

WESTMINSTER CHOIR COLLEGE OF  
RIDER UNIVERSITY  
Introduction to Musicology MH731, Spring 2010  
Syllabus

Professor Kendra Leonard  
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Class meeting: MWF 8:00-9:00 a.m.

Office hours: F, 9:15 a.m.-11:00 a.m.  
and by appointment  
[phone redacted]

### **Course Objectives**

1. To provide students with skills for graduate-level music research and writing, including:
  - familiarity with the library's resources;
  - an understanding of standard reference and research tools, both in print and online;
  - appropriate research techniques;
2. To familiarize students with the nature and scope of musicology, including various sub-disciplines and areas.
3. To provide students with an understanding of the relationship between musicological research and performance practice.
4. To give students the skills necessary for the scholarly presentation of music research in written and oral forms.
5. To introduce students to the typical documents they will be called on to write over the course of their careers.

### **Email**

Your Rider email account is your email address for all official email communications from the University. You are expected to check your Rider email account on a frequent and consistent basis in order to stay current with University-related communications. Any email from me about this course will only be sent to your official Rider email address. Any communication from you to me must come from your Rider email address, must contain the course name in the "Subject" line, and must use proper spelling and capitalization.

### **Academic Code of Conduct**

Academic dishonesty includes any unauthorized collaboration or misrepresentation in the submission of academic work. In all written work, whether in class or out of class, the student's name on the work is considered to be a statement that the work is his or hers alone, except as otherwise indicated. Students are expected to provide proper citations for the statements and ideas of others whether submitted word for word or paraphrased. Failure to provide proper citations will be considered plagiarism and offenders will be subject to the charge of plagiarism specified in the statement of regulations.

Similarly, students are expected to adhere to all regulations pertaining to examination conduct. These regulations are designed to insure that the work submitted by the student on examinations is an honest representation of that student's effort and that it does not involve unauthorized collaboration, unauthorized use of notes during the exam, or unauthorized access to prior information about the examination.

In this course, the first instance of plagiarism will result in a grade of 0 for the assignment, and a report will be sent to the dean; a second instance of plagiarism will result in an F for the course, and charges of academic dishonesty will be brought to the Academic Integrity Committee. See *The Source*, pages 10-16, for full information on the academic code of conduct.

### **Required Text/Materials**

Sampsel, Laurie. *Music Research: a Handbook*. New York: Oxford University Press, 2009. ISBN-13: 978-0-19-517119-8.

Please bring this text with you to class every Monday.

### **Style Manual**

*Chicago Manual of Style*, 15th ed. Chicago: University of Chicago Press, 2003.

### **Recommended Texts**

*Chicago Manual of Style*, 15th ed. Chicago: University of Chicago Press, 2003.

Bellman, Jonathan. *A Short Guide to Writing About Music*, 2<sup>nd</sup> edition. White Plains, NY: Longman, 2006.

Cowdery, James R., ed. *How to Write About Music: The RILM Manual of Style*, 2<sup>nd</sup> edition. New York, NY: Répertoire Internationale de Littérature Musicale, 2006.

Wingell, Richard J. *Writing About Music: An Introductory Guide*, 3rd edition. Upper Saddle, NJ: Prentice Hall, 2002.

### **Recommended Web Sites**

Rider University Libraries Homepage, [http://www.rider.edu/15478\\_6148.htm](http://www.rider.edu/15478_6148.htm)

Strunk, William Jr., *The Elements of Style*, <http://www.bartleby.com/141/>

How to Prepare an Annotated Bibliography,

<http://www.library.cornell.edu/olinuris/ref/research/skill28.htm>

Annotated Bibliographies, <http://owl.english.purdue.edu/owl/resource/614/01/>

Page, Melvin E. "A Brief Citation Guide for Internet Resources in History and the Humanities," <http://www.h-net.org/about/citation/>

Citing Electronic Information in History Papers, <http://history.memphis.edu/mcrouse/elcite.html>

Sites of Interest to Musicologists, [http://www.ams-net.org/musicology\\_www.php](http://www.ams-net.org/musicology_www.php)

### **Technology Requirements**

This course is on-line on Blackboard. The web address is Blackboard.rider.edu. You will need to have regular access to the internet and a word-processing program to complete many elements of this course. Students who do not have this access at home will need to scheduled time to do so either at the library or at other campus computing locations. Always back up your work, whether on a flash drive, via email, or through an online back-up service such as Syncplicity or Google Documents. Assignments will not be accepted late because of computer or printer problems.

