and 2 other keys (one key must be at least a 3 rd away from original key) b) Morris, p 5: realize exercises C/4-6 in original and two other keys
Week of Sept 5/B Notes #4	Reading:	a) Handel, p 8-9
	<i>In-class/Practical:</i>	a) Handel, pp 8-9: realize exercises No. 4 – 5 in original and one other key at least a M2 away from original b) Morris, p 5: realize C/1-6 in two ‘new’ keys

Week of Sept 12/A Notes #5	Reading:	a) Morris, p 6 b) Arnold, pp 330-406 (point 3-10) c) Mann 1/Composition Lessons, pp 7-14, skim the rest of the volume . . .
	<i>In-class/Practical:</i>	a) Morris, p 6: work thru all A/Cadence exercises in multiple keys b) Handel, p 9: realize exercise No. 6 in original and one other key at least a M2 away from original c) Be prepared to play any of the exercises encountered so far
Week of Sept 12/B Notes #6	Reading: <i>In-class/Practical:</i>	a) Handel, p 10; ponder implications of Ex. 5 a) Handel, p 10: realize exercise No. 7 in original and one other key at least a M2 away from original b) Morris, p 7: B/Sequences, exercises 1 & 2 in multiple keys
Week of Sept 19/A Notes #7	Reading: <i>In-class/Practical:</i>	a) Handel, p 11 b) Arnold, pp 242-250 (points 1-3); 407-435 c) Delair, Translator's Commentary, pp 1-36 d) Mann 3/Hogwood & Lockett, pp 135-145 a) Handel, p 11: realize exercise No. 8 in original and one other key at least a M2 away from original b) Morris, p 7: B/Sequences, exercises 3 & 4 in multiple keys
Week of Sept 19/B	<i>In-class/Practical:</i>	a) Morris, p 8: C/Exercises 1 & 2 in multiple keys b) Handel, p 11: realize exercise No. 9 in original and one other key at least a M2 away from original
Week of Sept 26/A Notes #8	Reading: <i>In-class/Practical:</i>	a) Handel, pp 12-13 b) Delair, Treatise, pp 37-85 c) Gasparini, pp vii-11; skim 13-47 a) Morris, p 8: C/Exercises, exercises 3 & 4 in multiple keys b) Handel, p 12; realize exercise No. 10 in original and one other key at least a M2 away from original
Week of Sept 26/B	Reading: <i>In-class/Practical:</i>	a) Morris, p 9 a) Morris, p 10: A/Cadences in multiple keys b) Morris, p 10: B/Sequences in multiple keys b) Morris, p 11; C/Exercise 1 in multiple keys
Week of Oct 3/A Notes #9	Reading: <i>In-class/Practical:</i>	a) Handel, pp 14-15 b) Arnold, pp 250-283 (point 4-7) c) Heinichen, pp xi-74 a) Handel, p 14; realize exercise No. 11 in original and one other key at least a M2 away from original b) Morris, p 11; C/Exercise 2 in multiple keys

