

**RI Commercial Music Topic Research**

**RESEARCH INTENSIVE COURSE**

**MUS 4911 001-004**

 **1 credit**

**Class location: AL-348**

**CRN: 19475**

**Instructor:**

Alejandro Sánchez-Samper

Office: AL-183

Classroom/Lecture location: AL-134

Meeting Time: Tuesdays 1-1:50 pm

Office hours: Tuesday & Thursday - 10:00 AM -12:00 PM or by appointment

Phone: (561) 297-3967

E-mail: asanch51@fau.edu

**Pre-Requisites:**

Commercial Music major only by permission of instructor

**Course Description:**

A course taken by majors during the **penultimate** semester of the senior year as preparation for the Commercial Music Research Project - MUS 4913.

**Course Objectives:**

The objectives of this course are: 1) to establish and solidify the research project topic; 2) to facilitate approval of the research project topic by the Commercial Music Faculty; 3) to begin the process of work and documentation of the research project; and 4) to provide writing guidelines or documentation of the final Research Project.

**Course Requirements**

Commercial Music Students in **penultimate** semester only. Attendance required at all class sessions until the proposal is formally accepted and approved by the Commercial Music Faculty.

**Course Evaluation:**

* Article analysis 40 %
* Reference list 10 %
* Topic Research Proposal 30%
* Research Paper outline 10%
* Five minute oral presentation 10%

**Course Grading Scale:**

95-100=A 80-83=B- 67-69=D+

 90-94=A- 77-79=C+ 64-66=D

 87-89=B+ 74-76=C 60-63=D-

 84-86=B 70-73=C- below 60=F

**Students must achieve a C or better in this course in order to sign up for MUS 4913-Research Project**

**RESEARCH INTENSIVE COURSE**

*This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intensive level.  If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review.  Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at*[*http://www.fau.edu/ouri*](http://www.fau.edu/ouri)*.*

1. In this course you will research, collect data, find relevant sources and write a research proposal based on your topic or area of interest. Since this semester is based on the collection and analysis of data, each business track student must write **four article summaries** and explain how each article fits within their area of research. Composition track students will provide **four musical analysis** of existing musical works in the same style that the student is planning on composing in. The goal behind this semester’s research activities is to help you establish a solid framework of reference and analysis that will guide you in the creation of your Research Project the following semester.
	1. **Commercial Music Business Track students**: You will select any area related to the Music Industry at large. Once you have narrowed down the music industry field of interest, the instructor will guide you towards formulating questions around this field in order to help you focus on your research. These questions based on the “who, what, when, why, where and how” will help you narrow down your area of research. For example: “Who are the main players in the music publishing industry?”, “How have emerging technologies affected the music publishing industry?”, are valid starting point questions that will help you craft your Topic Research Proposal. The sources you consult and your analysis of data must align with your proposal.
	2. **Commercial Music Composition Track students**: Through your Topic Research proposal, you must clearly articulate the style of music you are going to compose and explain the compositional language and approach you are going to use. The goal behind the analysis of materials and style used by other composers in the field is for you to establish a working aesthetic principle as a reference in your own works. The instructor will guide you in formulating questions based on the “who, what, when, why, where and how” method of inquiry. Examples of questions you will formulate to help you in your research are: “Why is Hans Zimmer’s film scoring effective?” or “How does John William’s compositional language fit in the modern film scoring landscape?” In your narrative, you must identify the skills and materials you plan on using and provide stylistic references.
2. A formal topic proposal needs to be submitted and approved by the Commercial Music faculty by the middle of the semester. Accompanying the proposal will be a reference list of between 15 to 20 sources you will be using in your Research Project. Your Topic Research proposal will be no longer than one page. In the body of your Topic Research narrative, you must explain why the area you have selected to research is of importance.
3. Once your Topic Research proposal has been approved, you may begin working on an outline of your paper. As you consult your sources, you will need to start working on the outline of your Research Project. Your instructor will guide you and help you writing the outline.
4. At the end of the semester in a public presentation (date and location to be determined), each student will speak about their project. Each presentation is limited to five minutes of duration. Students are allowed to create PowerPoint for their presentation that shall have no more than three slides. This presentation is open to the public.