### **Attendance**

Attendance is expected. Attending class will help you learn the material and be better prepared for assignments. If you miss class, it is your responsibility to get notes from a classmate and be prepared for the next class.

If you have special needs that will affect performance in this class, such as a documented learning disability, please provide me with your university documentation during the first week of class or as soon as you are documented. If you think you might have such needs, but have no documentation, please contact the E.O.P. office in the basement of Taylor.

### **Assignment Policies**

Assignments are due in print at the beginning of class on the day specified. Late assignments and assignments sent by email are not accepted.

### **Evaluation**

#### **Participation: 20%**

Participation is expected in every class. You are expected to have completed the assigned reading and to be able to discuss it in class. To earn participation credit, you will keep track of the number of times you speak in class on an index card with your name on the top. At the end of any class in which you have spoken three times or more, you may hand in your index card for participation credit.

#### **Response Papers: 20%**

These assignments will familiarize you with thinking and writing about music and music research, as well as assist you in preparing documents for your career.

#### **CV: 10%**

Every performer, instructor, or other professional needs a current and clear curriculum vita. At the end of this assignment you will have a professional CV to use in sending to graduate schools or as a part of job applications.

#### **Book Review: 10%**

Performers and scholars alike are frequently asked to review books for journals. In this assignment, you will select a recently published book and write a book review, adhering to the style guidelines provided.

#### **Proposal & Annotated Bibliography (5%), Presentation (15%), & Paper (20%): 40%**

Musicians of all kinds must be able to research topics, synthesize their findings, and present the information they have found in a clear and correct manner. This course will culminate with the writing and presentation of a research paper of no fewer than 3000 words (approximately 12 pages) on a topic of interest to you and approved by me.

### **Classroom Etiquette**

Please do not use cell phones during class for calls, texting, or accessing the internet. Please do not eat during class. If you use a laptop to take notes, please sit least one space away from each neighbor to the side.



### **Assignments, Spring 2010**

Your work reflects directly on you: strive for a professional appearance and clear, well-written prose in your assignments. All assignments (except where noted) must be submitted in print and should be double-spaced and single-sided. Please use the Times New Roman font in 12 point type in black ink for all assignments. Margins should not be more than 1 inch. Include your full name and the course name and number in the upper left hand corner of each assignment.

Spelling and grammar errors will count against you; always spell-check and proofread your work prior to turning it in.

### **Response Papers**

For each article you read for class, you will write a response to the reading, discussing what you learned from the reading, what piqued your interest, what concepts you found difficult, etc. You should bring your response papers to class for each class meeting. Each response should be no shorter than 300 words. Papers that do not meet the length requirement will not be graded. I will collect these responses at random ten times during the semester.

**Due: I will collect these at random 10 times during the semester**

### **CV**

For this assignment, you will create a professional *curriculum vita* that you can use for job applications as you begin your search for a permanent position in music. Use the sections below to build your CV, listing credentials, projects, and positions in reverse chronological order (starting with the most recent first). If you don't have anything to list under a particular section, omit it. Be sure to include planned degrees, ongoing projects, and/or upcoming performances with your anticipated dates of completion or performance. Your CV should not be double-spaced, and it should be single-sided and in a clean, legible font no smaller than 12 point.

