



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

# Seminar in Baroque Music

MUH 6672

Monday, Period 9–11 • MUB 146 • Spring 2022

[Dr. Michael Vincent](#) • [michaelvincent@ufl.edu](mailto:michaelvincent@ufl.edu) • MUB 333 • Office hours by appointment

## 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