

MUSIC APPRECIATION

Indiana State University
Music 233, Spring 2012
Syllabus

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COURSE CREDITS

This course satisfies the Fine and Performing Arts component of the Foundational Studies Program (2010).

FOUNDATIONAL STUDIES PROGRAM GOALS

The Foundational Studies program is designed so that ISU graduates can analyze problems, think critically and creatively, integrate a variety of approaches to gain knowledge, recognize the ethical, social, and cultural implications of issues, and communicate professionally, persuasively and effectively. The following list displays the Foundational Studies Learning Outcomes as they pertain to this course as well as specific objectives for the Fine and Performing Arts component. For a full list of FS Learning Outcomes, please visit www.indstate.edu/gened/

Foundational Studies Learning Outcomes (as addressed in MUS 233)

- Critically evaluate the ideas of others; (FS2)
- Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics and history); (FS3)
- Demonstrate an appreciation of human expression through literature and fine and performing arts; (FS4)
- Demonstrate the skills to place their current and local experience in a global, cultural, and historical context; (FS7)

Fine and Performing Arts Objectives (as addressed in MUS 233)

- Demonstrate aesthetic responsiveness and interpretive ability; (FA1)
- Connect works of art to their literary, cultural, and historical contexts; (FA2)
- Employ knowledge of the arts to analyze issues and answer questions relating to human experience, systems, and the physical environment; (FA3) and
- Reflect on themselves as products of and participants in traditions of the fine and performing arts. (FA4)

Skill and Applied Learning Requirements (as addressed in MUS 233)

- Explicitly demonstrate how the curriculum will develop critical thinking skills (FA5)
- Explicitly demonstrate how the curriculum will develop information literacy skills (FA6)
- Include a graded writing component, which whenever possible is developmental (FA7)

MUSIC APPRECIATION OBJECTIVES, REQUIREMENTS, AND EVALUATION

The purpose of Music Appreciation is to deepen the student's awareness and understanding of the different ways human experience is reflected in the musical arts and will emphasize the development of skills necessary to appreciate western music in a meaningful way (FA1, 3, 4, 5).

This will be accomplished through the study and evaluation of:

- basic musical terminology and notation (FA2, 3) (FS3)
- standard formal designs used within western musical repertoire (FA2, 3) (FS3)
- stylistic elements that characterize historical periods and their composers (FA2) (FS3)
- relationships between music and society (FA2, 3) (FS3)
- effective listening techniques (FA1) (FS3)
- prominent composers and selected musical masterpieces (FA2, 3) (FS3)

Examinations (50%)

Exam 1 (12.5%), Exam 2 (12.5%), Exam 3 (12.5%), Exam 4 (12.5%)

- What to expect: Exams will be timed, multiple choice exams, with approximately 75 questions. Questions will be based on the textbook and class discussion and each will include several listening examples. Exams that extend beyond the allotted time will forfeit one point per extra minute. Exams are not cumulative.
- Objectives: The exams are crafted to assess the student's reading and listening comprehension in a timed environment. Prior to each exam, the student will have numerous opportunities to practice utilizing their skills through graded practice quizzes and listening activities. The student will identify historical and musical characteristics associated with important composers and stylistic periods. (FA1, 2, 3, 6) (FS3, 7)

Class participation, homework, quizzes (30%)

Discussion Questions (10%)

- What to expect: Students will earn participation/homework points by answering unit discussion questions. Answers should be thoughtful and well-constructed. All submissions need to be in the writer's own words.
- Objectives: Discussion questions help to connect the course content to the student's experience and to more explicitly develop critical thinking and communication skills. Thinking more deeply about historical events and musical expression can generate better understanding of the content. (FA1, 2, 3, 4, 5, 6, 7) (FS2, 3, 4, 7)

Quizzes and Listening Activities (20%)

- What to expect: In addition to unit discussion questions, there will be numerous practice quizzes and listening activities. Listening activities will cover music available on CD or the publisher website. Most quizzes can be taken multiple times in order to build understanding. Timed quizzes that extend beyond the allotted time will forfeit one point per extra minute.