**Due 02/01/10**

CV Areas:

Contact Information

Education

Professional Training and Expertise

Teaching Experience

Administrative Experience

Publications

Presentations

Professional Affiliations, Academic Service, and Community Outreach

Awards, Fellowships, Honors, Grants

Languages

Research Interests

Technical Skills

Performance Experience

References

### **Book Review**

The purpose of a book review is to situate a new publication within the current literature and to critically evaluate the author's thesis, methodology, purpose, and arguments. The bulk of a good book review consists of an evaluation of the book's merit and contribution to existing scholarship, and an assessment of the author's presentation of his/her thesis and supporting arguments and materials. As celebrated historian (and music historian) Jacques Barzun has written:

The beginning, we know is important. The first [paragraph] should present an idea of interest to the readers . . . . If your first words are "This book . . ." they will

not be able to distinguish your review from twenty others, and they will be entitled to conclude that you have not expended much thought on enlisting their attention. The opening statement takes the readers from where they presumably stand in point of knowledge and brings them to the book under review. The briefest possible description of its aim, scope, and place in the world therefore follows the baited opening sentence and completes the first paragraph. [Jacques Barzun, *The Modern Researcher*, 4th ed. (New York: Wadsworth Publishing, 1985), 290.]

Your review may be on any recent (published in 2005 or later) book on a musical topic that appeals to you. It should contain a discussion of the author's intent in writing the book; a summary of the author's methods and sources; an assessment of the book's strengths and weaknesses; and a consideration of how the book might change the way readers might view the topic. You should use at least one quote from the book to illustrate your evaluation.

Your book review should follow the format and style guide of reviews published in *Notes*, the journal of the Music Library Association, available at <http://www.areditions.com/mla/notes/stylesheet.html>. Your review should be approximately 1,000 words. You are encouraged to view several reviews from *Notes* before beginning your review.

**Due 2/27/10**

### **Paper Proposal**

The paper proposal should be a short and informative précis containing the following elements:

- a brief discussion of your topic;
- a summary of why this topic is important or what it will contribute to knowledge of the topic;
- a statement of the research questions you propose to answer;
- how you will go about answering this question; and
- a rough outline (in narrative or list form) of the final paper.

Your entire proposal should be no more than one or two double-spaced pages.

**Due 03/12/10**

### **Annotated Bibliography**

Using the guidelines provided at "A Brief Citation Guide for Internet Resources in History and the Humanities," <http://www.h-net.org/about/citation/>, prepare a ten-item (minimum) annotated bibliography for your project, including both articles and books. Your annotations should be 3-4 sentences long and must include:

- an account of the source's primary thesis;
- a description of the materials included in the source; and
- an evaluation of the source's intended audience.

This bibliography should include the basic resources for your paper. All entries must be alphabetized and in correct Chicago Manual of Style format.

**Due 03/12/10**

### **Abstract**

Write an abstract of your paper not to exceed 250 words. Your abstract should provide an informative summary of your paper and provide the reader an overview of the facts that will be laid out in detail in the paper itself. Your abstract should answer the following questions: Why should readers care about your paper? What problem or question did you seek to solve with your research? What methods and sources did you use to answer your question? What did you find out? What are the implications of your research on your field?

Three sample abstracts:

Potter, Pamela M. "Musicology under Hitler: New Sources in Context." *Journal of the American Musicological Society*, 49/1 (1996): 70-113.

Recognizing musicology's demonstrated potential to contribute to its ideological aims, the Nazi government took immediate steps to centralize music scholarship and, along with the SS, to subsidize relevant research projects. Alfred Rosenberg's ideological watchdog organization recruited musicologists for a variety of tasks, including the plundering of musical treasures in occupied territories and the assessment of the receptivity of occupied populations to Germany's eventual takeover of cultural life. Meanwhile, many scholars contributed to the press with music historical justifications for all of Germany's current military and diplomatic actions. Born in an era preoccupied with the creation of the German nation-state, musicology had embraced a Germanocentric focus, dating back to Forkel, that the Nazi propaganda machine fully exploited. This nationalism also infiltrated American musicology with the arrival of German émigré scholars.

Oettinger, Rebecca Wagner. "'Listen Up, You Priests!': Anticlericalism in Popular Songs of the Late Middle Ages." Presented at the 38th International Congress on Medieval Studies, Thursday May 8, 2003.

