

HUMA1102
ENJOYMENT OF CLASSICAL MUSIC
2018 Fall

INSTRUCTOR:

Prof. Matthew Tommasini
DMA, MA Music Composition (University of Michigan)
BA Music Composition (UCLA)

CONTACT AND OFFICE INFORMATION:

mtommasini@ust.hk
Room 2360 (in Office in Rm2359, near lift 3)

OFFICE HOURS:

Tuesday 10:30 – 11:50
Thursday 10:30 – 11:50

MUSIC INSTRUCTIONAL ASSISTANTS:

Rod Yu	(roderickyu@ust.hk)	CYT G/F Classroom 005
Galison Lau	(galisonlau@ust.hk)	CYT G/F Classroom 005

LECTURE MEETING TIMES/LOCATIONS:

L1	Monday	13:00 – 14:20	CYT LTL
	Friday	09:00 – 10:20	CYT LTL
L2	Tuesday	12:00 – 13:20	CYT LTL
	Thursday	13:00 – 13:20	CYT LTL

COURSE OBJECTIVES:

From the power and beauty of the orchestra to masterpieces of the church and concert hall, students will gain an in-depth appreciation for the history and fundamentals of Western classical music. The listening and analytical skills demonstrated will bring about a deeper understanding of music as an art form. Previous musical training, albeit helpful, is NOT required.

INTENDED LEARNING OUTCOMES:

Upon completion of this course, students will be able to:

1. ILO#2: Through a historical survey, develop a deeper appreciation of classical music
2. ILO#1: Through an analysis of artistic trends, describe the cultural and historical development of classical music
3. ILO#2: Through analysis of specific works, understand music theory fundamentals
4. ILO#4: Through the IC report requirement, critique live music performances
5. ILO#3: Apply analytical skills from this course to other disciplines

SUGGESTED READING:

Hoffer, Charles. *Music Listening Today*. Schirmer, 4th Edition, 2010.

MATERIALS ON RESERVE:

Hoffer, Charles. *Music Listening Today*. Schirmer, 4th Edition, 2010.
MT6.H565 M87 2010
Hoffer, Charles. *Music Listening Today*. Schirmer, 3rd Edition, 2007.
MT6.H565 M87 2007
(includes 6 CD listening set)

LECTURE NOTE FILES AND LISTENING ASSIGNMENTS:

The content of each lecture will be included in a lecture note file posted on CANVAS (<http://canvas.ust.hk/>) prior to each class meeting. The lecture note files will include hyperlinks to audio and video recordings of works covered using the following services:

Naxos Music Library

(<http://www.hkust.naxosmusiclibrary.com/subscriber/touagreement.asp?mid=7527&cno=HKUSTpaid12%20%20%20%20&rurl=%2Fdefault%2Easp>) and

Naxos Video Library

(<http://library.ust.hk/cgi/db/naxos.pl?video>)

Both services are accessible by all HKUST students **WITHOUT A FEE** via these links. Further instructions on using the Naxos Digital Services will be covered in class.

Recordings can also be found in the 6 supplemental CDs available at the back of the reserve copies of the textbook noted above available from the library.

EXAMS:

There will be one Mid-Term Exam and one Final Exam. The Mid-Term will take place during regularly scheduled lecture time. The Final Exam time and place will be announced later in the semester. No make-up exams will be offered, unless an excused absence form is submitted on time with the proper justification.

ONLINE QUIZZES:

Five (5) Quizzes will be administered via CANVAS over the course of the semester to allow students the opportunity to evaluate their progress in the course and prepare for the Mid-Term and Final Exams. Quiz scores WILL COUNT towards the final grade in the course as outlined below. Online Quiz 1 will be administered with **NO TIME LIMIT** during the 24-hour period. Online quizzes 2-3 will have a **TIME LIMIT OF 2 HOURS, and quizzes 4-5 will have a TIME LIMIT OF 1 HOUR** during the 24-hour period. **No make-ups will be offered.**

CONCERT REPORT:

Students will be required to attend a classical music event taking place in Hong Kong and write a report detailing their experiences (500-600 words). A list of event presenters is available below, including both free and ticketed events.

The paper should successfully demonstrate use of course concepts to discuss works, composers, and/or performers presented. Thesis-writing and other writing skills will be discussed in class. A grading rubric for the assignment can be found below.

Reports are to be handed in at the **LAST LECTURE MEETING** of the semester. Hard copies with name and student ID clearly marked will only be accepted.