- Objectives: Similar to the exams, practice quizzes and listening activities assess the student's reading and listening comprehension. They offer an opportunity to practice for timed exams and help the student better understand course content. (FA1, 2, 3, 6) (FS3, 7)

Due Dates

- Quizzes and assignments not completed by posted due dates will not be accepted. Students generally have a week to complete the posted assignments, allowing a good deal of flexibility. I highly recommend not leaving assignments to the last minute.
- Weekly class preparation should include reading assigned material, listening to all musical examples, taking quizzes and listening activities, and answering weekly discussion questions.

Concert Reaction Reports (20%)

- Requirement: Two reports resulting from live concerts attended as an audience member during the semester. Students must choose from **classical music performances** and follow the **Concert Report Guidelines** for form, content, and required information. The report should be approximately 2 typed, double-spaced pages in length (500 word minimum, 800 word maximum). **Please Note:** these reports are **required** for this course - substitute assignments will not be accepted. Ticket purchase may be necessary.
- Objectives: One of the ways in which Music Appreciation addresses the goals of Indiana State University's Foundational Studies Program is for the student to observe and write about two live performances (FA7). After a basic understanding of traditional musical elements and effective listening techniques has been acquired, the student is required to experience live music as a means to using their knowledge and helping them think critically and independently about musical expression (FA1, 3). The student music research and locate available classical music performances in their area (FA6). In attending the performance, the student must evaluate works previously unknown to them by using the skills they have gained through class discussion, reading and listening assignments (FA5, 6). They must then convey their experience through a short essay, describing the concert setting, comparing two or more works in some detail, and expressing their personal thoughts about the performance (FA1, 4, 7). Many students find this to be the most beneficial aspect of the course because they are able to connect the skills learned in class to a real-world experience (FA3). It allows them to participate in a cultural event that teaches them more about society and artistic expression and furthers their ability to listen to music more deeply (FA1, 3, 4, 5) (FS2, 3, 4, 7).

Extra Credit Reports (maximum of Two reports)

- Beyond the two required reports, students may observe extra performances for extra credit (maximum of two). Extra credit reports are due by the last day of classes. A student receiving an 'A' on an extra credit report will receive 4 extra percentage toward their final grade. A grade of 'B' will receive 3 percentage points; a grade of 'C' will receive 3 percentage points, and a grade of 'D' will receive 1 percentage point.

REQUIRED TEXT



Title: The Enjoyment of Music, Eleventh Shorter Edition
Author: Machlis & Forney
Publisher: W.W. Norton

This book is available in a variety of formats, including an e-book version. Information regarding textbook purchase is available from your instructor.

GRADING SCALE

This course follows the following grading scale:

Excellent	A (93-100), A- (90-92)
Good	B+ (87-89), B (83-86), B- (80-82)
Fair	C+ (77-79), C (73-76), C- (70-72)
Poor	D+ (67-69), D (63-66), D- (60-62)
Fail	F (0-59)

CLASS POLICIES

Attendance (for classes that meet in physical classrooms)

- Three unexcused absences are permitted during the semester. Each additional unexcused absence will result in a 2% reduction of the final grade.
- An additional 4% will be added to the final grade of any student with perfect attendance.
- Excused absences are those reported to the instructor prior to class and include personal illness, family emergency, and conflicting departmental activities. A note is required.
- Coming to class more than 10 minutes late will result in an unexcused absence.
- The student is responsible for obtaining class information and turning in assignments from missed class periods.
- Quizzes and tests will not be made up for unexcused absences or tardiness.
- Homework not handed in on time will result in a reduced letter grade for each class period it is late. Homework will not be accepted beyond three class periods from its due date.

