# Musical Performance Aesthetic Experience Worksheet

## LEARNING OBJECTIVES

1. The student will be able to identify elements of style in various forms of western and non-western human creative expression.

2. The student will be able to apply a basic vocabulary essential for communicating concepts in the humanities disciplines.

3. The student will be able to identify how forms of Western and Non-Western human creative expressions reflect the human condition.

4. The student will be able to compare and contrast enduring contributions of individual artists, thinkers, and writers.

5. The student will be able to develop critical analysis skills in reference to works of human creative expression.

## GRADING

See the assessment rubric attached to the Aesthetic Experience and Critical Analysis Essay dropbox folder.

## MATERIALS

Use all of the online module resources, your textbook, and the Music Vocabulary and Principlesat the end of this document to guide your writing.

## INSTRUCTIONS

For this assignment you will physically attend a music or vocal concert to write about. Then you will compare it to a music or vocal performance from the list of designated videos in this document.

1. **Choose a music event near your location to attend that meets the following criteria**:

* The music event must be a live performance.
* Most genres are acceptable. Check with your instructor if unsure.
* The music event must provide a dated receipt or dated ticket.You must take a digital photograph of your dated receipt or dated ticket and insert it in the designated space provided below.
* If you experience difficulty finding a music event near your location, contact your instructor.

1. **Visit your chosen music event**. Suggestions:

* You may wish to take a copy of this worksheet with you to the music event in order to more carefully analyze the performance.

1. **Complete the “Essay Header”section** in the designated space provided below.
2. **Complete the “Music Information” section** in the designated space provided below.
3. **Complete the 3 Prompts in the “Aesthetic Experience and Critical Analysis Essay” section** in the designated space provided below. Respond to the prompts using the following guidelines:

* Use full sentences and paragraphs in your responses.
* Use and incorporate relevant and genre-specific vocabulary for each prompt. Definitions of relevant vocabulary are provided at the end of this document, in the online module resources, and in your textbook.
* Your completed essayresponses should be a total of at least 600 words (at least 200 words per response).

1. **Submit your completedMusicPerformance Aesthetic Experience Worksheet to the Aesthetic Experience and Critical Analysis Essay dropbox folder.**

## ESSAY HEADER

|  |  |
| --- | --- |
| **Student Full Name** |  |

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| --- | --- |
| **Title of MusicPerformance** |  |

|  |  |
| --- | --- |
| **Name of Performer(s)** |  |

|  |  |
| --- | --- |
| **Location of Music Concert** |  |

|  |  |
| --- | --- |
| **Date of Music Concert** |  |

|  |  |
| --- | --- |
| **Digital Photograph of Dated Receipt or Dated Ticket** |  |

## MUSIC INFORMATION

|  |  |
| --- | --- |
| **Composer** |  |

|  |  |
| --- | --- |
| **Conductor (if applicable)** |  |

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| --- | --- |
| **Year Composition**  **was Written** |  |

|  |  |
| --- | --- |
| **Discipline Classification**  *How is the selection classified in the Humanities? Is it Literature, Visual Art, Music, Theater, Musical Stage, or other?* |  |

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| --- | --- |
| **Genre, Time Period, Style**  *What type of dance is it? Is it a modern or classical, or other? Is it a contemporary work or historical?* |  |

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| --- | --- |
| **Length & Scope**  *Do you believe that the style and number of performers has any impact upon the way that you react to this piece? How? Was the composer’s intent adequately portrayed?* |  |

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| --- | --- |
| **Social, Historical, Cultural Origin**  *Describe what you believe to be the basic impetus\* to the piece? \*See the Music Vocabulary and Principleslist at the end of this document.* |  |

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| --- | --- |
| **Western or Non-western Humanities Classification**  *Based on the social, historical, and cultural contexts: Would you classify this work as Western or Non-Western? Based on your research and observations, provide reasons and evidence supporting your classification claim.* |  |

## AESTHETIC EXPERIENCE AND CRITICAL ANALYSIS ESSAY

### Prompt 1

Using the space provided below, analyze the musicperformance in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Identify the most significant music principles that were used in the performance that you attended, using at least three relevant and genre-specific vocabulary words, clearly describing how the composer used them. Provide a minimum of three specific, descriptive details to support the use of each selected musicprinciple.
* Select two adjectives describing the overall mood of the performance (stay away from vagueterms such as amazing, awesome, excellent, etc.). Give a minimum of two specific/descriptive details to support your claims.