During the late middle ages, popular songs filled the ears of the average German with scandalous images of the corruption of the clergy. Anticlerical songs were often comical, depicting a bumbling priesthood more concerned with filling their bellies and their beds than with tending their spiritual flocks. The lyrics provided a catalog of sins, including drunkenness, gluttony, greed, and lust, and showed how crafty peasants could outfox the clergy who would otherwise abuse them. These songs were sometimes set to popular tunes that were recycled repeatedly, making their texts easier for the average people to remember and to spread. In other cases, composers of songs took their melodies from traditional Catholic hymns, creating rollicking parodies of familiar works like the Christmas *Resonet in laudibus* the Lenten *Judas*. Such songs could spread anticlerical sentiment far, especially in the primarily oral culture of medieval Europe. By the early sixteenth century, anticlerical songs were a familiar part of popular culture, and as such they were perfectly situated to play a vital role in the Lutheran Reformation in Germany.

Maier, Franz Michael. "The Idea of Melodic Connection in Samuel Beckett." *Journal of the American Musicological Society*, 61/2 (2008): 373-410.

Music plays an important role in the art of Samuel Beckett. Indeed, we need only observe the continual presence of a defining motive that spans the thirty years between Beckett's novel *Watt* of 1953 and his television play *Nacht und Träume* of 1983: Beckett's protagonists sing. The enigmatic Mr. Knott of the novel sings, as does the nameless protagonist of the television play. An astonishing transformation emerges, however, when we trace the treatment of music from the

“extreme monotony” of Mr. Knott's song in *Watt* to the elaborate bars of Schubert in *Nacht und Träume*. Increasingly, Beckett's attitude toward music contrasts with his attitude toward the other arts. “One loses one's classics,” complains Winnie in *Happy Days*, but this does not hold true for the Lehár melody she sings. Nor does it hold true for Beckett's relationship to Beethoven and Schubert: musical quotations from their works appear in unbroken extension. As though he meant to model his concept of music ever more explicitly on Schopenhauer's metaphysics and Proust's romanticism, Beckett's quotations from music gain strength over time, achieve more immediate reality, and become a dominant factor in his work.

**Due 03/22/10**

### Final Paper

Your final paper should be no fewer than 3000 words (approximately 12 pages). It must adhere to Chicago Manual of Style citation guidelines and consist of the following, in order:

- Title page with name, paper title, course title and number, and date
- The body of the paper (double spaced), using footnotes
- A complete bibliography

You may include musical examples as necessary in an appendix to the paper.

Both your first and final drafts should include all of the required elements. You will be asked to revise based on my comments on your first draft.

The final four class periods are reserved for presenting your paper. You will have 20 minutes to read or otherwise present your paper to the class as if presenting at a conference, followed by a question period. You are encouraged to use musical examples, slides, and other multimedia tools in your presentation.

**Draft due 3/31/10**

**Final paper due 04/16/10**



Date	Assignments Due
M 01/25/10	None
W 01/27/10	Edward A. Lippman, “What Musicology Should Be,” <i>Current Musicology</i> 1 (1965): 55-60.  Joseph Kerman, “American Musicology in the 1990s,” <i>Journal of Musicology</i> 9 (1991): 131-44.
F 01/29/10	Roberta Montemorra Marvin, “Scholarly Inquiry in Historical Musicology: Sources, Methods, Interpretations,” in <i>Historical Musicology: Sources, Methods, Interpretations</i> , ed. Stephen A. Crist and Roberta Montemorra Marvin (Rochester: University of Rochester Press, 2008) 1-7.
M 02/01/10	Sampsel Chapters 15 and 16  <b>CV due</b>