Academic Honesty

Plagiarism is not tolerated in this course. Using outside research information for discussion answers or concert reports is absolutely fine as long as the source material is acknowledged. However, cutting and pasting or extensive copying of information from outside sources (such as wikipedia) or from other students is not acceptable. First offense: student will receive a zero for the current assignment. Second offense: student will fail the current learning unit. Third offense: student will fail the course and be reported to Student Judicial Programs. Needless to say, cheating on quizzes and exams will be treated similarly. Please see Academic Integrity below.

Laptop Usage (for classes that meet in physical classrooms)

Please use your laptop only as directed by the instructor. While there will be no assignments or examinations for which the laptop will be used during class time, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

General Courtesy (for classes that meet in physical classrooms)

Please do not use your cell phone during class.

Please do not sleep or read external material during class.

Please arrive on time and remain in the room until class is dismissed.

UNIVERSITY POLICIES

The Sycamore Standard

Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars.

As a student at Indiana State University:

- I will practice personal and academic integrity;
- I will commit my energies to the pursuit of truth, learning, and scholarship;
- I will foster an environment conducive to the personal and academic accomplishment of all students;
- I will avoid activities that promote bigotry or intolerance;
- I will choose associations and define my relationships with others based on respect for individual rights and human dignity;
- I will conduct my life as a student in a manner that brings honor to me and to the University Community;
- I will discourage actions or behaviors by others that are contrary to these standards.

Taken from the ISU Student Handbook. Adopted by the Indiana State University Student Government Association April 17, 2002. Please visit www.indstate.edu/sjp to download the student handbook and for further information.

American with Disabilities Act Statement

“Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.”

Academic Freedom

"Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject." The preceding comes from the American Association of University Professors statement on academic freedom. Though the entire statement speaks to many issues, it is this portion on the conduct of the course that is most relevant. For the purpose of Foundational Studies courses this means that faculty have the right to conduct their class in a fashion they deem appropriate as long as the material presented meets the learning objectives laid out by the entire faculty.

For more information, please visit

<http://www.aaup.org/AAUP/pubsres/policydocs/contents/1940statement.htm>

Academic Integrity

The Student Code of Conduct outlines important guidelines for University standards on academic integrity. The introduction to the Code of Conduct states that "Students agree to abide by these policies as a condition of admission and are expected to know the regulations of the University and conduct themselves in harmony with these regulations." This Code of Conduct will be strictly enforced in this course. Please visit www.indstate.edu/sjp to download the Code of Conduct and contact your instructor should you have any questions.

CLASS SCHEDULE

UNIT I: January 9 - February 1

The Materials of Music (Prelude-Chapter 11)

Reading: Prelude-Chapter 11

Discussion questions

Weekly Chapter Quizzes and Listening Activities

Exam 1

UNIT II: February 2 - February 22

Medieval and Renaissance Music (Prelude 2, Chapters 12-15)

Baroque Era (Prelude 3, Chapters 16-20)

Reading: Preludes 2-3, Chapters 12-20

Discussion questions

Weekly Chapter Quizzes and Listening Activities

Exam 2

Concert Report 1

UNIT III: February 23 - March 28

Eighteenth-Century Classicism (Prelude 4, Chapters 21-26)

Nineteenth Century Romanticism (Prelude 5, Chapters 27-33)

Reading: Preludes 4-5, Chapters 21-33

Discussion questions

Weekly Chapter Quizzes and Listening Activities

Exam 3

UNIT IV: March 29 - May 2

Impressionism and the Early Twentieth Century (Prelude 6, Chapters 34-39)

Music Beyond the Concert Hall (Prelude 7, Chapters 40-43)

World War II and Beyond (Prelude 7, Chapters 44-47)

Reading: Preludes 6-8, Chapters 34-47

Discussion questions

Weekly Chapter Quizzes and Listening Activities

Exam 4

Concert Report 2 (Due by Wednesday, April 25)

OTHER IMPORTANT DATES

Monday, January 16 (Martin Luther King Jr. Day)

Monday-Friday, March 5-9 (Spring Break)

Monday-Friday, April 23-27 (Study Week)

Monday-Friday, April 30 - May 4 (Finals Week)

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Concert Report Guidelines

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GENERAL INFORMATION

The following material indicates the information to be included in your Concert Reaction Reports. During the semester, you need to observe two **classical music** performances and submit reports of approximately **2 typed, double-spaced pages (500 word minimum, 800 word maximum)**. I recommend trying to observe concerts by large ensembles such as orchestras, bands, or choirs. If you are unsure whether or not the concert you want to observe meets the course criteria, please ask prior to observing the concert.

