

**The Senior Learning Community in Music, 2019–20:
Music 491 (Senior Seminar) and Music 400 (Senior Reflective Tutorial):**

Class meetings to be arranged

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The Senior Learning Community in Music is normally taken by senior Music majors. In keeping with the Wagner College plan, it consists of three parts: (1) a capstone course, MU 491, in the form of a seminar for which students do independent research and writing, (2) an experiential component (for most students, a senior recital), and (3) a reflective tutorial (RFT), MU 400, which encompasses the experiential component. Unlike senior learning communities in most other departments, the two course components are usually taken in different semesters. This document serves as both the syllabus for MU 491 (Senior Seminar) and a general description of the complete SLC.

Objectives and learning goals. The two courses together meet the standards of the Wagner Senior Program. These include:

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

The Senior Seminar serves these purposes:

- to provide close study of important musical repertoires not examined in previous coursework
- to provide practice in reading, writing, and giving aural presentations about music.

The RFT in addition provides:

- 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
- guidance in 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.

Both courses promote acquisition of the following skills within the College's general education program (details are on the last pages of this syllabus):

- arts (A)
- information literacy (L)
- oral communication (OO) (MU 400 only)
- critical reading (RR) (MU 491 only)
- written communication (WW).

The Senior Seminar, MU 491, focuses on Western music of the Classical and Romantic periods, or roughly from 1750 to 1900. Work for the course includes reading and listening assignments as well as short written assignments and oral presentations. A complete semester plan for the course is included below.

The RFT, MU 400, taken in the spring, incorporates the senior project (which for most students is a senior recital) and preparation for the comprehensive examination. Within the RFT, all students learn how to assemble a printed concert program, including program notes. They also keep a journal or log documenting the experiential component of the course, which must include at least one hundred hours of work on the senior project. Students who choose not to perform a senior recital may write and present a substantial original composition, carry out a program of research and analysis in the field of music history or music theory, or undertake a self-designed project involving music-related work in the community or the music business.

The experiential activity, whether a recital or some other project, is not graded as such. But most students preparing a senior recital will receive a separate grade for studio lessons, and this grade should reflect the quality of the recital.

The specific subject matter of the Senior Seminar comprises European art music from the mid-eighteenth through the nineteenth centuries, including the styles known today as the Classical and the Romantic. It includes the symphonies of Beethoven, the operas of Mozart, Verdi, and Wagner, and the piano music of Chopin. This music is important today because it has been disseminated throughout the world; musicians working in diverse styles and genres, including jazz, rock, and many non-European traditions, have been deeply influenced by it. Understanding this music and being able to recognize and analyze characteristic examples of it is essential to the training of any musician, music teacher, or other music specialist. *Familiarity with this music is also expected of students taking qualifying examinations for teacher certification, which is why this course is required for Dual Majors.*

In this course we focus on important stylistic developments in European concert music and opera during the later eighteenth and nineteenth centuries, considering how changes in musical form and style reflected the changing expressive aspirations of composers, the performance practices of musicians, and the listening habits of audiences. The music studied in this course serves as a prelude to the compositions from the twentieth and twenty-first centuries that are examined the following semester in the RFT.

Work for the course. The most important work for this course is *listening*. Listening assignments (listed below) must be completed prior to each class. Required recordings are placed on reserve in the library or made available electronically.

It is important to listen to each assigned work several times. Please listen both with and without the score. At first you may have difficulty following the scores of these works, so get in the habit of marking important melodies, motives, and other points of reference in your copy of the music. If there is a verbal text (as in opera and song), please read the text in translation before listening, then follow the words in the original language whenever you listen, with or without the score.

Reading assignments in the textbooks listed below provide background to the listening assignments; they also raise questions for class discussion. Students are expected to come to each class having done both the assigned reading and the assigned listening and should be prepared to answer questions and engage in discussion of the assigned works.

Worksheets are lists of questions that are meant to guide you in your reading and listening.

Worksheets are included in an electronic file that you should download, printing out each sheet prior to the class to which it applies. The questions cover things ranging from straightforward factual items to interpretive issues. Some worksheets will be collected and graded, and sometimes individual class members will be asked ahead of time to prepare short presentations based on one or more questions from a given worksheet. But in any case you will find it useful to fill out each worksheet before you come to class. If you do this consistently, you will find that worksheets valuable at the end of the semester for organizing your studying and summarizing what you have learned.

Written assignments include two short papers and one somewhat longer research paper as well as a final examination. The research paper will include an annotated bibliography and properly formatted footnotes. As noted above, some worksheets will be collected as well.

