

# Baroque Performance Practice (MUMH 5630)

Spring 2017

## Syllabus

Instructor: Dr. Bernardo Illari

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Office hours: Tue 8:30-9:30 or by appointment.

Class carrel: 407

Website: <http://learn.unt.edu>

### Overview

This course offers:

- (a) An introduction to period performance practices in relation to musical structure.
- (c) A hands-on acquaintance with performance problems.
- (d) A critical study of the literature on performance practice.
- (e) Opportunities to develop quality academic writing.

### Goals

- 1) To acquaint graduate students with a style of historical performance based upon the structure of music.
- 2) To address the basics of historically-informed performance of Baroque music.
- 3) To gain insight into musical and historical issues relevant for doing a performance.
- 4) To introduce the students to current scholarship.
- 5) To provide the student with the bibliographic, heuristic, and hermeneutic tools needed to do graduate-level work in the field.
- 6) To develop the student's writing skills.

### Prerequisites

- 1) Basic knowledge of Baroque music history. If not sufficient, remedial work will be assigned.
- 2) Basic analytical abilities (no particular knowledge of any system is needed).
- 3) Introduction to Research or comparable course.

### *Caveat, lector!*

This syllabus will change as needed.

## Performances

Practical application of class information and ideas is an important component of this course. You should perform three times during the semester, pieces in eighteenth-century style, early/mid-seventeenth-century style, and French Baroque style.

- You will typically play a short piece or a movement of a longer composition.
- You will play ensemble pieces. Unaccompanied pieces are allowed as exceptions only (possibly outside class time).
- All pieces need to be approved in advance.
  - No Bach (too long and complex), Handel (performed way too often) or Vivaldi (too popular). Handel and Vivaldi are negotiable (for little-known pieces). Bach is not.
  - No Galant (i.e. early-Classical) music (by composers such as Domenico Scarlatti, Hasse, Jommelli, etc. etc.). Rule of thumb: if your piece has triplets, it is in the Galant style.
  - Editions are crucial to a good performance. Compare several editions before settling for one. You **must** find the one in the composer's collected works (typically shelved under M3), if any, and use it for comparison.
  - Use a clean edition: complete works are preferred, urtext editions are acceptable. Your score should not bear any added tempo, dynamics, phrasing, or articulation.
  - Please bring enough copies of your piece for everyone to follow the score.
- You do not need to use period instruments, nor play in historical pitches or intonation systems if you are not already familiar with them. You can play a transcription, if needed.
  - Exception to this rule: no piano allowed except for orchestral reduction (to be avoided anyway).
- Your performance *must* reflect the knowledge discussed in class, as to affection, phrasing, articulation, dynamics, ornamentation, etc.:
  - Basic level (weeks 1-5)
    - Affection and tempo
    - Type and patterns of articulation
    - For singers, proper text delivery
  - Intermediate level (weeks 5-10; grade of B or higher)
    - Most desirable continuo instrumentation (even if our class choices are limited and you end up selecting something else)
    - Phrasing and dynamics
  - Advanced level (weeks 11-15; required for a grade of A)
    - Rhetoric: bring out tonal changes, dissonant chords, extraordinary gestures of any kind
    - Ornamentation in the appropriate style
    - For French music: *agréments* and rhythmic alterations

**It is likely that we will *not* have covered all the necessary topics necessary before your when you perform. As a graduate student, you are expected to do your own research.**

- No unrehearsed/unstudied pieces, please. You should be able to act upon my comments on the spot. *No credit will be given for unrehearsed performances.*
- You will introduce the piece and the composer, and briefly discuss your approach to performance.

### **Basic Bibliography**

Carter, Stewart. *A Performer's Guide to Seventeenth-Century Music*. Second edition. New York: Schirmer Books, 2012.

Cyr, Mary. *Performing Baroque Music*. Amadeus Press, 1992.

Donington, Robert. *The Interpretation of Early Music*. London: Faber, 1975.

Elliott, Martha. *Singing in Style: A Guide to Vocal Performance Practices*. New Haven: Yale University Press, 2006.

Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech*. Portland, Oregon: Amadeus Press, 1982.

MacClintock, Carol. *Readings in the History of Music in Performance*. Bloomington: Indiana University Press, 1979.

Other texts for assignments are on our carrel or on permanent music reserve.

### **Recordings**

You are required to listen to recordings of Baroque music. You are expected to be able to recognize styles and genres as needed for making performance decisions. The more you listen, the better for the class. There will be unannounced listening quizzes.

Required pieces include:

- Three major compositions (Monteverdi's *Vespro*, Purcell's larger *Ode to St. Cecilia's Day*, Handel's *Dixit Dominus*).
- Genres discussed in class: monody, cantata, recitative, aria, sonata a solo, trio sonata, concerto, and others to be determined.