After you have chosen a concert, read the Prelude section of your textbook again in preparation for the experience. You might also want to take these guidelines along to help focus your listening. Once you have observed the performance, use the guidelines below to construct a report that would make your English teacher proud, complete with an introductory paragraph, body, and concluding paragraph. You do not have to answer all of the points below - use them as guidelines. The most important part of the essay is the **musical comparison**.

Please **submit the concert program** along with your report. You may scan or take a picture of the program page and submit it along with your report, or you may mail the program to me. Instructions on mailing will be available when the assignment is posted.

CHECKLIST

Please make sure that you check the following before submitting your report:

- Did you observe a classical music program (not Broadway musical, rock concert, etc.)?
- Is your report between 500-800 words?
- Did you compare at least two pieces (or movements) from the performance?
- Did you check the report for spelling and grammar?
- Is your report saved and uploaded as a Word or PDF file? (not wps or other format)
- Did you save the program and upload it with your paper?

GRADING CRITERIA

Your report will be graded according to the following:

- General content and writing style: 40 points
- Length at least 500 words: 10 points
- Submitted Program 10 points
- Musical Comparison 20 points
- Grammar/Spelling 20 points

Please Note: If you do not submit a program (see paragraph three of “General Information”), you will automatically lose 10%.

WHAT TO WRITE ABOUT

Setting

- Date & place of the performance
- Name of performing group
- Type of music presented (instrumental, choral/vocal, dramatic)
- Concert setting (hall, performers' dress)
- Were any program notes provided, giving you background information on the pieces performed and their composers?
- Did anyone discuss the music before or during the performance?

Music

- Which genres, or types, of music were performed? (symphonic music, chamber music, vocal music, opera, etc.)
- What historical eras were represented on the program? (pre-1600, Baroque, Classical, Romantic, 20th Century)
- If program notes were provided, did you read them? Were they helpful?
- Is there any indication that the music imitates or hints at non-musical ideas (birds, volcanoes, natural sounds, B52 bombers, etc)? If so, could you hear this in the music?

Musical Comparison

Take at least two of the pieces from the performance (or two movements of a larger piece) and compare what you hear. This can take quite a bit of concentration (try practicing with the listening guides in your textbook to get some ideas). Name the composer, work, and movement number (if the pieces have different movements) and then compare them according to the elements of music that we studied at the beginning of the semester. Use the following elements as you are able. In some cases, in order to attain the 500 word minimum, you may need to compare more than two pieces or movements. You may use your program notes to help you understand the music, but **please do not rewrite the program notes in your paper**. The comparison needs to be based on **your** observations, not the observations of the program notes author.

- Melody (ex. range, smooth scale-like motions, lots of leaps)
- Rhythm/meter (ex. simple or complex patterns)
- Harmony (ex. consonant, dissonant, made you want to scream)
- Texture (ex. monophonic, homophonic, polyphonic, combination of all three)

- Tempo (ex. fast, slow, walking pace)
- Dynamics (ex. loud, grew louder, became deafening)
- Instruments (ex. which instruments were represented, which voice ranges)
- Mood (ex. joyful, sad, deserves a mosh-pit)
- Other (ex. anything you can think of)

General Impressions

- What was your overall reaction to the concert?
- What did you like about it?
- What didn't you like about it?
- What was the audience like? (ages, behavior, etc)
- Other comments

MISCELLANEOUS

If you use important information from your book or other sources when writing your paper, please acknowledge them in the paper. Also, keep in mind that Wikipedia is not the most reliable source of information. It can be very helpful (I use it quite a bit myself), but there are other electronic resources that are far more reliable and scholarly. The Grove Dictionary of Music is one such example. You can access this by going to the ISU Library homepage (<http://lib.indstate.edu>), clicking on "Electronic Resources" and then scrolling down to "Grove Music Online."

