

Music 400 (Senior Reflective Tutorial): Fall 2019 or Spring 2020

Class meetings: TBA

Instructor: Prof. David Schulenberg (dschulen@wagner.edu)

Office hours: Tuesdays and Wednesdays, 1–2:30; Campus Hall, Rm. 110

MU 400 is the second part of the Senior Learning Community in Music, which is normally taken by senior Music majors. Unlike senior learning communities in most other departments, it is taken over two semesters, the first part, MU 491 (Senior Seminar), being offered in the fall. This syllabus is primarily for MU 400 but contains information about both courses.

Like other senior RFTs, MU 400 includes an experiential project, which for most students is a senior recital. Although preparation for the actual recital performance takes place in individual lessons, RFT students study their recital repertory and prepare the printed program for the recital, including scholarly program notes and accurate translations of any vocal lyrics in foreign languages. Students who choose not to give a senior recital work on another project, chosen in consultation with, and with the approval of, the instructor.

The course has two primary components. During the first half of the semester, students begin work for the printed program of their senior recital (or other written project), including research into recital selections and drafting program notes and other matter. During the second half, students conclude the survey of music history begun during the first semester with an introduction to concert music of the twentieth and twenty-first centuries.

Objectives and learning goals. Together with MU 491, the senior RFT in Music meets the standards of the Wagner Senior Program. These include:

- summative course content in the discipline of music
- a presentation based on research and writing undertaken during the seminar
- a senior project involving at least one hundred hours of experiential learning as well as a substantial and sophisticated written element
- in-class reflection on relationships between course content, experience, and work in music.

More specific elements of the RFT include:

- a review of music theory and history, with special emphasis on music since 1900
- a review of music bibliography and research methods, in preparation for creating a printed recital program (including program notes) or a research paper
- creating the recital program (including program notes), research paper, or other documentation of each student's experiential project, as well as a senior webpage based on it.

Students also keep a journal or log documenting the experiential component of the course, which is usually a senior recital but may also take the form of an internship, a research paper, a major composition, or some other project (subject to approval by the instructor). The journal or log should record daily practice, lessons, research or compositional work, and all other activities undertaken as part of the senior project, which is required to comprise a minimum of one hundred hours over the semester (about eight hours a week).

Grades and attendance. The experiential activity, whether a recital or some other project, is not graded as such. The grade for the RFT reflects the quality of the completed documentation mentioned above, including recital program (and program notes), research paper, and journal or

log, as appropriate for each student's project. Class attendance and participation constitute 20% of the final grade, with deductions taken for unexcused absences or lateness to class. The log or journal constitutes another 20% of the grade, and the completed document 60%.

Concert attendance. Each student must attend at least three "live" professional performances during the semester; each must include repertoire drawn predominantly from the periods or styles of music studied during the semester. Opera and ballet performances may be used to fulfill this requirement, but not Wagner College presentations. Failure to show ticket stubs and programs from three acceptable performances will result in a reduced grade for attendance and participation.

The course calendar below lists assignments and topics. **Written assignments to hand in are in bold type.** Written worksheets will be due for each element of each class meeting, and the twentieth-century element will require reading and listening as well. Readings are from Robert Morgan, *Twentieth-Century Music* (New York: Norton, 1991), and the accompanying anthology.

Class	Week of		Topic
	fall	spring	
1	8/26	1/20	Course organization, choice of project, recital/event scheduling, music bibliography
2	9/2	1/27	Student reports (bibliography); assignment for next time (program notes)
3	9/9	2/10	Program drafts due (list of repertoire for senior recital, or other project plan) Student reports (program notes); assignment for next time (concert programs)
4	9/16	2/17	Student reports (concert programs); assignment for next time (texts and translations)
5	9/23	2/24	Draft of programs with notes and texts/translations due Student presentations of concert programs
6	9/30	3/2	Planning for project completion (recital production, etc.) Review of tonal music history; preparation for study of 20th-century music
7	10/7	3/9	Drafts of biographies, abstracts, and other matter for program due Post-Romanticism, "impressionism" (Morgan, chaps. 1–2) Mahler: Symphony no. 2, mvts. 1 and 3 Debussy: <i>Nuages</i> , from <i>Nocturnes</i>
8	10/14	3/23	Draft of complete program due Atonality (Morgan, chaps. 3, 4) Stravinsky: <i>Sacre du printemps</i> , first three sections Bartok: <i>Mikrokosmos</i>

- 9 11/21 3/30 Ives; Neoclassicism (Morgan, pp. 137–48; chap. 8)
 Ives: Fourth Symphony
 Stravinsky: Symphony in C
- 10 11/28 4/6 12-tone music (Morgan, chap. 9)
 Schoenberg: Clavierstück (Piano Piece) op. 33a
 Berg: *Wozzeck*
- 11 11/4 4/13 **Senior abstracts due**
 Serialism, indeterminacy, collage, etc. (Morgan, chaps. 16–17)
 Boulez: *Don* from *Pli selon pli*; *Le marteau sans maître*
 Cage: *Etudes australes*
 Carter: *A Mirror On Which to Dwell*
- 12 11/11 4/20 Music in the 1960s (Morgan, skim chaps. 18–21)
 Penderecki: Threnody for the Victims of Hiroshima
 Berio: *Sinfonia*, mvts. 1 and 3
- 13 11/18 4/27 Preparation for final exam
 Music mostly in America
 Jolas: *Autour*
 Reich: “Check It Out” from *City Life*
 Wilson: *Sometimes*
 Ung: *Spiral*
- 14 11/25 Optional review session (or make-up class)

TBA **Final exam**