Week of Oct 3/B	Reading:	a) Handel, pp 16-18
	<i>In-class/Practical:</i>	a) Handel, p 16; realize exercise No. 12 in original and one other key at least a M2 away from original b) Morris, p 11; C/Exercise 3 in multiple keys
Week of Oct 10/A	Reading:	a) Handel, pp 18-19 b) Arnold, pp 283-290 (point 8) c) Heinichen, pp 75-101; 175-218)
Notes #10	<i>In-class/Practical:</i>	a) Handel, p 18; realize exercise No. 13 in original and one other key at least a M2 away from original b) Morris, p 11; C/Exercise 4 in multiple keys
Week of Oct 17/A	Reading:	a) Handel, pp 20-21 c) Arnold, pp 290-308 (point 9 & 10) d) CPE Bach, pp vii-ix; 1-78
Notes #11	<i>In-class/Practical:</i>	a) Handel, p 18; realize exercise No. 13 in original and one other key at least a M2 away from original b) Morris, p 12; C/Exercise 5 in multiple keys
Week of Oct 17/B	Reading:	a) Handel, p 22
	<i>In-class/Practical:</i>	a) Handel, p 22; realize exercise No. 15 in original and one other key at least a M2 away from original b) Morris, p 12; C/Exercise 6 in multiple keys
Week of Oct 24/A	Reading:	a) Arnold, pp 308-323 (points 11-14) b) CPE Bach, pp 147-179; 430-445 c) Morris, p 19
Notes #12	<i>In-class/Practical:</i>	a) Morris, p 20; A/Cadences & B/Sequences in multiple keys
Week of Oct 24/B	Reading:	a) Handel, pp 23-24
	<i>In-class/Practical:</i>	a) Handel, p 23; realize No. 16 b) Morris, p 21; C/Exercise 1 in multiple keys
Week of Oct 31/A	Reading:	a) Arnold, pp 438-481/skim b) d'Anglebert, v2, pp VI-IX; 138-145 c) Handel, pp 25-26
Notes #13	<i>In-class/Practical:</i>	a) Handel, p 25; realize exercise No. 17 b) Morris, p 21; C/Exercise 2 in multiple keys
Week of Oct 31/B	Reading:	a) Handel, pp 26-27 b) Morris, p 14
	<i>In-class/Practical:</i>	a) Handel, p 26, realize No. 18 b) Morris, pp 14-15; A/Cadences & B/Sequences--multiple keys
Week of Nov 7/A	Reading:	a) Handel, pp 28-29 b) Bach, pp vii-xxvii; 5-14; glance at pp 59+ c) Saint Lambert, pp vii-8
Notes #14	<i>In-class/Practical:</i>	a) Handel, p 28; realize exercise 19 b) Morris, p 15; C/Exercise 1

Week of Nov 7/B		
	<i>In-class/Practical:</i>	a) Morris, p 16; C/Exercises 2-3
FRI, NOV 11 NO CLASSES – HOMECOMING		
Week of Nov 14/A		
Notes #15	Reading:	a) Handel, pp 30-31 b) Williams, v1, pp 1-4; 23-40 (thru point #14)
	<i>In-class/Practical:</i>	a) Handel, p 30; realize exercise 20 b) Morris, p 16; C/Exercises 4-5
Week of Nov 14B		
	Reading:	a) Handel, p 32
	<i>In-class/Practical:</i>	a) Handel, p 32; realize exercise 21 b) Morris, p 17; C/Exercises 6-7
Week of Nov 21/A		
	<i>In-class/Practical:</i>	a) Handel, pp 34-36 b) Handel, p 44 a) Handel, p 34; realize practice piece 22 b) Handel, p 44; realize fugue exercise #1 c) Morris, p 17-18; C/Exercises 8-9
WED-FRI, NOV 23-25 NO CLASSES – THANKSGIVING		
Week of Nov 28/A		
Notes #16	Reading:	a) Handel, pp 39-40 b) Handel, p 45 b) Williams, v1, pp 40-63
	<i>In-class/Practical:</i>	a) Handel, p 38; realize No. 23 b) Handel, p 45; realize fugue exercise #2 b) Handel, p 46 – analyze model fugue #3 b) Morris, p 18; C/Exercise 10
Week of Nov 28/B		
Notes #17	Reading:	a) Williams, v1, pp 65-89 (to English style)
	<i>In-class/Practical:</i>	a) Handel, p 41; realize No. 24 b) Morris, p 24-25; A/Cadences & B/Sequences in multiple keys
Week of Dec 5/A		
Notes #18	REALIZATION PROJECT DUE	
	Reading:	a) Williams, v1, pp 89-105
	<i>In-class/Practical:</i>	a) Handel, p 52 – analyze fugue “model” b) Morris, p 25; C/Exercises 1-21
Week of Dec 5/B		
	Reading:	a) Handel, study pp 48-61
	<i>In-class/Practical:</i>	a) Handel, p 52 – analyze fugue “model” b) Handel, p 56 – analyze fugue “model”

FINAL EXAM will be held during final exams week

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

ACCOMODATIONS FOR STUDENTS WITH DISABILITIES

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

ACADEMIC HONESTY

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

UNIVERSITY COUNSELING CENTER

Contact information:

Counseling Center

Address: 3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662

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