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Finding Concerts

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HOW TO FIND CONCERTS IN YOUR AREA

One of the easiest ways to find a concert is to check with local colleges and high schools. These concerts are usually free and the quality tends to be high. Check the web for college or high school music department events or take a trip to the campus to check for announcements on bulletin boards. If you are in Terre Haute, here are the two best places to find concerts:

- ISU School of Music (www.indstate.edu/music)
- Terre Haute Symphony Orchestra (www.thso.org)
 - Terre Haute Symphony concerts are free to students with ISU ID's

Concerts by community groups or professionals usually cost some money. Look for community or professional ensembles, such as orchestras, choruses, or bands. Check the web for cultural event listings for your town/ city or browse for announcements in your local newspaper. For example, if you live in Indianapolis, look for events by visiting www.indy.com or by searching for the following groups:

- Indianapolis Symphony (www.indianapolissymphony.org)
- Indianapolis Chamber Orchestra (www.icomusic.org)
- Indianapolis Symphonic Choir (www.indychoir.org)
- Butler University Ensembles (www.butler.edu/music)
- University of Indianapolis Ensembles (music.uindy.edu)

Concert information for other areas: (Please feel free to send me links that you find for your area)

- Evansville, Indiana
 - www.evansvillephilharmonic.org/
 - music.evansville.edu/concerts.htm
- Columbus, Indiana
 - www.thecip.org/
- Lafayette, Indiana
 - Tippecanoe Chamber Music Society (www.tippecanoechambermusic.org)
 - The Long Center for the Performing Arts (www.longcentertheater.com).
 - Lafayette Symphony Orchestra (www.lafayettesymphony.org)

Metropolitan Opera Live in HD at your local movie theater!!

- “The Met’s experiment of merging film with live performance has created a new art form,” said the Los Angeles Times of the groundbreaking series of live, high-definition performance transmissions to movie theaters around the world. This is a fantastic opportunity to experience opera performed at the highest level.
- Check the following websites for information including pricing, ticket purchasing, and participating theaters:
 - <http://www.ncm.com/fathom/>
 - www.metoperafamily.org/metopera/broadcast/hd_events.aspx

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All About Going to Concerts

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INTRODUCTION TO CONCERT GOING

One of the most exciting activities you will engage in for this course is attending concert events. Students often tell me this is one of the best things they do all semester, even though it sounded like a pain at first. Preparing for the concert experience can be very helpful, and you can begin by reading the Prelude section of your textbook again - it has a good introduction to the concert going experience.

In some ways, going to a classical music concert is similar to any other kind of concert. We go to concerts because, in a live performance, artists put themselves on the line - their training and musicianship must overcome the technical difficulties of the music and the performers have to find a way to connect with the audience. What is performed, how it sounds, and how the artist feels about the performance are elements that only exist for that moment in time. As the audience responds to the music and the energy around them, feelings are exchanged between stage and hall. These feelings have a real impact on the performance.

Going to concerts should not be intimidating. Even if you know nothing about classical music, you are an important member of the audience and what you know or don't know doesn't matter. What does matter is that you are there to learn more about music and to expand your mind. As a member of the audience, there are a few rules of etiquette to follow when going to any classical music concert.

RULES OF ETIQUETTE

1. Please do not talk, text, or make extraneous noises during a performance - this is distracting to the performers and to those sitting around you. **Most importantly, please turn off your cell phones, pagers, etc.** Please respect your neighbor and the efforts of the performers.
2. Please come on time and stay for the entire performance. Try to think of this as a learning opportunity, not just an assignment.