Grades and attendance. Class attendance and participation constitute 20% of the final grade, with deductions taken for unexcused absences or lateness to class. The two short papers each constitute 15%, the longer paper and the final exam 25% each. Attendance is mandatory; unexcused absences and late work will result in a reduction in grade unless alternative arrangements are made ahead of time. Because of the impracticality of creating and administering make-up tests in music, students who are excused from an exam will normally be assigned additional written work.

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 covered by the course. 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.

Textbooks. There are three required textbooks: Reinhard G. Pauly, *Music in the Classic Period*, fourth edition (Upper Saddle River, N.J.: Prentice Hall, 2000); Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: Norton, 1984); and Leon Plantinga, *Anthology of Romantic Music* (New York: Norton, 1984). All are available in the music library. In addition, you will regularly use *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 29 vols. (London: Macmillan, 2001). An updated electronic version, *Oxford Music Online*, is available on the “Databases” page of the Horrmann Library website (<http://wagner.edu/library/>). Additional scores may be made available online or in a coursepack distributed in class.

The course calendar below lists assignments and topics. **Assignments are in bold type.** Please do the assigned reading and listening *prior* to the beginning of each class. Except where otherwise noted, recordings and scores are on reserve at the circulation desk. In the case of works for which the anthology contains the score only for selected movements from a work, you are responsible for those movements only. For works not in the anthology, you will be told in class or on a worksheet which movements to study.

Class Week of Topic and assignment

- 1 8/26 Introduction; Hasse, *Cleofide*
C.P.E. Bach, Concerto in D Minor, W. 23. **Read:** Pauly, pp. 1–19, 23–31
- 2 9/2 Haydn, Symphony in F# Minor, “Farewell,” Hob. I: 45. **Read:** Pauly, pp. 36–45,
54–58, 59–67, 78–90, 101–8
———, Symphony in G, “Surprise,” Hob. I: 94
- 3 9/9 ———, String Quartet in C, op. 74, no. 1. **Read:** Pauly, pp. 158–66
- 4 9/16 Mozart, Piano Concerto in C, K. 467. **Read:** Pauly, pp. 90–99, 142–57.
First paper due
- 5 9/23 ———, *Don Giovanni*. **Read:** Pauly, pp. 191–2, 203–10; and the libretto for the
assigned selections
- 6 9/30 Beethoven, Piano Sonata in D Minor, op. 31/2 (score in Anthology, p. 1). **Read:**
Plantinga, chap. 1 (pp. 1–22)
———, Symphony no. 3 in E♭, *Eroica* (score of 1st mvt. in Anthology, p. 17).
Read: Plantinga, chap. 2 (pp. 23–49)
- 7 10/7 ———, String Quartet in C# minor, op. 131 (score in Anthology, p. 50). **Read:**
Plantinga, chap. 3 (pp. 50–78)
- 8 10/14 Schubert, Die schöne Müllerin, D. 795. **Read:** Plantinga, pp. 103–8, 117–26.
Second paper due
- 9 10/21 Mendelssohn, Violin Concerto in E Minor, op. 64. **Read:** Plantinga, pp. 220,
247–54
Schumann, *Dichterliebe*. **Read:** Plantinga, pp. 221–46
- 10 10/28 Chopin, Ballade in G minor, op. 23 (score in Anthology, p. 197). **Read:** Plantinga,
pp. 173–203
Berlioz, *Symphonie fantastique*, op. 14. **Read:** Plantinga, pp. 203–19.
Topic and bibliography for third paper due.
- 11 11/4 Rossini, *Il barbiere di Siviglia* (piano-vocal score of the quintet from Act 2 in
Anthology, p. 130). **Read:** Plantinga, pp. 127–37
Verdi, *Otello* (piano-vocal score of Act III, scs. 1–2, in Anthology, p. 368). **Read:**
Plantinga, pp. 298–323
- 12 11/11 Wagner, *Die Walküre* (piano-vocal score of Act III, sc. 3 in Anthology, p. 334).
Read: Plantinga, chap. 9 (pp. 259–97). **Third paper due.**
———, *Tristan und Isolde*, prelude and *Liebestod*

- 13 11/18 SKIP: Musorgsky, *Boris Gudonov*, original version of 1869 (piano-vocal score of the end of Act 2 in Anthology, p. 389). **Read:** Plantinga, pp. 341–3, 362–79
- 14 11/26 Optional review session (or make-up class)
- TBA **Final exam** (*may include asterisked pieces)