Concert Report Writing Assignment Grading Rubric

Score	Criteria
15.0	Well-articulated thesis statement demonstrating insight into the works featured; supporting paragraphs successfully and correctly apply course concepts/vocabulary to support the thesis statement
13.5 – 14.99	Focused thesis statement; supporting paragraphs mostly successfully and correctly apply course concepts/vocabulary to support the thesis statement
12.0 – 13.49	Thesis statement is somewhat focused; supporting paragraphs somewhat apply course concepts/vocabulary to support the thesis statement
10.5 – 11.99	Thesis statement is vague or too broad; supporting paragraphs don't always apply course concepts/vocabulary to support the thesis statement or don't support the thesis at all
9.0 – 10.49	Unfocused overall with no distinguishable thesis statement and concepts/terms consistently used incorrectly

1 point deduction for paper submission without ORIGINAL program leaflet and/or ticket stub or events attended.

ATTENDANCE:

Lecture attendance will be taken **ten (10) times** randomly throughout the semester after the add/drop period. For each additional absence, students will have 1% deducted from their attendance grade (10% maximum deduction).

Exemptions to the attendance policy will be handled as follows:

1. Excused absences: students must submit the appropriate form (found on CANVAS) with a copy of documented proof directly to IA Rod Yu
2. Sick leave: students should hand the appropriate form (found on CANVAS) with a copy of any medical documentation (i.e. doctor's note) directly to IA Rod Yu

Attendance will be taken via iPRS. More information can be found at: <https://itsc.ust.hk/wp-content/uploads/2015/08/HKUST-iPRS-Student-Guide.pdf>

Any questions regarding these policies should be posted on the CANVAS Discussion forum, rather than sent via e-mail. IA Roderick YU will post a reply.

GRADING:

Final Exam	40%
Mid-Term Exam	25%
Concert Report	15%
Online Quizzes	10%
Attendance	10%

Final letter grades are determined by absolute grading scale.

A+	97 – 100%
A	93 – 96.99%
A-	90 – 92.99%
B+	87 – 89.99%
B	83 – 86.99%
B-	80 – 82.99%
C+	77 – 79.99%
C	73 – 76.99%
C-	70 – 72.99%
D	60 – 69.99%
F	0 – 59.99%

COURSE OVERVIEW:

Medieval Music

A discussion of Medieval culture, sacred music (including the Medieval mass and motet), and secular forms will cover the work of composers Hildegard of Bingen, Leonin, Perotin, and Machaut.

Renaissance Music

A discussion of Renaissance culture, vocal music (including the Renaissance mass and motet, and madrigal), and instrumental music will include works by composers Josquin Des Prez and Giovanni Pierluigi da Palestrina.

Baroque Music

An in-depth analysis of the musical genres from the Baroque period will cover the work of composers Bach, Handel, Purcell, Pachelbel, Corelli, and others. The section will begin with a discussion of the art, culture, and general philosophy of music during this time period followed by a discussion of vocal genres (oratorio, cantata, and opera) and instrumental genres (the suite, and sonata).

Classical Period Music

This section will cover the works of Haydn, Mozart, and Beethoven, focusing on the development of vocal genres (including opera) and instrumental genres (including the sonata). In addition, new genres of the concerto and symphony will be covered.

Romantic Music

The most extensive section of the semester will begin with a discussion of the chamber music of early eighteenth century composers Schubert, Mendelssohn, Chopin, and Liszt.

The section will continue with an overview of the continuing development of opera, including the work of Verdi, Puccini, and Wagner and cover new genres of ballet and program music with the works of composers Berlioz, Strauss, and Tchaikovsky.

Music from the second half of the eighteenth century will include works by late Romantic composers Brahms and Tchaikovsky, and nationalist works by Tchaikovsky, Mussorgsky, Smetana, and others.

Contemporary Art Music

Lectures will supplement the Intimacy of Creativity 2017 events, covering the many styles of art music during the twentieth century and today, beginning with works by early twentieth century composers Debussy, Ravel, Rachmaninoff, Stravinsky, Bartok, Schoenberg, and others. Impressionism, neo-Romanticism, expressionism, and primitivism will be examined along with neoclassicism and 12-tone music.

The section will continue with works by composers of second half of the twentieth century, including Varèse, Crumb, Cage, Copland, and others.