3. Avoid falling asleep. Sometimes it's difficult to stay awake but make every effort to stay alert and concentrate on the music. Besides, do you really want the rest of the audience to hear you snore?
4. Clap after most of the audience has already started clapping. Because many classical pieces are broken into sections (called 'movements'), it can be difficult to know when to clap. You have to make sure that the piece is really over, not just between movements. So a good rule of thumb is: when in doubt, wait. Otherwise, you might have your own solo.

TYPES OF CONCERTS

Concerts are presentations by orchestras, bands, chamber groups, and choruses. Recitals are presentations by soloists, with or without accompanists. Here are some of the common types of performing groups:

- Symphony orchestras include the four major families of instruments: strings, woodwinds, brass, and percussion. For a complete listing of instruments, please check your textbook.
- Chamber orchestras are smaller, consisting of 20 to 30 players.
- Concert bands consist primarily of woodwinds, brasses, and percussion.
- Chamber ensembles are small groups (usually, no more than about 10 players) consisting of various combinations of instruments; examples are string quartets, wind quintets, and piano trios (piano, violin, and cello). Chamber ensembles have one performer to a part and, unlike the larger groups, generally appear without a conductor.
- Choruses are large groups of singers. A chorus often performs with instrumentalists and typically has a conductor.
- Opera companies present operas (and operettas). Musicals are most commonly presented by theater companies but may be performed by opera companies.
- Solo instrumentalists and solo vocalists often perform with piano accompaniment.

FINDING A CONCERT

One of the easiest ways to find a concert is to check with local colleges and high schools. These concerts are usually free and the quality tends to be high. Check the web for college or high school music department events or take a trip to the campus to check for announcements on bulletin boards.

Concerts by community groups or professionals usually cost some money. Look for community or professional ensembles, such as orchestras, choruses, or bands. Check the web for cultural event listings for your town/city or browse for announcements in your local newspaper.

WHAT TO EXPECT

If possible, prepare for a concert by listening to recordings of some of the works to be performed and by reading about their composers.

Orchestra and band concerts usually last between ninety minutes and two hours, with one intermission. They usually include three or four compositions representing several stylistic periods and genres, such as a classical overture, a twentieth-century concerto, and a romantic symphony.

Opera performances last somewhere around three hours, often with two intermissions. Usually the story line helps to maintain your interest. You may want to bring opera glasses (small binoculars) to help you see better.

Chamber concerts and solo recitals range between one and two hours. In addition to the written program, the performer(s) may play an additional piece. This is called an encores, French for "again" (chamber groups may also perform encores).

AT THE CONCERT

At an orchestra or band concert, the stage will be lit and some of the musicians will be onstage tuning and warming up. Then, the lights are dimmed for the audience and one of the members of the ensemble walks on stage to tune the group. The conductor will then enter, and the first piece on the program will be played. The conductor will often leave the stage between pieces but the musicians remain in place (unless some rearrangement of personnel or seating is necessary). At the intermission, they all leave the stage. During the applause, the conductor may signal individual members of the orchestra to stand up, in recognition of special passages they played. If an orchestral piece (such as a concerto) involves a soloist, he or she will come onstage with the conductor and will exit with the conductor.

At an opera house, the musicians will be located in the orchestra pit (below and in front of the stage). The curtain will be down or the stage dark. Next, the concertmaster (first chair violin) tunes the orchestra. The conductor then enters and begins the overture to the opera. An opera proceeds steadily from scene to scene (even if the curtain descends at the end of a scene), with intermissions between acts. The performers take bows before an intermission as well as at the end of the opera.

At a chamber music concert or a recital, the stage will be empty when you arrive and the players will come onstage together (greeted by applause) to perform the first piece. Often times the performers will go offstage between works, returning for bows.

THE PROGRAM

At a concert or recital the program lists the performers and works. It may also include program notes or the text of a vocal piece, with a translation.

At an opera the program lists characters (customarily in order of appearance), acts, and scenes. It will also usually give a synopsis (a brief description) of the plot (but it will not, typically, include the libretto).

Programs may also have biographical sketches of the principal performers, a listing of the members of the orchestra or opera company personnel, articles on musical topics, or lists of coming musical events.

