

MUSIC 662 Syllabus
Introduction to Research in Music
Fall, 2009
3 graduate credits

Thursdays, September 3 – December 17, 2009

7:20-10:00 pm, FAB 200*

Professor Steve Gerber, JCL 227—Email sgerber@gmu.edu—Campus phone 703-993-9051
(Office hours/student consultations by advance arrangement only)

Course materials will accumulate at: <http://mason.gmu.edu/~sgerber/>

* Some sessions will be held in Johnson Center or Fenwick Libraries, as indicated on the class schedule. Also note that an **afternoon field trip to the Library of Congress is scheduled for Friday, October 23**, in lieu of an evening meeting on October 22. Participation in the field trip is expected unless you have an unavoidable work, course, performance, or family conflict.

Seminar Description

From the George Mason University Catalog: “Development of skills, attitudes, and understanding to do and report research in music, including philosophical bases, scope and organization, stylistic practices in writing research reports, study of materials and resources in music and music education, and proper use of library and other research services.”

Successful completion of this course is required for all master’s students in music and encouraged for doctoral students who have not taken its equivalent at another university. The course presupposes a bachelor’s degree in music or equivalent familiarity with intermediate music theory and history. Participation is recommended during a student’s first year in the graduate program. Conducted in a hybrid lecture-seminar format with assignments due at each meeting, MUSIC 662 requires **timely preparation, active discussion, and articulate writing**.

Objectives

Learning objectives in this seminar cluster into these four main areas:

- to discover and use local, regional, and electronic knowledge resources and tools appropriate for advanced reference and research by performers, teachers, composers, and scholars of music
- to formulate and delimit an area of musical investigation, develop efficient research strategies, and apply discrimination in the description, evaluation, and selection of resources

- to understand and use proper expository style, academic argumentation with evidential support, and footnote/bibliography citation formats to communicate persuasively and expressively about musical topics in written essays and oral presentations
- to acquire and broaden a perspective on the relation of various historical, practical, and scholarly contributions to an ongoing, centuries-old discourse on music, thereby positioning oneself to adopt a reasoned and informed stance on musical issues of personal significance.

Required and Recommended Texts

The **two required texts** for this course are:

1. Gottlieb, Jane. *Music Library and Research Skills*. Upper Saddle River, NJ: Prentice Hall, 2008. [ISBN 978-0131584341]
2. Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. 7th edition. Revised by Wayne C. Booth G. Colomb, Joseph M. Williams, and University of Chicago Press editorial staff. Chicago and London: University of Chicago Press, 2007. [ISBN 978-0-226-82337-9]

These items are available in the GMU Bookstore; you might also acquire copies through various internet sources such as Amazon.com (make sure you get Turabian 7th, not 6th).

Highly **recommended**, although not required as personal purchases, are the following:

3. Wingell, Richard J. and Silvia Herzog. *Introduction to Research in Music*. Upper Saddle River, NJ: Prentice Hall, 2001. [ISBN 0-13-014332-4]

This excellent book was required in its entirety for this seminar in many past semesters; it includes helpful materials on research skills, print and electronic resources, bibliographic tools, scholarly argumentation, writing style, and formatting of citations. Some readings from this book are required, and two copies have been placed on physical reserve for MUSIC 662 (available at JCL Circ Desk; ask for **call number MT1 .W825 2001**).

Also **recommended**, especially for music education students, is:

4. Phelps, Roger P., Ronald H. Sadoff, Edward C. Warburton, and Lawrence Ferrara. *Guide to Research in Music Education*. 5th edition. Lanham, MD: Scarecrow Press, 2005
[ISBN 0-81-085240-3]

Some readings from this book will be required; as with Wingell, two copies are on reserve (**under call number MT1.P5 2005**).

The above resources will be referred to as “Gottlieb,” “Turabian,” “Wingell,” and “Phelps,” respectively.

Assignments and Grading

Written assignments will include various bibliographic exercises, descriptive, analytical, and/or evaluative essays, and preliminary components of the two major semester projects, which are the composition of a research paper on a musical topic of personal interest (10 to 15 pages, plus bibliography and other back-matter) and the oral delivery of a formal seminar presentation (20-25 minutes) related to the paper. In addition to submission in written form, some assignments will be reported in the seminar orally. In-class exercises or quizzes will be ungraded.

Participants are expected to complete all readings before class, and be prepared to summarize or comment if called upon. **Attendance and discussion at every meeting is expected** and factored into the grade. (In case of an unavoidable work commitment, severe illness, or genuine family emergency, notify the instructor via email as soon as possible.)

Written assignments are to be:

- word-processed and computer-printed
- with text double-spaced, using 12-point font for body copy—headings/subheads, if used, can be slightly larger, and footnotes can be slightly smaller
- on pages having 1-inch margins on all four sides and numbered
- clearly labeled with student name, course number, and submission date preceding the main title (i.e. assignment name/number, plus the essay's title if you give it one)
- stapled together.