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### Prompt 2

Using the space provided below, further analyze the musicperformance in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Describe the main social, historical, and cultural contexts of the performance? Refer to your responses in the “Music Information” section above.
* Describe the primary purpose of the musicperformance.
* Describe the main artistic statement.
* Describe how the performance reflects the human condition, or how it communicates as a “human, creative expression.”

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### Prompt 3

Using the space provided below, compare the musicperformance with amusicperformance from the list of Comparison Dance Pieces below in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Select and identify another dance piece from the list of Comparison Music Piecesbelow that is similar to the music performance that you attended. In most cases, the pieceslisted below are considered masterpieces.
* Explain three qualities that the musicperformance you attended shares with the piece from theComparison Music Pieces, with specific examples to support your argument.
* Based on your comparison, explain whether or not the music performance that you attended is a masterpiece or might become a masterpiece, using specific examples to support your decision.

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## Comparison Music Pieces

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| --- | --- | --- | --- |
| **Classification** | **Type** | **Dance Piece** | **Online Video URL** |
| Western | Chaconne | *Chaconne From Partita No.2 In D Minor, BWV 1004* – J.S. Bach: | <https://youtu.be/6q-Zqz7mNjQ> |
| Western | Symphony | *Symphony No. 5 in C minor “Fate” – Op. 67* – Ludwig van Beethoven | <https://youtu.be/OGnBrabqdP4> |
| Western | Art Song | *Erlkönig* – Franz Schubert | <https://youtu.be/JS91p-vmSf0> |
| Western | Folk Song | *Mr. Tambourine Man* – Bob Dylan | <https://youtu.be/PYF8Y47qZQY> |
| Western | Contemporary Variation of a Folk Song | *Mr. Tambourine Man: Seven Poems of Bob Dylan* - John Corigliano | <https://youtu.be/z6Gn3U8zyHI> |
| Western | Gospel/Jazz Song | *I Wish I Knew How it Would Feel to be Free*  - Nina Simone | <https://youtu.be/5dlrXCYrNYI> |
| Western | Popular Song | *It Was a Very Good Year* – Frank Sinatra | <https://youtu.be/VHJ3iZpfBRI> |
| Western | Hip-Hop | *Genius of Love* – Tom Tom Club | <https://youtu.be/ESJ2dGfwzB8> |
| Western | Contemporary (Social Comment) | *God Bless Amerika* - Lil Wayne | <https://youtu.be/_Nb4EHY_2bI> |
| Western | Avant-Garde | *cheating, lying, stealing* – David Lang | <https://youtu.be/7VqMyqGNrNw> |
| Eastern | Indian Music | *Pancham Se Gara* - Anoushka Shankar | <https://youtu.be/8CnhcGpmH9Y> |
| Eastern | Chinese Music | *The Ambush* - Liu Fang | <https://youtu.be/JtrthXXmKgA> |
| Eastern | Sufi Music | *Raga Bhairavi* - SmitaBellur | <https://youtu.be/cBsBXNmI7h8> |

