

**HUMA1102**  
**ENJOYMENT OF CLASSICAL MUSIC**  
**2017 Fall**

**INSTRUCTOR:**

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

**CONTACT AND OFFICE INFORMATION:**

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

**OFFICE HOURS:**

Monday 09:00 – 10:20  
Wednesday 09:00 – 10:20

**MUSIC INSTRUCTIONAL ASSISTANTS:**

Rod Yu ([rodericky@ust.hk](mailto:rodericky@ust.hk)) CYT G/F Classroom 005  
Galison Lau ([galisonlau@ust.hk](mailto:galisonlau@ust.hk)) CYT G/F Classroom 005

**LECTURE MEETING TIMES/LOCATIONS:**

L1	Monday	12:00 – 13:20	CYT LTL
	Wednesday	12:00 – 13:20	CYT LTL
L2	Monday	10:30 – 11:50	CYT LTL
	Wednesday	10:30 – 11:50	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 1-2 will be administered with **NO TIME LIMIT** during the 24-hour period. Online quizzes 3-5 will have **TIME LIMIT OF 2 HOURS** 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.

Reports are to be handed in at the **LAST LECTURE MEETING** of the semester (**Wednesday 29 November, 2017**). Hard copies with name and student ID clearly marked will only be accepted.

## 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 were determined by ABSOLUTE GRADING SCALE per University guidelines.

A+	98 – 100%
A	92 – 97.99%
A-	90 – 91.99%
B+	88 – 89.99%
B	82 – 87.99%
B-	80 – 81.99%
C+	78 – 79.99%
C	72 – 77.99%
C-	70 – 71.99%
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.

Music theory concepts related to these works will include fundamentals of rhythm, meter, and melody.

#### **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.

Music theory concepts will continue with a brief discussion of elementary contrapuntal techniques.

#### **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).

Related music theory concepts will include an introduction to key signatures, major and minor scales, and the circle of fifths. This will also include a short discussion of the elements of the fugue, and compositional devices like the sequence.

#### **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.

The development of harmony and form during this period will be covered as it relates to the works discussed.

## 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.

A short discussion of the radical development of theoretical concepts will focus on rhythm (including ostinato complex, polyrhythm), harmony (including polytonality), and serialism as they relate to the works during this period.

## COURSE SCHEDULE:

<b>Week 1</b>	Mon 4/9	L 1, 2	Introduction; Medieval Music I
	Wed 6/9	L 1, 2	Medieval Music II
<b>Week 2</b>	Mon 11/9	L 1, 2	Renaissance Music I
	Wed 13/9	L 1, 2	Renaissance Music II
<b>Week 3</b>	Mon 18/9	L 1, 2	Baroque Music I
	Wed 20/9	L 1, 2	Baroque Music II <b>SELF-TEST 1 (Intro - Renaissance II; available on CANVAS 8:00pm Wed 20/9 - 8:00pm Thurs 21/9; NO TIME LIMIT WITHIN THIS PERIOD)</b>
<b>Week 4</b>	Mon 25/9	L 1, 2	Baroque Music III
	Wed 27/9	L 1, 2	Baroque Music IV
<b>Week 5</b>	Mon 2/10	L 1, 2	<b>PUBLIC HOLIDAY</b>
	Wed 4/10	L 1, 2	Classical Period Music I <b>SELF-TEST 2 (Baroque I-IV; available on CANVAS 8:00pm Wed 4/10 - 8:00pm Thurs 5/10; NO TIME LIMIT WITHIN THIS PERIOD)</b>

<b>Week 6</b>	Mon 9/10	L 1, 2	Classical Period Music II
	Wed 11/10	L 1, 2	Classical Period Music III
<b>Week 7</b>	Mon 16/10	L 1, 2	Classical Period Music IV
	Wed 18/10	L 1, 2	<b>MID-TERM EXAM (during regularly scheduled Lecture period; EXAM WILL HAVE A TIME LIMIT TO BE DISCUSSED IN CLASS)</b>
<b>Week 8</b>	Mon 23/10	L 1, 2	Romantic Music I
	Wed 25/10	L 1, 2	Romantic Music II
<b>Week 9</b>	Mon 30/10	L 1, 2	Romantic Music III
	Wed 1/11	L 1, 2	Romantic Music IV <b>SELF-TEST 3 (Romantic I-III; available on CANVAS 8:00pm Wed 1/11 - 8:00pm Thurs 2/11; 2 HOUR TIME LIMIT)</b>
<b>Week 10</b>	Mon 6/11	L 1, 2	Romantic Music V
	Wed 8/11	L 1, 2	Romantic Music VI
<b>Week 11</b>	Mon 13/11	L 1, 2	Contemporary Art Music I
	Wed 15/11	L 1, 2	Contemporary Art Music II <b>SELF-TEST 4 (Romantic IV-Contemporary Art Music I; available on CANVAS 8:00pm Wed 15/11 - 8:00pm Thurs 16/11; 2 HOUR TIME LIMIT)</b>
<b>Week 12</b>	Mon 20/11	L 1, 2	Contemporary Art Music III
	Wed 22/11	L 1, 2	Contemporary Art Music IV <b>SELF-TEST 5 (Contemporary Arts Music II - IV; available on CANVAS 8:00pm Wed 22/11 - 8:00pm Thurs 23/11; 2 HOUR TIME LIMIT)</b>
<b>Week 13</b>	Mon 27/11	L 1, 2	Contemporary Art Music V
	Wed 29/11	L 1, 2	Contemporary Art Music VI <b>HAND IN CONCERT REPORTS</b>

#### **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](http://www.musicalive.ust.hk)

**HKUST Center for the Arts**

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

**Hong Kong New Music Ensemble**

[www.hknme.org](http://www.hknme.org)