Vermeer, *Lady Seated at a Virginal* (1670–72), detail

Baroque Music Seminar: Keyboard Music

MUH 6672
Thursday, Periods 9–11 • MUB 146 • Spring 2019

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Please visit me during my office hours. I'm available to discuss our course or issues of professional development.

Overview

This course focuses on keyboard instruments, players, repertoire, theory, and practice in the long seventeenth century. We explore practical aspects of performance and theory such as transcription of sixteenth-century keyboard tablature, realizing figured and unfigured bass, partimento, and ornamentation. We also research the keyboard from a cultural perspective; composers such as Elisabeth Claude Jacquet de la Guerre and Girolamo Frescobaldi; and genres such as the toccata and fugue. The course will be collaborative, with activities determined by students within the structure provided.

Keyboard skills are not a requirement. Rudimentary keyboard skills could help in completing certain assignments, but all activities will be designed with the inexperienced keyboardist in mind. Moderate and professional-level players are encouraged to deploy their skills in class activities and final projects.

Expectations

❖ *Reading*
You're expected to come to class having completed all reading on the syllabus for that week. You must be ready to engage with the materials. Have a hard copy or digital copy available. Take thorough notes for each assigned text so you can easily reference arguments, course themes, and striking details.

You can access all course materials without commercial services. While many texts are available digitally through UF's library, some are limited to hard copies. Check at least one week in advance. Use the [VPN service](#) to access library materials off-campus. Some materials will be available on [ares](#), the automated reserve system. If necessary, order books several weeks in advance through UBorrow or Inter-Library-Loan.

❖ *Writing and Assignments*

Starting with Week 2, each week you will write a short response paper (500–700 words). It will be due before class on Tuesday. This is not a research paper. Its purpose is twofold: (1) to help you organize your thoughts (2) for the instructor to keep tabs on your preparation. You should treat the response paper like a candid reaction to the readings, addressing salient issues as you see fit. Each paper will be assigned a letter grade. The professor may occasionally assign alternatives to response papers.

Some weeks will feature practical assignments instead of or in addition to response papers. The instructor will inform the class in advance and adjust writing requirements to balance the workload.

Each student will independently choose a final project. There are two options. (1) An academic paper 10-15 pages long on a topic of your choosing. (2) An alternative final project in a format of your choosing. You could prepare a short lecture recital (to be presented to our class), edit a critical edition of music from primary sources, or another project. If you have an idea for an alternative to the paper, approach the professor as soon as you can. All projects are subject to approval by the professor.

❖ *Class meetings*

Our meetings will be devoted to discussion and deep reading of course material. Each person will take turns leading discussions for weekly meetings. The leader is exempted from that week's response paper. The leader will prepare a presentation. You must make a supplemental aid to share with the class: PowerPoint, handout, list of terms, annotated bibliography, musical performance, visual art, or any other aid as your creativity guides you.

Much of our class time will be discussion based. The leader and the professor will collaborate to make class time meaningful on these days. The discussions need not follow a specific format. You could play media (recorded or live music, film scenes), ask questions, direct us to passages, or prepare worksheets. Class members not leading the discussion are expected to participate meaningfully.

Evaluation

Weekly response papers and assignments: 40%

Final project: 25%

Final presentation: 10%

Participation and preparation: 25%

Course Objectives
Students should gain:

- Competency in analyzing music from the Baroque period
- Basic skills in realizing improvisational traditions
- Familiarity with primary composers, genres, and traditions
- Ability to complete original research
- Articulate critical perspectives in oral and written communication

University & Course Policies
Class attendance and makeup work conforms with university policy.

Accommodations for students with disabilities conforms with university policy. Contact the Disability Resource Center for more information. If your disability impedes your access to course material, the professor will make alternate arrangements.

Students with obligations such as child care, elderly care, or infirm loved ones are invited to work with the professor on balancing course objectives with personal life.

Grading conforms with university policy.

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations here. Summary results of these assessments are available here.

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. The Honor Code is available here.

The professor reserves the right to amend the syllabus.

Campus Resources
Resources are available on campus to make your life easier:

- Counseling and Wellness Center for personal and group counseling: (352) 392-1575
- Mind and Body Center for reducing stress and improving well-being
- BAM! Best Allyship Movement for social justice and multicultural competency
- Field and Fork Pantry for food insecurity
- Writing Studio for help brainstorming, formatting, and writing papers
- UF Police Department: 392-1111 or 9-1-1 for emergencies

Course Schedule

A full reading list will be available during week 1. Schedule subject to change.

Week 1: Organology

This week's readings are encyclopedia articles available online. See the UF Library's Music Research Guide for access. The MGG articles can be translated roughly to English using a tool in the user interface.

Laurence Libin, "Organology." *Grove Music Online*

John Caldwell, Christopher Maxim, Barbara Owen, et al. "Keyboard Music §I: Keyboard music to c1750." *Grove Music Online*

John Caldwell. "Sources of Keyboard Music to 1660." *Grove Music Online*

Alfred Reichling et al. "Orgel." *Die Musik in Geschichte und Gegenwart*

Friedrich Wilhelm Riedel and Hubert Henkel. "Klavichord." *Die Musik in Geschichte und Gegenwart*

John Henry van der Meer et al. "Cembalo, Kaviziterium, Spinett, Virginal." *Die Musik in Geschichte und Gegenwart*

Week 2: A Week at the Library

We will meet at the Architecture and Fine Arts Library. Choose one composer and one genre from Week 3 readings. Be prepared to find resources at the library. Instead of a response essay, you will prepare a worksheet with your composer and genre.

Week 3: Aesthetics and Genres

❖ *READING*

Willi Apel, "Imitative Forms," Ch. 8 in *The History of Keyboard Music to 1700*. Bloomington: Indiana University Press, 1972.

Dietrich Bartel, "The Concept of the Affections in German Baroque Music," in *Musica Poetia: Musical-Rhetorical Figures in German Baroque Music*. Lincoln: University of Nebraska Press, 1997.

Wendy Heller, "The Art and Craft of Instrumental Music in the Early Seventeenth Century," ch. 4 in *Music in the Baroque*. New York: WW Norton, 2014.

John Walter Hill, "New Genres of Instrumental Music," Ch. 3 in *Baroque Music*. New York: WW Norton, 2005.

❖ LISTENING & SCORE ANALYSIS

To be chosen in Week 2.

Week 4: Tablature

Week 5: Basso Continuo I

Week 6: Basso Continuo II

Week 7: Ornamentation

Week 8: Partimento

Week 9: Spring Break

Week 10: Writing Week

Week 11: Frescobaldi

Week 12: French Harpsichord Music

Week 13: Cultural Diplomacy, Ideology, Iconography

Week 14: Final Projects
In-class presentations

Week 15: Final Projects
In-class presentations