All submissions should use collegiate-level vocabulary, employ a scholarly literary style, and should not include writing of a colloquial or casual nature (i.e., no incomplete or run-on sentences, misspellings, slang, chat-room jargon, etc.). All quotations, references, examples, illustrations, tables, etc. must be properly and consistently formatted according to Turabian 7th style guidelines (or **as otherwise directed** by the instructor). Students whose first language is not English are encouraged to enlist the help of a proofreader or consult with an advisor in the University Writing Center, if appropriate. Oral presentations should be well-rehearsed for fluency and conformity to time limits. **Always retain a backup printout of each assignment** (for the unlikely case that the instructor loses track of it at the same time your computer storage crashes).

ASSIGNMENTS AND POINTS

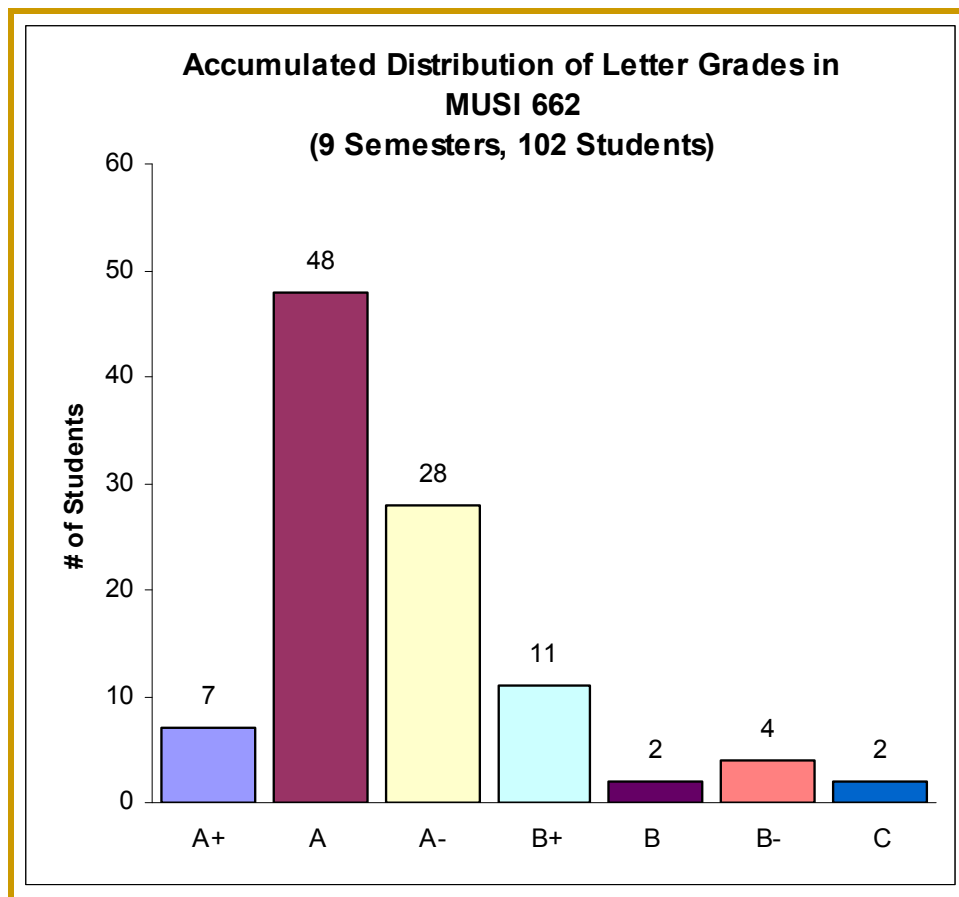
Attendance/participation	14
1 Musical autobiography	3
2 Research topic & proposal	3
3 Encyclopedia entries	4
4 Periodicals marathon	4
5 Article critiques A (musicology)	8
6 Website evaluation	4
7 Book reviews	6
8 Progress report	6
9 Article critiques B (music education)	8
10 Musical editions comparison	8
11 Seminar presentation (20-25 min.)	12
12 Research paper (10-15 pp.)	20
total points =	100

Written assignments submitted late will automatically lose $\frac{1}{2}$ point if 1-6 days past-due, **1 point** if a week or more past-due. I might occasionally bestow a **bonus** half- or full-point for superb work in an assignment—I admire students who dig deeply, range widely, and “connect the dots.”

There is no final examination; however, the **designated final exam period will be needed** for presentations. The final grade will be based on accumulated points as follows:

96 to 100, A	91 to 95, A-	86 to 90, B+	
81 to 85, B	76 to 80, B-	71 to 75, C	70 or less, F

I expect everyone to work hard and do well. No one has yet failed 662, and I hope no one ever will. Here’s how past students have fared; where will YOU fit?



Other Policies

All work submitted must be the original, exclusive work of the student, albeit it may synthesize or summarize, **with proper citation and personal comment**, knowledge presented elsewhere. **Plagiarism** (representing someone else’s expression as if it were one’s own) and

multiple submission (turning in essentially the same written work for different courses) are academically dishonest and will result in a grade of zero if detected.