Listening is a very important part of this course. Do not neglect it!

### **Research paper**

As befitting to any music history class, you will need to do research and write about it for this course. This paper will be centered around an issue of performance practice, and use first-hand evidence (e.g. treatises, letters, travelogues, pictures, etc.) in relation to one or more concrete pieces of music. Guidelines will be provided later during the semester.

Papers are due on Friday of exam week.

### **Assignments**

Occasionally we will have class presentations on articles or short research projects, which will give you credit toward your class participation grade. Information and assignments will be

provided as the semester progresses.

### Attendance Policy

Attendance is required for this course. Roll will be checked for each class period.

- a) No more than four absences will be allowed. A student **will** be dropped with a grade of WF, or given a failing grade, upon accumulation of five full unexcused absences.
- b) Please be on time. If late arrivals become an issue, I will count them as half-absences.
- c) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. Sickness or the death of a relative *are not* cases for excused absences.
- d) If you incur in a fourth unexcused absence, I will wait for 48 hrs. for you to produce an excuse. The burden of contacting me under such an event falls entirely upon your shoulders.
- e) Additional rules will be made if judged necessary.

### Grading

|                                     |     |
|-------------------------------------|-----|
| Performances                        | 30  |
| Midterm                             | 15  |
| Final exam (cumulative)             | 20  |
| Research paper                      | 20  |
| Recognition quizzes                 | 5   |
| Assignments and class participation | 10  |
| Total                               | 100 |

### A note on grading

1. **Performances** will be graded according to the guidelines (see below). Performances must be rehearsed. See above, under “Performances” for guidelines.
2. **Class participation.** The more you talk, the higher the grade. Questions, answers, opinions, challenges, experiences, etc., are all welcome. There is much to talk about and so little is definite. **Talk.**
3. **Mid-term and Final exam.** Cumulative. You will be given music to consider and some general questions about terms and issues. There will be an essay per test. Review materials will be provided.

### Academic Integrity

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project,

or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: <http://facultysuccess.unt.edu/academic-integrity>

All tests and assignments for this class should be the product of individual work, unless otherwise indicated. The MHTE division does not favor your use of external help for writing your projects, and considers the use of unauthorized editors as cases of cheating or plagiarism. If you engage in cheating or plagiarism as defined in the Code in *any* test or assignment, you will receive a grade of F for the class, and the case will be referred to the Dean of Students for appropriate disciplinary action.

### **Student Behavior**

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

LINK: Student Code of Conduct - <https://deanofstudents.unt.edu/conduct>

### **Access to Information – Eagle Connect**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **Ada Statement**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to

implementation in each class. For additional information see the Office of Disability Accommodation.

LINK: [disability.unt.edu](http://disability.unt.edu). (Phone: (940) 565-4323)

### **Financial Aid and Satisfactory Academic Progress**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: <http://financialaid.unt.edu/sap>

### **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

LINK: [essc.unt.edu/registrar/ferpa.html](http://essc.unt.edu/registrar/ferpa.html)

## Schedule

Each topic below refers to an individual web page posted to the class' Learn site

### Week 1

18 January  
About performance practice and rhetoric

### Week 2

23 January  
Review of Baroque music

25 January  
Introduction to Baroque performance practice

### Week 3

30 January  
Rhetoric as analytical system in music

1 February  
Figures and analysis

### Week 4

6 February  
Classical Rhetoric

8 February  
Rhetoric as persuasion

### Week 5

13 February  
Figures again: Vickers' mistrust

15 February  
Figures again: Bartel's defense

### Week 6

20 February  
Invention: affections and Heinichen

22 February  
Topics (and Heinichen) again

**Week 7**

27 February

Mattheson and the *affektenlehre*

1 March

Mattheson

**Week 8**

6 March

The passions in music

8 March

The passions in music – Paper 1 due: **Analysis of a piece of music using rhetorical ideas**

**13-19 March: spring break**

**Week 9**

20 March

Workshop: analysis of your piece (skype session)

22 March

Workshop: analysis of your piece (skype session)

**Week 10**

27 March

Disposition: Dressler, Burmeister, Mattheson

29 March

Delivery: Spain and Latin America

**Week 11**

3 April

Delivery: France

5 April

Delivery: France

**Week 12**

10 April

Rhetoric and performance

12 April

Rhetoric and performance

**Week 13**

17 April

Bach and rhetoric: problems and approaches

19 April

Bach and rhetoric in performance

**Week 14**

24 April

Bach and rhetoric in performance

26 April

Bach and rhetoric in performance

**Week 15**

1 May

Presentations

3 May

Presentations

10 May (Wednesday)

Presentations