Seminar in Baroque Music
MUH 6672
Monday, Period 9–11 • MUB 146 • Spring 2022

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Overview
This course explores European classical music from the seventeenth and early eighteenth centuries. Topics include composers such as Monteverdi and Bach, genres such as opera and oratorio, and approaches to research such as postcolonial studies and gender studies. 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 will be a product of scaffolded assignments throughout the semester.

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 and Participation
Starting with Week 3, each week we will have asynchronous discussions on readings using a tool called Perusall. At other times, you may be assigned short response papers of 500 words or other assignments to fit the material.
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 and assignments: 40%
Final project: 25%
Final presentation: 10%
Participation and preparation: 25%

Course Objectives
Students should gain:

- A perspective on European music and culture in the 17th and early 18th century
- Familiarity with contemporary debates surrounding issues of style and genre
- 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.
Course Schedule
Schedule subject to change.

Week 1: Defining Baroque Music
Week 2: A Scavenger Hunt
We will meet at the Architecture and Fine Arts Library. Be prepared to find resources at the library.

Week 3: Gender & the seconda prattica
Week 4: Monteverdi & Early Opera
Week 5: Mid-Century Instrumental Music
Week 6: Pedagogy and Playing with Frescobaldi
Week 7: Lully and Opera in France
Week 8: Caribbean Music and Colonialism
Week 9: French Harpsichord Music
Week 10: Corellian Sonatas
Week 11: Theology and Handel’s Messiah
Week 12: J. S. Bach I
Week 13: J. S. Bach II
Week 14: Rameau and Tonal Harmony
Week 15 & 16: Final Projects
In-class presentations and performances