## MusicVocabulary and Principles

| **TERM** | **DEFINITION** |
| --- | --- |
| **A Cappella** | Music sung without instrumental accompaniment. |
| **Accelerando** | An Italian term indicating a tempo that gradually becomes faster. |
| **Accent** | A stress or emphasis given to a certain tone or beat. |
| **Adjective** | Words used to describe or modify nouns or pronouns. For example, red, quick, happy, and obnoxious are adjectives because they can describe things—a red hat, the quick rabbit, a happy duck, an obnoxious person. |
| **Aesthetics** | The study of the nature of beauty and art (including the study of human “response” to the “aesthetic experience”). It is a significant branch of philosophy. The word “Aesthetics” is derived from the Greek word meaning “sense perception”. |
| **Aesthetic Experience** | having an experience in the arts (broadly) such as viewing art, stage productions (like theater, dance, etc.), or viewing and listening to music (like concerts, opera, singing, etc.), or reading literature and philosophy, that we value intrinsically. Also see key terms at the end of Chapter 1, page 15 |
| **Allegro** | An Italian term indicating a lively tempo. |
| **Andante** | A musical tempo that is walking speed. |
| **Aria** | An elaborate melody sung as a solo or sometimes a duet, usually in an opera or an oratorio, with an orchestral accompaniment |
| **Beat** | A repeating pulse that can be felt in some music. |
| **Catharsis** | A healthy release of pent up emotion. This can occur as a result of an aesthetic experience. |
| **Chord** | Three or more different tones that, taken as a group, form a meaningful unit of harmony. The tones may be sounded at the same time or successively. |
| **Coda** | Closing section of a movement. |
| **Consonant** | A combination of pitches that, because of its relative stability or lack of tension, does not demand resolution. |
| **Crescendo** | An Italian term indicating a dynamic level that gradually becomes louder. |
| **Development** | The second part of the sonata-allegro form where the music themes and melodies are developed, often by change of key or tonality. |
| **Discipline** | (1) in the humanities, a given art form (such as literature, visual art, music, theater, dance, musical stage, and others) that attempts to create and express the human condition; (2) in academia, a given department or area of study (like science, history, philosophy, and others). |
| **Diminuendo** | An Italian term indicating a dynamic level that gradually becomes softer. |
| **Dissonant** | A combination of pitches that, because of its relative instability or feeling of tension, demands resolution. |
| **Duet** | A piece of music written for two vocalists or instrumentalists. |
| **Dynamics** | Pertaining to the loudness or softness of a musical composition. |
| **Eastern Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of one of *(broadly) Asia, Africa, Middle East, Indigenous Peoples of all continents (except Europe), and Oceania*. Narrowly, China, India, Japan, Korea, Vietnam, Thailand, Pacific Islands, Native America, Aborigines, and Mesoamerica. See also Non-Western Humanities. |
| **Encore** | A piece of music played at the end of a recital responding to audience enthusiastic reaction to the performance, shown by continuous applause. |
| **Exposition** | The first section of a movement written in sonata-allegro form |
| **Forte** | An Italian term indicating a loud dynamic level. |
| **Fugue** | A composition for several instruments in which a theme is introduced by one instrument and then repeated by each successively entering instrument so that a complicated interweaving of themes, variations, imitations, and echoes results. |
| **Harmony** | Two or more different tones sounding at the same time. |
| **Human Condition** | Encompasses the uniqueness and totality of the inner experience of “being human”. It is often focused on the ultimate concerns of human existence. Various disciplines in the humanities attempt to express this experience. |
| **Improvisation** | The spontaneous creation of music at the same time that it is performed, as opposed to performing from memory or from notation. |
| **Interpretation** | The expression the performer brings when playing his instrument. |
| **Interval** | The distance in pitch between two notes. |
| **Intonation** | The production of musical tones with regard to pitch. |
| **Largo** | An Italian term indicating a slow tempo. |
| **Legato** | Notes that are articulated in a smooth, connected manner. |
| **Mass** | A musical setting of certain parts of the Mass, especially the Kyrie, Gloria, Credo, Sanctus, Benedicts and Angus Dei. |
