



Detail from a string quintet by Luigi Boccherini | manuscript: F-Pn vma ms 1068

# Classical Music Seminar

MUH 6673

Tuesday, Periods 9–11 • MUB 146 • Fall 2021

[Dr. Michael Vincent](#) • [michaelvincent@ufl.edu](mailto:michaelvincent@ufl.edu) • Office hours by appointment

## Overview

This course explores European classical music during the eighteenth century. Topics include composers such as Mozart and Haydn, genres such as operas and symphonies, and approaches to research such as analysis and historiography. Students will conduct advanced research throughout the course. During Week 2, we will conduct a scavenger hunt for music with the aid of thematic catalogs, library sigla, and specialized research tools. The final project may be submitted as a traditional written paper or a non-traditional format such as a YouTube video essay.

## Expectations

### ❖ *Reading*

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

You can access all course materials for free. While most 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. If necessary, order books several weeks in advance through UBorrow or Inter-Library-Loan.

### ❖ *Writing*

Starting with Week 2, each week you will write a short response paper (500 words). This is not a research paper, but an opportunity to organize your thoughts about the week's topic. Treat the response paper like a candid reaction to the readings, addressing salient

issues as you see fit. The professor may assign alternatives to response papers.

#### ❖ *Discussion*

Our meetings will be devoted to discussion and analysis of course material. Each person will take turns leading discussions for half of each weekly meeting. The leader will supply the class with discussion questions. 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. The leader is exempted from that week's response paper. Class members not leading the discussion are expected to participate meaningfully. The professor may assign additional activities to aid discussion, such as guiding questions for the readings.

## Evaluation

Weekly response papers: 40%

Capstone project: 25%

Capstone presentation: 10%

Participation and preparation: 25%

## Course Objectives

Students should gain:

- A perspective on European music and culture in the eighteenth century
- Familiarity with contemporary debates surrounding the Enlightenment
- Skills in critiquing historiographies and historical narratives
- Ability to express critical perspectives in a research project

## 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.

Grading conforms with [university policy](#).

The university expects students to provide feedback on 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.

## Reading List

### Week 1: The Classical Style

An assortment of short definitions of the classical style. We will read them in class.

Daniel Hertz, "Classical." *New Grove Dictionary of Music and Musicians*. Access with Grove Music Online (UF subscription)

Eugene K. Wolf, "Classical." *The New Harvard Dictionary of Music*.

Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980).  
Conclusion

Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro & Don Giovanni* (Chicago and London: University of Chicago Press, 1983). Afterword

Other Grove articles: Enlightenment, Galant, Empfindsamkeit, Rococo, Sturm und Drang

### Week 2: A Scavenger Hunt with Haydn

We will meet in the AFA library for the scavenger hunt.

H. C. Robbins Landon and David Wyn Jones, *Haydn: His Life and Music* (Bloomington and Indianapolis: Indiana University Press, 1988). Chapter 2: "Haydn's compositions up to 1765"

*Saturday Review*, July 1980. Article on HC Robbins Landon (on Canvas)

### Week 3: Pergolesi Sets the Stage

We explore influential vocal music from the Italian master.

Daniel Hertz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: W. W. Norton, 2003). Chapter 2: "Naples: Pergolesi," pp. 103–25.

### Week 4: A Free-Floating Immortal Cephalopod

A philosopher relates the latest scientific discoveries to comic opera.

Wye Jamison Allanbrook, *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music*, ed. Mary Ann Smart and Richard Taruskin (Oakland: University of California Press, 2014). Chapter 1: "Comic Flux and Comic Precision"

### Week 5: Listening for Signs in Classical Music

In which we decode symbols of the classical style.

Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980). Chapter 2: "Topics"

Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart: Le Nozze di Figaro & Don Giovanni* (Chicago and London: University of Chicago Press, 1983). Chapter 2: "The Gestures of Social Dance"

V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991). Chapter 2: “Extroversive Semiosis: Topics as Signs”

### Week 6: Haydn and the String Quartet

We acquaint ourselves with the father of the string quartet.

Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton, 1972) Part III: “Haydn from 1770 to the Death of Mozart,” Chapter 1: “String Quartet”

### Week 7: Mozart and the String Quartet

We explore Mozart’s string quartets and their influences.

Stephanie Klauk and Rainer Kleinertz, “Mozart’s Italianate Response to Haydn’s Opus 33,” *Music & Letters* 97, no. 4 (2017): 575–621.

Wye Jamison Allanbrook, “To Serve the Private Pleasure: Expression and Form in the String Quartets,” in *Wolfgang Amadé Mozart: Essays on His Life and His Music*, ed. Stanley Sadie. New York: Oxford University Press, 1996.

### Week 8: Myths about Mozart

The man, the legend, the cyberpunk time traveler.

Miloš Forman’s *Amadeus* (1984) [UF DVD \(2 copies\)](#)

Alfred Einstein, *Mozart: His Character, His Work*, trans. Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1962). Chapter 1: “The Traveler” and Chapter 6: “Universality”

Bruce Sterling and Lewis Shiner, “Mozart in Mirrorshades,” in *Mirrorshades: The Cyberpunk Anthology*. New York: Arbor House, 1986.

### Week 9: Pleasure and Italian Comic Opera

Why did audiences like comic opera?

Mary Hunter, *The Culture of Opera Buffa in Mozart’s Vienna: A Poetics of Entertainment* (Princeton: Princeton University Press, 1999). Chapter 1: “Opera Buffa as Sheer Pleasure”

Dorothea Link, “The Fandango Scene in Mozart’s *Le nozze di Figaro*.” *Journal of the Royal Musical Association* 133, no. 1 (2008): 69–92.

### Week 10: The Social World of Mozart’s Operas

How did class and the aristocracy intersect with opera?

Mary Hunter, *Mozart’s Operas: A Companion* (Yale University Press, 2008). Chapter 8: “Mozart’s Social World”

Elaine Sisman, “The Marriages of *Don Giovanni*: Persuasion, Impersonation, and Personal Responsibility,” in *Mozart Studies*, ed. Simon P. Keefe. New York: Cambridge University Press, 2006, 163–92.

### Week 11: The Performing Body

Unheard aspects of music performance in the 18th century.

Elisabeth Le Guin, *Boccherini's Body: An Essay in Carnal Musicology*. Berkeley and Los Angeles: University of California Press, 2006. **Chapter 6: "It Is All Cloth of the Same Piece"**

Mary Hunter, "Haydn's String Quartet Fingerings: Communications to Performer and Audience," in *Engaging Haydn*, ed. Mary Hunter and Richard Will. New York: Cambridge University Press, 2012.

### Week 12: Symphonies and the Public

What did symphonies mean to audiences in the 18th century?

Mary Sue Morrow, "Eighteenth-Century Viewpoints," in *The Symphonic Repertoire, Volume 1: The Eighteenth-Century Symphony*, ed. Mary Sue Morrow and Bathia Churgin. Bloomington and Indianapolis: Indiana University Press, 2012.

Bernard Harrison, *Haydn: The Paris Symphonies* (New York: Cambridge University Press, 1998). Chapter 2: "Haydn's Music and the *Concert Spirituel*, 1777–81"

### Week 13: The Classical Concerto

Readings and activities to be decided.

### Week 14: The Classical Sonata

Readings and activities to be decided.

### Weeks 15 & 16: Final Projects and Presentations