W 02/03/10	Alan Merriam, "Definitions of 'Comparative Musicology' and 'Ethnomusicology': An Historical-Theoretical Perspective," <i>Ethnomusicology</i> 21 (1977): 189-204.
F 02/05/10	Deborah Mawer, "Ballet and the Apotheosis of the Dance," in <i>The Cambridge Companion to Ravel</i> , ed. Deborah Mawer (Cambridge: Cambridge University Press, 2000), 140-161.
M 02/08/10	Sampsel Chapters 1, 2 & 3
W 02/10/10	Gurminder Bhogal, "Breaking the Frame: Arabesque and Metric Complexity in the Sunrise Scene from Ravel's <i>Daphnis et Chloé</i> (1912)," <a href="http://www.gmth.de/zeitschrift/artikel/0143/0143.html">http://www.gmth.de/zeitschrift/artikel/0143/0143.html</a>
F 02/12/10	Don Michael Randel, "The Canons in the Musicological Toolbox," in <i>Disciplining Music</i> , ed. K. Bergeron and P. Bohlman (Chicago: University of Chicago Press, 1996), 10-22.
M 02/15/10	Sampsel Chapters 4 & 5
W 02/17/10	Marcia J. Citron, "Feminist Approaches to Musicology," in <i>Cecilia Reclaimed: Feminist Perspectives on Gender and Music</i> , ed. Susan Cook and Judy Tsou (Urbana: University of Illinois Press, 1993), 15-34.
F 02/19/10	Citron, con't.
M 02/22/10	Sampsel Chapters 6, 7, & 8
W 02/24/10	Venise T. Berry, "Feminine or Masculine: The conflicting Nature of Female Images in Rap Music," in <i>Cecilia Reclaimed: Feminist Perspectives on Gender and Music</i> , ed. Susan Cook and Judy Tsou (Urbana: University of Illinois Press, 1993), 183-201.
F 02/26/10	Nadine Hubbs, "A French Connection: Modernist Codes in the Musical Closet," <i>GLQ: A Journal of Lesbian and Gay Studies</i> , 6.3 (2000): 389-412.
M 03/01/10	Sampsel Chapters 9 & 10
W 03/03/10	Adam Krims, "What Does It Mean to Analyse Popular Music?" <i>Music Analysis</i> 22/1-2 (2003): 181-209.
F 03/05/10	Krims, con't.
M 03/08/10	Sampsel Chapters 11 & 12  <b>Book review due</b>

W 03/10/10	Philip Bohlman, "Musicology as a Political Act," <i>Journal of Musicology</i> 11 (1993): 411-436.
F 03/12/10	<b>Paper Proposal and Annotated Bibliography due</b>  Suzanne G. Cusick, "You are in a place that is out of the world. . .": Music in the Detention Camps of the "Global War on Terror," <i>Journal of the Society for American Music</i> (2008), 2:1-26.
M 03/15/10	SPRING BREAK
W 03/17/10	SPRING BREAK
F 03/19/10	SPRING BREAK
M 03/22/10	Sampsel Chapters 13 & 14  <b>Abstracts due</b>
W 03/24/10	Leo Treitler, "The Early History of Music Writing in the West," <i>Journal of the American Musicological Society</i> 35 (1982): 237-79.
F 03/26/10	Michael Marissen, "Rejoicing against Judaism in Handel's Messiah," <i>Journal of Musicology</i> , 24/2 (Spring 2007): 167-194.
M 03/29/10	Kofi Agawu, "Representing African Music," <i>Critical Inquiry</i> (Winter 1992) 18:2, 245-266.
W 3/31/10	<b>Paper drafts due</b>  Mark Clague, "Portraits in Beams and Barlines: Critical Music Editing and the Art of Notation," <i>American Music</i> 23/1 (spring 2005), 39-68.
F 04/02/10	NO CLASS
M 04/05/10	Richard Taruskin, "On Letting Music Speak for Itself," in <i>Text and Act: Essays on Music and Performance</i> (New York: Oxford University Press, 1995), 51-66.
W 04/07/10	Susan McClary, "Narrative Agendas in 'Absolute' Music: Identity and Difference in Brahms's Third Symphony," in <i>Musicology and Difference: Gender and Sexuality in Music Scholarship</i> , ed. Ruth A. Solie (Berkeley and Los Angeles: University of California Press, 1993), 326-344.
F 04/09/10	McClary, con't

M 04/12/10	Stephen Blum, "In Defense of Close Reading and Close Listening," <i>Current Musicology</i> 53 (1993): 41-54.
W 04/14/10	Naomi Cumming, "Semiotics," in <i>NG</i> , 23:66-68.
F 04/16/10	<b>Final paper due</b>
M 4/19/10	Presentations
W 04/21/10	Presentations
F 04/23/10	Presentations
M 04/26/10	Presentations
W 04/28/10	Presentations
F 04/30/10	Presentations