



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

# Classical Music Seminar: History of Theories

MUH 6935

Wednesday Period 9–11 • MUB 146 • Spring 2023

[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 through theories focusing on this repertoire. Historical treatises by Heinrich Christoph Koch, Francesco Galeazzi, and others will be explored alongside modern paradigms such as sonata theory and Formenlehre. While the music of Haydn, Mozart, and Beethoven has traditionally served as the bedrock of modern theories, students will explore non-canonical composers such as Marianna Martines, Luigi Boccherini, and other paragons of the galant style. The role of the 18th-century audience will also be considered, moving beyond score analysis and into cultural studies.

## 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 Analysis*

Starting with Week 2, each week you will complete a weekly assignment. This assignment

could be a short response paper (500 words) or analysis of a piece of music.

The student will also complete a research project of their own design. A successful research project will apply the theories to a piece of music, genre, or composer.

#### ❖ *Discussion*

Our meetings will be devoted to discussion and analysis of course material. Students will take turns leading discussions for part of each meeting. The leader will supply the class with discussion questions, give a presentation, or lead an activity. The leader is exempted from that week's writing/analysis assignment. 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 writing and analysis: 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 theories of eighteenth-century music
- Ability to analyze eighteenth-century music using different paradigms
- 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.

## Primary Texts

We will read selected chapters from each book. There is no need for purchase.

William Caplin, *Classical Form*, 1998.

James Hepokoski and Warren Darcy, *Elements of Sonata Theory*, 2006.

L. Poundie Burstein, *Journeys Through Galant Expositions*, 2020.

Robert Gjerdingen, *Music in the Galant Style*, 2007.

Leonard Ratner, *Classic Music*, 1980.

Wye J. Allanbrook, *Rhythmic Gesture in Mozart*, 1983.

Edward Klorman, *Mozart's Music of Friends*, 2016.

## Course Agenda

### Week 1: The Classical Style & Analysis

An assortment of short definitions of the classical style.

### Week 2: Formenlehre I

We begin with William Caplin's *Classical Form* by exploring formal functions.

### Week 3: Formenlehre II

We explore types of phrases: sentences, periods, and hybrids.

### Week 4: Sonata Theory I

We look at sonata form expositions through Hepokoski and Darcy's theory.

### Week 5: Sonata Theory II

We continue to explore H&D's theory, discussing variations of sonata form.

### Week 6: Heinrich Koch and Galant Music I

We see how an 18th-century theorist impacts our understanding of this repertoire.

### Week 7: Heinrich Koch and Galant Music II

We continue our journey through galant expositions with Burstein's reading of Koch.

### Week 8: Galant Schemata I

We change course with Gjerdingen's theory of galant schemata.

### Week 9: Galant Schemata II

We analyze an entire movement comprised of various schemata.

### Week 10: Topic Theory I

We use semiotic theory to uncover hidden meanings in classical music.

### Week 11: Topic Theory II

We explore dance topics in Mozart's operas.

### Week 12: Audience Theory I: Chamber Music

We see how chamber music appealed to its primary consumers: the musicians playing it.

Week 13: Audience Theory II: Public & Private

We explore how music conventions changed from private performances to public ones.

Week 14: Audience Theory III: *Kenner & Liebhaber*

We hear how music could be constructed for appeal to multiple audiences.

Weeks 15 & 16: Final Projects and Presentations