COMMON ABBREVIATIONS

The titles of musical works on a concert program often include the following abbreviations:

- Op. stands for opus, Latin for "work". An opus number is a way of identifying a piece or set of pieces. Usually, within a composer's output, the higher an opus number, the later the work was written.
- BWV indicates a number in a thematic catalogue of the works of Johann Sebastian Bach, Bach-Werke-Verzeichniss (List of Bach's Works); this catalogue was compiled by Wolfgang Schmieder.
- Hob. indicates the number in a thematic catalogue of the works of Joseph Haydn compiled by Anthony van Hoboken.
- K. stands for Köchel number and indicates a number in a thematic catalogue of the works of Mozart, first compiled in the nineteenth century by Ludwig von Köchel. (His catalogue has been revised several times since then.)

OTHER IMPORTANT INFORMATION

SAVE THE PROGRAM!

MUSIC APPRECIATION

Writing About Music

FÜR ELISE

LUDWIG VAN BEETHOVEN
K. WoO 59



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BASIC PERFORMANCE VOCABULARY

In writing about music, it is important to use certain terms correctly. Following are a few common terms that will help you in discussing musical performances.

- **Composition, piece, and work.** These terms may all be used, more or less interchangeably, when referring to a single, complete piece of music ("The first composition on the program was very short"; "The second piece was the one I enjoyed most"; "This is a contemporary work").
- **Song.** This is a brief work for a solo singer, which is not part of a larger work like an opera or an oratorio (though it may be part of a song cycle). Note that song should not be used for an instrumental work, or for an aria. ("The vocalist performed a song composed by Schubert.")
- **Aria.** This is a passage for a solo singer in an opera or oratorio. If it is being performed out of context, as part of a concert or recital, it is still referred to as an aria. Some arias are independent compositions; these are called concert arias. ("The vocalist performed an aria from Puccini's *Madame Butterfly*.")
- **Vocal, vocalist.** Vocal means of the voice. Vocalist is simply a synonym for singer. ("The vocalist performed a vocal work by Haydn.")
- **Choral, chorus.** Choral means of a choir (thus, a choral work is a work for choir), and a chorus is a relatively large choir, or group of singers. ("The chorus performed a choral work by Bach.")
- **Ensemble.** This can refer to any group of performers, but it is most commonly used for smaller groups. A large group would often be referred to by its proper name: orchestra, chorus, or band. ("The ensemble performed string quartets by Mozart.")
- **Chamber music.** This refers to instrumental music where each part is performed by only one player. Examples are string quartets and piano trios. ("This evening's concert was a chamber music recital performed by the Emerson String Quartet.")

- **Symphony.** This is a composition for orchestra, usually in four movements. A symphony orchestra is a type of ensemble (not a composition) and can be referred to simply as an “orchestra.” (“The orchestra performed a symphony by Beethoven.”)
- **Program.** A word with several meanings: (1) An entire concert or recital (“I enjoyed tonight’s program”). (2) The printed program booklet given to audience members at a concert, opera, recital, etc. (“I found that reading the program notes helped me understand the music”). (3) A literary text, place, event, or the like on which a musical composition is based (“Berlioz’s *Symphonie fantastique* has an autobiographical program”).
- **Performance.** This term typically refers to the actual act of making music (“an exciting performance”), though it is also used to refer to a musical presentation (“The performance consisted of six pieces”).
- **Concert, recital.** A concert is usually a program by a large ensemble (orchestra, band, or chorus); there are also rock, jazz, and pop concerts. A recital is a program by a soloist or small chamber ensemble.
- **Production.** This is a performance of a work that involves staging - costumes, scenery, etc. - as well as music (“The opera was quite a production!”). The term may also refer to the costumes, scenery, and so on, as distinct from the music (“The opera was well sung, but the production seemed elaborate”).
- **Show.** This term is properly used only for popular music and musical comedy.
- **Act, scene.** In opera, operetta, and musical theater, an act is a major section of the work (“The third act of Verdi’s *Rigoletto* includes the famous Quartet”); usually, an intermission takes place between acts. Acts may be subdivided into scenes. In popular forms like revues and variety shows, act refers to the presentation of one of the performers or performing groups (“A tough act to follow”); but the term is not correctly used in this way for recitals, orchestra or chamber concerts, etc. (Improper use: “For his second act he sang *Die Forelle*.” Proper use: “The second piece he sang was *Die Forelle*.” or, “The second work was *Die Forelle*.”)
- **Movement.** This is a section of a long work like a symphony, a concerto, a string quartet, etc. The term is not used for sections within an opera. (“The second movement of the Beethoven’s Second Symphony was very fast.”)
- **Section, passage.** These terms are useful for referring to parts of a composition shorter than a movement or (in musical drama) shorter than an act, scene, aria, duet, ensemble, etc.