| **Masterpiece** | A work that in style, form, and execution far exceeds other works of its time. It is a human creation (e.g. painting, novel, film, musical score) that continues to be relevant and/or admired by multiple generations. It is a work that has a profound effect on humanity. |
| **Medley** | Often used in overtures, a composition that uses passages from other movements of the composition in its entirety. |
| **Melody** | A logical succession of high and low tones sounding one after another in rhythm, which together is perceived as a meaningful whole. The tones may move up, down, or stay the same, and they may progress by step or skip |
| **Meter** | The way beats are grouped, according to underlying, regularly occurring accents. The meter is indicated at the beginning of a composition by the meter signature. |
| **Motif** | Primary theme or subject that is developed. |
| **Movement** | A separate section of a larger composition. |
| **Non-Western Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of one of *(broadly) Asia, Africa, Middle East, Indigenous Peoples of all continents (except Europe), and Oceania*. Narrowly, China, India, Japan, Korea, Vietnam, Thailand, Pacific Islands, Native America, Aborigines, and Mesoamerica. See also Eastern Humanities. |
| **Obstinate** | A repeated phrase. |
| **Overture** | Introduction to an opera or other large musical work. |
| **Phenomenological Perception** | A perception that exists in your mind as a result of (1) mind internally produced, mind internal causation (like hearing your favorite song while no music is playing), or (2) the mental image (in your mind) that is produced as a result of a veridical perception as it is happening (like seeing color while viewing a painting). |
| **Phrase** | A portion of a melody that is heard as a meaningful unit, comparable to a sentence or clause, and ending in a cadence |
| **Piano** | An Italian term indicating a soft dynamic level |
| **Pitch** | The highness or lowness of a tone. In notation, pitch is indicated by the placement of a note on the musical staff. |
| **Pizzicato** | String instruments that are picked instead of bowed. |
| **Polyphony** | A style of musical composition in which two or more voices or melodic lines are woven together. |
| **Presto** | A musical tempo that is very fast. |
| **Quartet** | A set of four musicians who perform a composition written for four parts. |
| **Quintet** | A set of five musicians who perform a composition written for four parts. |
| **Range** | The musical distance between the highest and lowest pitches of a melody |
| **Recapitulation** | A reprise, or return to the original musical theme. |
| **Recital** | A formal solo concert. |
| **Refrain** | A repeating phrase that is played at the end of each verse in the song. |
| **Round** | A melody composed in such a way that performers create a desired effect by beginning the melody at different, predetermined times. (i.e. "row, row, and row your boat"). |
| **Rhythm** | The organization of long and short sounds and silences that convey a sense of movement in music. Rhythm can be regular or irregular, simple or complex. |
| **Ritardando** | An Italian term indicating a tempo that gradually becomes slower. |
| **Sonata- Allegro form** | A complex piece of music found in sonatas and symphonies of the Classical period; typically the first movement of the piece serving as the exposition, a development, or recapitulation |
| **Staccato** | Notes that are articulated in a crisp, detached manner. |
| **Symphony** | Three to four movements orchestral piece, generally in sonata-allegro form. |
| **Tempo** | The speed of the underlying beat of music. |
| **Timbre** | The distinctive tone quality (or color) that helps to distinguish one voice or instrument from another. Timbre may be described as bright, dark, smooth, harsh, hollow, etc. |
| **Tutti** | Passage for the entire ensemble or orchestra without a soloist. |
| **Unison** | Two or more voices or instruments playing the same note simultaneously. |
| **Veridical Perception** | A perception caused by something outside of your mind (e.g. light waves striking your eyes causing an image in your brain). This is a perception caused by a sensory experience (like viewing a painting). |
| **Western Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of European civilization or by civilizations heavily influenced by European immigration and colonization. In most cases these Western cultures trace significant belief systems and history to Ancient Greece. *Broadly, Europe, and Non-Indigenous United States, Canada, and Australia.* |
| **You can also use key terms at the end of the Music chapter in the textbook.** | |