

Music Appreciation 202  
Concert Report Assignment (75 pts.)

Attend a concert in any music style studied in this class (Blues, Jazz, Rock, Latino Music, Classical).

Your choice need not be approved in advance, but it doesn't hurt! These concerts may be professional or college level concerts or performances by comparable community groups. Church concerts may or may not be acceptable - check with the instructor first. You may not report on (1) concerts in which you worked as a performer, ticket-take, stage hand, usher, etc., (2) concerts that took place prior to this assignment, or (3) concerts by high school or lower level performing groups. Also check the "Resources" Page on our class website for ideas. Inappropriate choices will affect your grade.

The report should be between 3-5 typed, double-spaced pages.

You may attend an additional concert and write an additional concert report for 25 extra credit points. The Extra Credit Concert Report is now due Friday, December 9.

### **Concert Report Format**

(Reports must be TYPED or printed on a COMPUTER; no hand-written papers will be accepted.)

#### **Introduction** – (5 pts)

Briefly identify the concert. Who performed? What pieces were performed? Where was it performed? Briefly describe the performance space, the physical surroundings, the appearance of the performers and the audience, and your own mental and emotional state before the concert began.

#### **Objective Description of the Music (FACTS)** – (30 pts. - 10 pts per selection)

Choose THREE selections from the concert to discuss. For each of the three selections, describe at least TWO of the MOST STRIKING musical elements about each (e.g. rhythm, timbre, dynamics, pitch, melody, harmony, form, etc.). It is not enough to write, "This piece had rhythm," or "This selection has harmony." You must describe the rhythm or harmony in detail. (e.g. Does the music have a beat? If so, can you identify the meter? How would you describe the tempo? ) See the list below for questions to ask of a selection's musical elements.

#### **Subjective Reaction to the Music (FEELINGS)** – (30 pts. - 10 pts per selection)

For each of the THREE selections, describe your emotional reactions. How did the music make you feel? What emotions did it evoke? Why did you react the way that you did? Was it in the composition or the performance or both? Did your mind wander while listening? What held your attention? Was the concert full of variety or was it all more or less the same to you? Could the performance have been better? How? Could the selections performed have been more to your taste? Was this familiar or a new experience? How is the concert-going experience different from listening to a recording?

#### **Conclusion** – (10 pts.)

Did you like or dislike the experience overall? Why? Was the experience new to you? How was it different from what you expected? Was it like or unlike other concerts you may have attended? Were there any surprises at the concert? Would you go again if it weren't a requirement? If possible, connect this concert experience to the history of styles studied in MUSIC 202.

**You must turn in your program and ticket stub stapled to your report to receive credit for your report.**

(The exceptions are (1) free concerts that don't have tickets and (2) popular music concerts that don't have programs. For free concerts without tickets, you must turn in the program. For popular music concerts without programs, you must turn in the ticket stub. Concert reports will NOT be graded without these items attached.

## Suggestions

- PLAN AHEAD; find a concert in your price range and make a date with a friend or group of friends to attend the concert. You are very lucky to live in the San Francisco Bay Area, which has an embarrassing wealth of concerts at every price level, including many free concerts. In addition, many more expensive concerts have discounted student price tickets for which you are eligible with your Skyline student ID card.
- REREAD these instructions just before attending the concert so you can direct your listening.
- SAVE YOUR PROGRAM and TICKET STUB to attach to the concert report. You may wish to make a few notes on the program at the concert.
- WRITE the 1st draft of your report AS SOON AS YOU CAN after the concert to remind yourself of what you heard.
- USE THE PROGRAM to remind yourself of what you heard when writing the report and as a way to help yourself use correct terminology. DO NOT use the program notes as a substitute for your own thinking and personal reactions; do not cram your report full of historical tidbits about the piece. Comment on matters of historical background only if they directly influence your personal experience of the music.

## Concert Etiquette

Concert Etiquette varies from style to style. This website describes how to behave at a live classical music. There is also a link on our class website “Resources” page.

[http://www.naxos.com/newdesign/fenjoy.files/benjoy.files/enjoy\\_3a.htm](http://www.naxos.com/newdesign/fenjoy.files/benjoy.files/enjoy_3a.htm)

## Objective questions to ask about specific musical elements

- Rhythm:** Is the *beat* emphasized or hard to hear? Is the *tempo* fast or slow? Are any tempo indications in the program or in the titles of the movements (*i.e. allegro, adagio, etc.*)? Any remarkable and specific changes in *tempo* during a piece? Any specific sections that featured *syncopation*? What was the meter of the selections (*duple, triple, quadruple, or other*)? Did performers use *rubato*? Do you hear *syncopations* in the music?
- Timbre:** Any special timbral effects such as *pizzicato, tremolo, or glissando*? If an orchestra or a large ensemble piece, is there any one instrument or instrument family that is featured (*strings, woodwinds, brass, percussion*)? If vocal, is there any one voice or voice part that is featured (*soprano, alto, tenor, bass*)? Any remarkable *solo* sections? *Tutti* sections?
- Dynamics:** Any specific remarkable *forte/loud* or *piano/soft* parts? Combinations of both? Noticeable *accents*? Specific *crescendoes* or *diminuendos*?
- Pitch:** Any part(s) strike you as particularly *high* or *low* in pitch? Can you tell whether the music is *major, minor, both* or *neither*? Do you hear *chromaticism*?
- Melody:** Any specific *staccato* parts? Any specific *legato* parts? Any remarkable melodic contours (*montone, conjunct, disjunct*)? Any recognizable *motives* that repeat? Any memorable *cadences*? Were these memorable cadences *open* or *closed*? Any “tuneful” *melodies*?
- Harmony:** Mostly *consonant* or mostly *dissonant*? A mixture of both? *Chromaticism*?
- Texture:** Any remarkable and/or specific sections of ... *Monophony*? *Imitative polyphony* (round or canon-like)? *Homorhythmic* or *Hymn-like Textures*? *Homophony* (Melody with accompaniment)? *Heterophony*? *Pedal point* (drone)?
- Style:** Can you identify the music style)through the musical *style characteristics* (look at the beginning sections of textbook chapters? If this piece or movement sounds like any of the music that we studied in class, tell us which one(s)?
- Musical Rhetoric:** If the piece has a *program*, how does the music provoke the particular images or ideas from the text in your mind? If sung, how does the music correspond to what is the text about?
- Form:** If any sections of music *repeat*, describe when and how. If any specific sections were *contrasting*, describe when and how. If any specific sections use *variation*, describe when and how (*countermelodies, changes in mode, changes in timbre, etc.*)? If Blues, Jazz, or Rock, does the selection follow the basic forms studied in class? If the music is Classical, does it fall into a a form discussed in class - *i.e. binary (AB), ternary (ABA), theme and variations (A A' A'' etc.), rondo (ABACA or ABACABA), minuet and trio, or sonata, ritornello (refrain-episode-refrain, etc.), fugue*. If Classical vocal music, did the selection use *recitative*? Or was an *aria* or *art song*?