

MUT 6531/Course#27416 Figured Bass/Continuo

Fall 2020

Class Meeting: TBD

Instructor: Dr. Laura Ellis, MUB 326

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E-mail: LREllis@ufl.edu

Office Hours: Office hours TBD after scheduling of applied lessons

REQUIRED TEXTS

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

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

Warriner, John, *Transposition: Keyboard and Orchestral* (London: Novello and Company, reprinted New York: H.W. Gray, 1900).

ADDITIONAL REFERENCE MATERIALS

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).

Library Call Number: 780.81 H236 1955, supplement, vol. 1 – no longer available

(Listed on syllabus as Mann 1)

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

Library Call Number: 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. Luckett (Cambridge: Cambridge University Press, 1983), pp. 135-45.

Library Call Number: 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.

Library Call Number: 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).

Library Call Number: MT224 .B132

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).

Library Call Number: MT49 .B1713 1994

D'Anglebert, Jean-Henri. '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)

Library Call Number: M22 A56 P5 1975, specifically vol 2, pp 138-145.

Delair, Denis, *Traité d'Accompagnement pour le Theorbe, et le Clavessin* (Paris: [author], 1660), 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).

Library Call Number: 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).

Library Call Number: 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).

Library Call Number: 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).
Library Call Number: MT68 .S1513 1991

MODERN TUTORS

Williams, Peter, *Figured Bass Accompaniment* (Edinburgh: Edinburgh University Press, 1970).
MT49 .W54

PURPOSES AND GOALS

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

GRADE DISTRIBUTION

Class Preparation	--	60%
Final Realization Project	--	30%
Notebook	--	10%

		100%

CLASS PREPARATION

Success in this course will be achieved by preparing weekly exercises. The assignment for each week is comprised of two components: readings and practical exercises. These practical exercises shall be recorded and must be submitted by 5PM each Friday. Complete details in the tentative course schedule below. We will plan to meet as a class via UFZoom to discuss readings and exercises. Meeting time will be set during the first week of classes. Requirements for class attendance and make-up exams (if applicable), assignments, and other work in this course are consistent with university policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

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 no later than Wednesday, December 9th at 5PM.**

NOTEBOOK

The student will be required prepare a digital course notebook. This notebook should contain handouts, definitions, annotated bibliographies, etc. The purpose of the notebook is to serve as a resource for the future. **NOTEBOOK DUE during final exam week, no later than Wednesday, December 16th at 5PM.**

GRADING SCALE

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

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

TENTATIVE COURSE SCHEDULE

Week of Aug 31 Notes #1	Reading:	Introduction & Syllabus a) Warriner, pp 5-11 (Introduction and Chapter 1) b) Handel, pp 1-5 c) Mann 2/Theory and Practice, pp vii-39
	Practical:	a) Warriner, Chapter 1: work thru the examples in this chapter b) Handel, p 4: realize exercise No. 1 as follows: -- with root, 3 rd , and 5 th scale degrees in soprano -- transpose one of the above to 2 different keys (one key must be at least a 3 rd away from original key) Record and submit at least two examples
Week of Sept 7 Notes #2	Reading:	a) Handel, pp 6-7 b) Arnold1, pp vii-xvi; 326-336 (points 1- 2) c) Mann4/Williams, ed., Tercentenary Essays, pp 245-257
	Practical:	a) Warriner, Chapter 3: record and submit two examples (from #45-54) in the original and two other keys

*b) Handel, p 6: realize exercises No. 2 & 3 as follows:
 -- in original key and 2 other keys
 (one key must be at least a 3rd away from original key)
 Record and submit at least two examples*

Week of Sept 14 Notes #3	Reading:	a) Handel, pp 8-9 b) Arnold2, pp 336-406 (point 3-10) c) Mann 1/Composition Lessons, pp 7-14; skim 15-21
	Practical:	a) <i>Warriner, Chapter 3: record and submit two different examples (from #45-54) in the original and two other keys</i> b) <i>Handel, pp 8-9: realize exercises No. 4 – 5 in original key and 2 other keys (one key must be at least a 3rd away from original key) Record and submit at least one example of No. 4 & 5</i> c) <i>Handel, p 9: realize exercise No. 6 Record and submit at least one version of No. 6</i>
Week of Sept 21 Notes #4	Reading:	a) Handel, p 10; ponder implications of Ex. 5 b) Handel, p 11 c) Arnold3, pp 242-250 (points 1-3); 407-435 d) Delair, Translator's Commentary, pp 1-36 e) Mann 3/Hogwood & Luckett, pp 135-145
	Practical:	a) <i>Warriner, p 18: record and submit No 55 in two keys (one above & one below original key)</i> b) <i>Handel, p 10: record and submit exercise No. 7 in original and one other key</i> c) <i>Handel, p 11: record and submit exercise No. 8</i>
Week of Sept 28 Notes #5	Reading:	a) Handel, pp 12-13 b) Delair, Treatise, pp 37-85 c) Gasparini, pp vii-11; skim 13-47
	Practical:	a) <i>Warriner, p 18: record and submit No 56 in original and at least one other key</i> b) <i>Handel, p 12: realize exercise No. 10 in original and one other key at least a M2 away from original</i>
Week of Oct 5 Notes #6	Reading:	a) Handel, pp 14-15 b) Arnold4, pp 250-283 (points 4-7) c) Heinichen, pp xi-74
	Practical:	a) <i>Warriner, p 18: record and submit No 59 in the original and two other keys</i> b) <i>Handel, p 14: record and submit exercise No. 11 in original and one other key at least a M2 away from original</i>
Week of Oct 12 Notes #7	Reading:	a) Handel, pp 16-18 b) Handel, pp 18-19 b) Arnold5, pp 283-290 (point 8) c) Heinichen, pp 75-101; 175-218
	Practical:	a) <i>Warriner, p 19: record and submit No 60 in the original and one other key</i> b) <i>Handel, p 16: record and submit exercise No. 12 in original and one other key at least a M2 away from original</i>
Week of Oct 19 Notes #8	Reading:	a) Handel, pp 20-21 b) Handel, p 22 c) Arnold6, pp 290-308 (point 9 & 10) d) CPE Bach, pp vii-ix; 1-78
	Practical:	a) <i>Warriner, p 19: record and submit no 61 in the original and one other key</i> b) <i>Handel, p 18: record and submit exercise No. 13 in original and one other key at least a M2away from original</i> c) <i>Handel, p 22: record and submit exercise No. 15</i>
Week of Oct 26 Notes #9	Reading:	a) Handel, pp 23-24 b) Arnold7, pp 308-323 (points 11-14) c) CPE Bach, pp 147-179; 430-445