Any student with a university-recognized disability that requires an accommodation should discuss this with the instructor privately, and reasonable accommodations will be made.

Cell phones or messaging devices, as well as iPods or similar audio players, are distracting and should be turned OFF during class. Laptops are welcome, but inattentiveness due to surfing or texting is not.

Class Schedule (*subject to change if circumstances warrant*)

Specific readings will be posted online and/or distributed prior to each class meeting, and instructions or guidelines will be posted online well in advance of each assignment. Bookmark the instructor's Mason web page, <http://mason.gmu.edu/~sgerber/>, for this purpose. In most cases you are expected to download and print your own copies of these posted materials.

Class **1**, September 3

Introduction to the course; syllabus; texts, readings, assignments. How to use the textbooks. Backgrounds of seminar participants. Types of musical research; life-cycle of information; nature of sources; requirements of scholarly writing. Brief tour of Johnson Center Library, if appropriate.

Class **2**, September 10 – meet in **Fenwick A214 (Instr Rm)**

Catalog-searching in GMU Libraries; WRLC (“Consortium”) and Library of Congress catalogs; WorldCat union catalog; consortium lending and interlibrary request procedures. Concepts of truncation, grouping; Boolean operators; setting limits, sorting results. Bibliographic importance of authorized names, uniform titles, subject headings. Useful call-number ranges. Intro to Zotero citation-management software.

✓ ASSIGNMENT 1 (musical autobiography) due today.

Class **3**, September 17

Principles of argumentation; Toulmin model; evidentiary support. Mechanics of scholarly writing; thesis statements, declarative abstracts, sentence-style outlines, annotated bibliographies. Principles for resource evaluation. Plagiarism.

✓ ASSIGNMENT 2 (research topic) due today.

Class **4**, September 24

Basic book-, journal-, and score-citation formatting for bibliographies and footnotes. Music encyclopedias and dictionaries. Music histories; issues in historiography. Bibliographies and research guides to music literature (i.e., writings about music).

✓ ASSIGNMENT 3 (encyclopedia entries) due today.

Class **5**, October 1– meet in **Fenwick A202 (Conf Rm) & A214 (Instr Rm)**

Journals, annuals, Festschriften, and conference proceedings. Intro to periodical and dissertation indexes; electronic database searching. Zotero “cite-&-write” and Zotero annotated bibliographies.

✓ ASSIGNMENT 4 (periodicals marathon) due today.

Class **6**, October 8 – meet in **JCL 228 (Instr Rm)**

Bibliographies of music (i.e., indexes to scores); thematic catalogs; editions; historical sets and composers’ collected works series; common bibliographic/editorial terms in German.

✓ ASSIGNMENT 5 (article critiques A) due today.

Class **7**, October 15 – meet in **JCL 228 (Instr Rm)**

Citation formatting (source notes) for tables, figures, musical examples; special considerations when citing media or electronic sources. Musical paleography and manuscript sources. Another look at primary vs. secondary vs. tertiary. More on database indexes and other electronic resources, tools, initiatives.

✓ ASSIGNMENT 6 (website evaluation) due today.

Class **8**, October 23 (FRIDAY) – **SPECIAL DATE, TIME, AND LOCATION**

FIELD TRIP to **Library of Congress’s** Performing Arts Reading Room and Music Division, 1:30 to 4:00 pm (**no evening class on Oct. 22**). Orientation to history, musical collections, finding aids, patron procedures, and research assistance by a music subject specialist. [*Instructions for pre-registration and travel on-your-own to DC will be provided.*]

Class **9**, October 29 – meet in **Fenwick C201 (SpC/A) & A202 (Conf Rm)**

Brief overview of the history of music printing and publishing. The “New Musicology.” Biographical research issues.

✓ ASSIGNMENT 7 (~~progress report~~ book reviews) due today.

Class **10**, November 5 meet in **JCL 228 (Instr Rm)**

Special guest lecturer: Claudia Holland, copyright officer. Copyright, permissions, licensing. Overview of resources useful for research in ethnomusicology and music sociology.

✓ ASSIGNMENT 8 (~~book reviews~~ progress report) due today.

Class **11**, November 12

Aspects of qualitative and quantitative research in music education, music psychology and music therapy; use of statistics in experimental research. APA citation and reporting styles.

✓ ASSIGNMENT 9 (article critiques B) due today.

Class **12**, November 19 – meet in **JCL 228 (Instr Rm)**

Discography, iconography. Directories and music-industry sources. A&H Citation Index vs. Google Scholar. Catch-up session on prior topics if necessary. Course evaluation.

✓ ASSIGNMENT 10 (musical editions comparison) due today.

[no class November 26 – Thanksgiving recess]

Class **13**, December 3 - Class **14**, December 10 - ~~Class **15**, December 17~~

✓ ASSIGNMENT 11 (seminar presentation) and/or ASSIGNMENT 12 (final paper) due.