

**Syllabus
Music 645
Baroque Seminar
Fall, 2006**

Dr. Deborah Kauffman

Office hours: MW 1:30–2:30, TTh 9:00–10:00

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Textbooks (available at the Book Stop): We will use the Bach scores later in the semester.

Claude V. Palisca, *Baroque Music*, 3rd edition

Jonathan Bellman, *A Short Guide to Writing About Music*, 2nd edition

J.S. Bach, Six Brandenburg Concertos (study score)

Web page: A web page for this class will be found on the Arts server (www.arts.unco.edu).

Follow links to the School of Music and the Department of Music History. **Go to the web site to download and print out the files “Works to be studied in class” and “Research paper assignment details.”** The web page will also have links to the syllabus and the library reserve list. You will also be able to listen to musical selections that are not on reserve because they are in my personal collection. Check the web page for the works included. In order to access the listening selections you will need the user name “Mus645” and the password “concerto”.

Music Library Reserve: A number of recordings, scores and books are on reserve in the library.

Some reading and analysis assignments will require use of reserve materials. The reserve list will be available in the library and on the class web page.

Grading: Grading will be based on the following:

- 1) Class participation: Since this is a graduate level course, you will be responsible for the information included in the textbook so that you can contribute to class discussions. Since this is not intended to be a survey course, we will not necessarily proceed through the book in an orderly manner. You will be expected to complete assigned readings (including assignments from reserve materials) before the class meeting for which they are assigned.
- 2) A final term paper on a research topic. A list of possible paper topics is included in this packet, but you may also come up with your own topic, pending my approval. The paper will be graded in terms of mechanics (grammar, spelling, punctuation, use of italics, proper footnotes and bibliographic citations, etc.) and content (quality of information, reasoning, use of musical examples, etc.): 50% of the grade will be based on mechanics and 50% on content. See “Research Paper Assignment Details” for specific information about the required format and standards for your paper. Several due dates will pertain to this project, so **START WORK EARLY:**
 - a. All topics must be chosen by the second week of class.
 - b. A preliminary bibliography must be turned in by **Wednesday, October 4.**
 - c. An outline of your research paper must be turned in by **Monday, November 6.** Include as much detail as you can in the outline.
 - d. A complete draft of the paper **must** be turned in by **Monday, November 20** or your grade will be lowered. I will return the draft with suggestions for writing and content.

- e. The final version of the paper will be due **Friday, December 8**.
- 3) A 25-minute oral presentation of your research topic during the last 2 weeks of class. Plan carefully, because you will be cut off at 25 minutes so that others get their full amount of time.
 - 4) A midterm exam. The exam will feature an essay question and score identifications.
 - 4) A final exam. The exam will feature essay questions and score identifications. The exam date is during final exam week:.
 - 5) Other short assignments in analysis will be assigned.
- Disability Statement:** Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Disability Access Center (351-2289) as soon as possible to ensure that accommodations are implemented in a timely fashion.

Tentative Schedule

August 28, 30, Sept. 1: Class orientation; Beginnings and origins of the Baroque period.
Reading assignment: Chapters 1 and 2.

September 4, 6, 8: Recitative style; The sacred concerto in Italy
Reading assignment: Chapter 3.
No class Monday, September 4, for Labor Day.

September 11, 13, 15: Analysis of Monteverdi's Vespers of 1610
Reading assignment: Chapters 4 and 6; Chapter 3—"The 1610 Print and Monteverdi's Career"—in John Whenham, pp. 23-40; **on reserve in the library.**

September 18, 20, 22: Sacred concerto in Germany.
Reading assignment: Chapter 7.

September 25, 27, 29: The cantata; Opera in the mid-17th century.
Reading assignment: Chapter 11.

October 4, 6: Opera in Italy and France;.
Reading assignment: Chapter 8
No class Monday, October 2, for Yom Kippur.
Preliminary Bibliography due: Wednesday, October 4.

October 9, 11, 13: Sonata and Concerto.
Reading assignment: Chapters 9 and 10.
Midterm exam: Monday, October 9.

October 16, 18, 20: Sonata and Concerto, cont.; Baroque dance types.

October 23, 25, 27: Keyboard music.
Reading assignment: Chapter 13.

October 30, Nov. 1: French Baroque sacred music.

No class Friday, November 3. I will be in LA for the annual meeting of the American Musicological Society.

November 6, 8, 10: George Frederic Handel.

Reading assignment: Chapter 12, pp. 252-263; “Handel and the aria” in *The Cambridge Companion to Handel*, pp. 111-121; “Handel and the confus’d shepherdess: a case study of stylistic eclecticism:” **on reserve in the library.**

Outline due: Monday, November 6.

November 13, 15, 17: Johann Sebastian Bach.

Reading assignment: Chapter 15—“Obituary of J.S. Bach”—in *The New Bach Reader*, pp. 297–307.

November 20, 22: Bach, cont.

Complete draft of paper due: Monday, November 20.

No class Friday, November 24, for Thanksgiving.

November 27, 29, Dec. 1: Presentations of research topics.

December 4, 6, 8: Presentations of research topics.

Final version of research paper due: Friday, December 8.

Final exam: Thursday, December 14, 8:00–10:45 am.