COURSE SCHEDULE:

Week 1	Mon 3/9	L 1, 2	Introduction; Medieval Music I
	Tues 4/9		
	Thurs 6/9	L 1, 2	Medieval Music II
	Fri 7/9		
Week 2	Mon 10/9	L 1, 2	Renaissance Music I
	Tues 11/9		
	Thurs 13/9	L 1, 2	Renaissance Music II
	Fri 14/9		
Week 3	Mon 17/9	L 1, 2	Baroque Music I SELF-TEST 1 (Intro - Renaissance II; available on CANVAS 8:00pm Tues 18/9 - 8:00pm Wed 19/9; NO TIME LIMIT WITHIN THIS PERIOD)
	Tues 18/9		
	Thurs 20/9	L 1, 2	Baroque Music II
	Fri 21/9		
Week 4	Mon 24/9	L 1, 2	Baroque Music III
	Tues 25/9		PUBLIC HOLIDAY
	Thurs 27/9	L 1, 2	Baroque Music III
	Fri 28/9		Baroque Music IV
Week 5	Mon 1/10	L 1, 2	PUBLIC HOLIDAY
	Tues 2/10		Baroque Music IV SELF-TEST 2 (Baroque I-IV; available on CANVAS 8:00pm Tues 2/10 - 8:00pm Wed 3/10; 2 hour time limit)
	Thurs 4/10	L 1, 2	Classical Period Music I
	Fri 5/10		
Week 6	Mon 8/10	L 1, 2	Classical Period Music II
	Tues 9/10		
	Thurs 11/10	L 1, 2	Classical Period Music III
	Fri 12/10		
Week 7	Mon 15/10	L 1, 2	Classical Period Music IV
	Tues 16/10		
	Thurs 18/10	L 1, 2	Romantic Music I
	Fri 19/10		
Week 8	Mon 22/10	L 1, 2	MID-TERM EXAM (during regularly scheduled Lecture period; EXAM WILL HAVE A TIME LIMIT TO BE DISCUSSED IN CLASS)
	Tues 23/10		
	Thurs 25/10	L 1, 2	Romantic Music II
	Fri 26/10		
Week 9	Mon 29/10	L 1, 2	Romantic Music III SELF-TEST 3 (Romantic I-III; available on CANVAS 8:00pm Tues 30/10 - 8:00pm Thurs 31/10; 2 HOUR TIME LIMIT)
	Tues 30/10		
	Thurs 1/11	L 1, 2	Romantic Music IV
	Fri 2/11		

Week 10	Mon 5/11	L 1, 2	Romantic Music V
	Tues 6/11		
	Thurs 8/11	L 1, 2	Romantic Music VI
	Fri 9/11		
Week 11	Mon 12/11	L 1, 2	Contemporary Art Music I SELF-TEST 4 (Romantic IV-Contemporary Art Music I; available on CANVAS 8:00pm Tues 13/11 - 8:00pm Wed 14/11; 2 HOUR TIME LIMIT)
	Tues 13/11		
	Thurs 15/11	L 1, 2	Contemporary Art Music II
	Fri 16/11		
Week 12	Mon 19/11	L 1, 2	Contemporary Art Music III
	Tues 20/11		
	Thurs 22/11	L 1, 2	Contemporary Art Music IV
	Fri 23/11		
Week 13	Mon 26/11	L 1, 2	Contemporary Art Music V SELF-TEST 5 (Contemporary Arts Music II - V; available on CANVAS 8:00pm Tues 27/11 - 8:00pm Wed 28/11; 2 HOUR TIME LIMIT)
	Tues 27/11		
	Thurs 29/11	L 1, 2	Contemporary Art Music VI (HAND IN CONCERT REPORTS)
	Fri 30/11		

FINAL EXAM:

Location/Time/Date TBD

(EXAM WILL HAVE A TIME LIMIT TO BE DISCUSSED FURTHER IN CLASS)

CLASSICAL MUSIC CONCERTS ELIGIBLE FOR CONCERT REPORT (NOT A COMPLETE LIST):

Hong Kong Philharmonic Orchestra

<http://www.hkphil.org/>

(Tickets for UST students available for 50% discount)

Hong Kong Sinfonietta

<http://www.hksl.org/>

City Chamber Orchestra of Hong Kong

<http://www.ccohk.com/>

LCSD Cultural Section Music Performances

<http://www.lcsd.gov.hk/ce/CulturalService/Programme/en/music/>

HKUST Music Alive!

www.musicalive.ust.hk

HKUST Center for the Arts

<https://sao.ust.hk/aesthetics/events.html>

Hong Kong New Music Ensemble

www.hknme.org