

MUSIC 730 – Advanced Topics in Music History

American Music – GERBER Section

Spring, 2012 – 3 credits

Tuesdays, January 24 – May 15, 2012, 7:20 – 10 pm

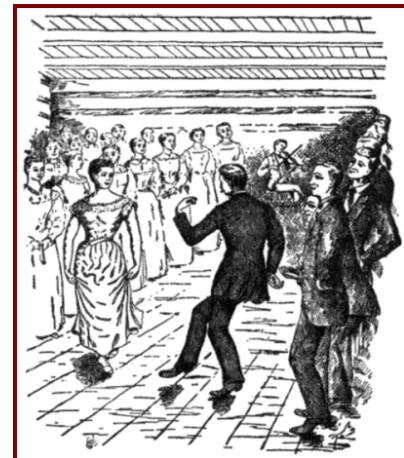
First two meetings in Choir Room, PAB 323; remainder of meetings in Music Conference Room, PAB 417M.

Instructor: Prof. Steve Gerber, JCL 227, phone 703-993-9051, email sgerber@gmu.edu (start subject line with “730,” please!). Office hours by advance appointment only. Assignments will be posted on my Mason website, <http://mason.gmu.edu/~sgerber/>

Texts: (1) Richard Crawford, *America’s Musical Life: A History* (WW Norton, 2001), required; (2) Judith Tick and Paul Beaudoin, editors, *Music in the USA: A Documentary Companion* (Oxford, 2008), required; (3) Turabian et al., *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th ed. (U Chicago, 2007), not required but recommended. (All citations—footnotes, bibliographies, and source notes for figures, tables, and musical examples—must conform to Turabian models or to alternate guidelines specified by instructor.)

Musical works assigned as listening will be readily available through one or more of Mason Libraries’ streaming audio subscriptions, which include Naxos Music Library, Classical Music Library, American Song, Jazz Music Library, Smithsonian Global Sound, and (soon, perhaps) Database of Recorded American Music.

This course explores the place of music in the culture of the U.S.A. from the colonial era to the late 20th century, and is intended for graduate students in music. The goal is to become familiar with the range of historical and cultural factors, including socio-economic circumstances, which have influenced the development of both vernacular (“popular”) and cultivated (“classical”) music, musicians, and audiences over the course of four hundred years, with more emphasis on the late 19th-century and 20th-century. As a reading-intensive seminar course, Music 730 requires timely preparation, active discussion, and articulate writing. Don’t be caught speechless if called upon; have something to say.



Assignments will include (1) inspection, description, and evaluation of one self-selected volume from the critical-edition score series **Recent Researches in American Music**, (2) summary and critique of one self-selected scholarly article on an American topic from the musicological literature—*American Music*, *Journal of the Society for American Music*, etc., (3) writing and sharing of a research proposal for investigating an American music topic of personal interest, (4) draft of abstract and compilation of an annotated bibliography of resources consulted during the research, (5) completion of a research paper (15-20 pages) on your topic that

persuasively argues a claim, and (6) delivery of a seminar presentation (20-25 minutes) based on research findings.

There will be a **mid-term, take-home, short-essay exam**, but no final exam. There will be occasional ungraded **quizzes** to assess student familiarity with required reading and listening; should the class as a whole prove deficient, more formal testing and grading will be added, and the grading scheme amended accordingly.

Assessment scheme for Music 730		
	<i>points</i>	<i>grading scale</i>
attendance/participation	15	96-100 = A, excellent
RRAM score-edition report	10	91-95 = A-, nearly excellent
journal article critique	10	86-90 = B+, great
midterm take-home short-essay exam	20	81-85 = B, good
research proposal	5	76-80 = B-, mediocre
abstract & annotated bibliography	8	71-75 = C, minimally acceptable*
seminar presentation	12	70 or less = F, unsatisfactory
final research paper	20	
Total points	100	<i>* no more than 2 grades of C are allowed to students in Master of Music program</i>

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 necessity, notify the instructor via email as soon as possible. Written assignments submitted late will automatically lose $\frac{1}{2}$ **point** if 1-3 days past-due, **1 point** if 4 or more.

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), **fraudulent omission** (selectively omitting crucial information or context from quoted, paraphrased, or summarized sources), 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, of course. Laptops, netbooks, iPads, etc. are welcome, but inattentiveness due to surfing or texting is not.

Tentative Class Schedule

January 24 – Class 1

Prof. Owens teaches both sections (Choir Room), covering Chapters 8 through 13 of Crawford.

January 31 – Class 2

Prof. Gerber teaches both sections (Choir Room), covering Chapters 14 through 17 of Crawford.

From here on, the two sections of MUSI 730 meet separately (Owens in Choir Room, Gerber in Conference Room), following slightly different syllabi.

February 07 – Class 3

Crawford Ch. 1-4 (80 pp.); Tick source readings TBA, listening TBA

February 14 – Class 4

Crawford Ch. 5-7 (56 pp.); Tick source readings TBA, listening TBA; some RRAM reports due

February 21 – Class 5

Crawford Ch. 18-20 (56 pp.); Tick source readings TBA, listening TBA; some RRAM reports due

February 28 – Class 6

Crawford Ch. 21-23 (64 pp.); Tick source readings TBA, listening TBA; some RRAM reports due

March 06 – Class 7

Crawford Ch. 24-25 (53 pp.); Tick source readings TBA, listening TBA; research proposal due; ends at 9 pm with distribution of **midterm take-home exam** (to be returned as MS Word doc by email before March 20).

[no class March 13 – spring recess]

March 20 – Class 8

Crawford Ch. 26-28 (73 pp.); Tick source readings TBA, listening TBA; some journal article reports due; ends at 9 pm (i.e. March 6 and March 20 classes are shortened to correspond to 2 hours of exam).

March 27 – Class 9

Crawford Ch. 29-31 (67 pp.); Tick source readings TBA, listening TBA; some journal article reports due

April 03 – Class 10

Crawford Ch. 32-34 (72 pp.); Tick source readings TBA, listening TBA; some journal article reports due

April 10 – Class 11

Crawford Ch. 35-37 (63 pp.); Tick source readings TBA, listening TBA; abstract and annotated bibliography due

April 17 – Class 12

Crawford Ch. 38-40 (54 pp.); Tick source readings TBA, listening TBA

April 24 – Class 13 – student presentations

May 01 – Class 14 – student presentations

ALL RESEARCH PAPERS DUE TONIGHT

May 08 – Class 15 – student presentations

May 15 [“final exam” night; NO FINAL EXAM in Gerber section; this class meeting **might not needed** unless a storm closing or similar event forces a change to the above schedule.]