	<i>Practical:</i>	a) Warriner, p 19: record and submit No 62 in the original and two other keys b) Handel, p 23: record and submit No. 16
Week of Nov 2 Notes #10	<i>Reading:</i>	a) Arnold8, pp 438-481/skim b) d'Anglebert, v2, pp VI-IX; 138-145 c) Handel, pp 25-26 d) Handel, pp 26-27
	<i>Practical:</i>	a) Warriner, Chapter 5, p 20: record and submit No 65 in original and two keys b) Handel, p 25: record and submit exercise No. 17 c) Handel, p 26: record and submit No. 18
Week of Nov 9 Notes #11	<i>Reading:</i>	a) Handel, pp 28-29 b) Handel, pp 30-31 b) Bach/Precepts & Principles, pp vii-xxvii; 5-14; glance at pp 59+ c) Saint Lambert, pp vii-8
	<i>Practical:</i>	a) Warriner, p 20: record and submit No 66 in original and one other key b) Handel, p 28: realize exercise 19
Week of Nov 16 Notes #12	<i>Reading:</i>	a) Handel, pp 30-31 b) Handel, pp 32 c) Williams, v1, pp 1-4; 23-40 (thru point #14)
	<i>Practical:</i>	a) Warriner, p 21: record and submit No 68 in original and one other key b) Handel, p 30: record and submit exercise 20 c) Handel, p 32: record and submit exercise 21
Week of Nov 23	<i>Reading:</i>	a) Handel, pp 34-36 b) Handel, p 44
	<i>Practical:</i>	a) Warriner, p 21: record and submit No 69 in original and two other keys b) Handel, p 34; record and submit practice piece 22 c) Handel, p 44; realize fugue exercise #1 on staff paper (for discussion)
Week of Nov 30 Notes #13	<i>Reading:</i>	a) Handel, pp 39-40 b) Handel, p 45 c) Williams, v1, pp 40-63 d) Williams, v1, pp 65-89 (to English style)
	<i>Practical:</i>	a) Warriner, p 22: record and submit No 72 in the original and one other key b) Handel, p 38: record and submit No. 23 c) Handel, p 41: record and submit No. 24 d) Handel, p 46 – analyze model fugue for discussion
Week of Dec 7 Notes #14	REALIZATION PROJECT DUE no later than 5PM on Wednesday, December 9th	
	<i>Reading:</i>	a) Williams, v1, pp 89-105 b) Handel, study pp 48-61
	<i>Practical:</i>	a) Warriner, p 22: record and submit No 74 in the original and two other keys b) Handel, p 45: realize fugue exercise #2 c) Handel, p 52 thru 56 – analyze fugue “models”

Notebook is due during final exam week, no later than Wednesday, December 16th at 5PM.

COURSE EVALUATION

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at www.gatorevals.afl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via www.ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at www.gatorevals.afl.edu/public-results/.

ACCOMODATIONS FOR STUDENTS WITH DISABILITIES

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for

students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

DIGITAL STUDENT COMMUNICATION AND EXPECTATION

The preferred communication method between faculty member and students enrolled in this course is via the UFL-mail system. Please send e-mails to me at: lellis@arts.ufl.edu or LREllis@ufl.edu via your ufl.edu e-mail. I will endeavor to respond to all school related e-mails within 24 hours. Should you need assistance resolving technical issues, contact the UF Help Desk (<https://helpdesk.ufl.edu>) or call 352-392-4357.

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 (<https://sccr.dso.ufl.edu/process/student-conduct-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.

CAMPUS RESOURCES

Health and Wellness

U Matter, We Care:

If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit www.umatter.ufl.edu to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center:

Visit www.counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit www.shcc.ufl.edu.

University Police Department: Visit www.police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; www.ufhealth.org/emergency-room-trauma-center.

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk (www.helpdesk.ufl.edu), 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services. www.career.ufl.edu/

Library Support: <https://afa.uflib.ufl.edu> various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. www.teachingcenter.ufl.edu/

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. www.writing.ufl.edu/writing-studio/

Student Complaints On-Campus: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

On-Line Students Complaints: www.distance.ufl.edu/student-complaint-process/