USES AND CONVENTIONS

In music, as in other disciplines, there are various usages, or conventions, regarding terminology. What words are capitalized, for example? When is italic used? To answer such questions, systems of usages are established by a host of different sources such as publishers, university departments, professional organizations, and so on. These systems can differ considerably from each other - a fact you should bear in mind when you are reading about music.

When you write a concert report, or any other assignment for this music course, you will need to learn a system of usages and apply it correctly and consistently, particularly for titles of musical works.

EXAMPLES OF USES AND CONVENTIONS

- **Generic titles of works.** Works identified by a genre or form (usually with some number, or a key, or both) are capitalized: Brahms's Symphony No. 4 in E Minor, Op. 98; Chopin's Nocturne in E Flat Major, Op. 9, No. 2; Mozart's Piano Concerto No. 23 in A Major, K.#488.
- **Non-generic titles of works.** The use of actual titles rather than a numbered genre or form are set in italic (or underlined - underlining is the equivalent of italic). Examples are titles of songs, oratorios, operas, symphonic poems, and ballets: Gershwin's *I Got Rhythm*, Handel's *Messiah*, Mozart's *Don Giovanni*, Smetana's *The Moldau*, Stravinsky's *Petrushka*.
- **Nicknames of works** with generic titles are italic. They are placed in parentheses when they appear with the full title, but they may also be used in place of the full title. Examples are: Beethoven's Piano Sonata in C Minor, Op. 13 (*Pathétique*), and Haydn's Symphony No. 94 in G Minor (*Surprise*); the *Pathétique Sonata*, the *Surprise Symphony*.
- Some titles combine a generic part and a nongeneric part. Examples: Bizet's *L'Arlesienne Suite No. 2*; Machaut's *Notre Dame Mass*.
- For translations of works with foreign-language titles, both the original and the translation are italic. Examples: Schubert's *Erlkönig (The Erlking)*; Puccini's *La Bohème (Bohemian Life)*.
- A foreign-language title usually conforms to the conventions for capitalization in that language (different usages apply in different languages). Examples: Schumann's *Im wunderschönen Monat Mai (In the Lovely Month of May)*; Stravinsky's *Le Sacre du printemps (The Rite of Spring)*.
- Parts of larger works are usually lowercase if identified by form and number. Examples: first movement, scene 2, the third act.
- Parts of works which bear their own nongeneric titles are italic. Examples: *March to the Scaffold* (from Berlioz's *Symphonie fantastique*); *Game of Pairs* (from Bartók's *Concerto for Orchestra*); *La donna è mobile* (from Verdi's *Rigoletto*.)
- Vocal works that are identified by the first few words (rather than formal titles) are italic but not capitalized throughout. Example: *When I am laid in earth* (from Purcell's *Dido and Aeneas*).
- Lowercase is used for forms and genres apart from titles. Examples: A symphony usually has four movements. A minuet and trio is in three-part form (ABA).
- Terms for tempos and dynamics are neither italic nor capitalized in text: *allegro*, *andante*, *pianissimo*.
- Musical styles and stylistic periods are usually lowercase. Examples: baroque, classical, romantic. But there are some exceptions; for example: Renaissance, Dixieland.