**Florida Atlantic University’s Undergraduate Research Symposium:**

Students are encouraged to submit their research projects to the Undergraduate Research Symposium held at Florida Atlantic University (Boca Raton campus) each Spring Semester.  Use the following link for information:  <http://www.fau.edu/ouri/undergrad_symposium.php>

**Ethics and adherence to intellectual copyrights**

Academic integrity and adherence to copyright law are fundamental pillars of academic and professional work. Students are required to adhere to the code of academic integrity established by the university and must follow federal and international guidelines for copyright law. It is strongly recommended that students complete the Responsible conduct of research (RCR) certificate through the CITI training of academic research on-line at<http://www.fau.edu/graduate/events/citi-training.php>. Students are also encouraged to attend FAU OURI workshops on topics related responsible conduct of research. Information on OURI workshops can be found here <http://www.fau.edu/ouri/student_workshops.php>

**Code of Academic Integrity Policy Statement**

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.*

**Incomplete Policy:**

Incompletes will be given at the discretion of the instructor and **only in the case of extreme emergency or illness situations.** Such emergencies include illness or death inthe immediate family and must be documented. Outside employment or a heavy class scheduleare not acceptable reasons for incompletes. It is the student’s responsibility to consult with theinstructor if an incomplete is necessary. Incompletes can be made up by arrangement with the instructor and must be completed within one year.

**Make up/ Late Work:**

Please see instructor concerning makeup exams and late work.

No homework assignments or late work will be accepted after the due date **without permission** of the instructor. Makeup exams are only available upon instructor’s approval.

**Attendance Policy Statement:**

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.*

*Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student’s responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student’s final course grade as a direct result of such absence.*

**Students with Disabilities:**

*In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie, and Jupiter, however, disability services are available for students on all campuses.*

**Religious Holiday Accommodations:**

* *In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments.*
* *Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up such excused absences.*
* *Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University’s established grievance procedure regarding alleged discrimination.*

**Credit and Time Requirements**

*Federal regulations, FAU and our accrediting body the National Association of Schools of Music have determined the following formula to represent the amount of work represented per credit hour: for each credit hour in a class, the combined contact hours in class and out-of-class student work should equal three hours. In the cases of applied music lessons, each individual area will provide specific out-of-class expectations that will lead to student success in the applied lesson. Large ensembles may meet additional hours beyond this formula to accommodate the rigors of the repertoire scheduled for performances.*

assignments or late work will be accepted after the due date **without permission** of the instructor.

**Plagiarism Detection:**

SafeAssign/TurnItIn - will be used to check for plagiarism. All students are expected to compose, arrange, and program their own assignments. Not complying with this will constitute academic dishonesty and will be dealt with according to University policies.

**Course Schedule: Please read page 4**

**Classroom Etiquette policy**

**CONDUCT:** Students must be respectful, attentive, and patient in the classroom environment at all times. In accordance with the FAU Rules and Regulations <http://www.fau.edu/handbook/Handbook%202012-2013.pdf>

students are to refrain from all academic irregularities and disruptive conduct.

Please refrain from phone calls, text messaging, and phone camera usage. Failure to do so will result in appropriate disciplinary action. **Please turn off and put away all cell phones prior to the start of class.**

**Course Communication:**

All electronic communication must originate from a valid FAU email address. Please write or contact the Professor at anytime concerning matters pertaining to class work, reading assignments, exams or homework:

***asanch51@fau.edu*** ***at 561-297-0600***

**The University Center of Excellence in Writing (UCEW) will assist students with the writing process. Please contact center for an appointment:**

[**http://www.fau.edu/UCEW/**](http://www.fau.edu/UCEW/)

**Required text/readings:**

Will be recommended according to research topic

**Supplemental/recommended readings:**

Will be recommended according to research topic

**The University Center of Excellence in Writing (UCEW) will assist students with the writing process. Please contact center for an appointment:**

[**http://www.fau.edu/UCEW/**](http://www.fau.edu/UCEW/)

***Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU’s Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services -- individual counseling, support meetings, and psychiatric services, to name a few -- offered to help improve and maintain emotional well-being. For locations and appointments, go to***[***http://www.fau.edu/counseling/***](http://www.fau.edu/counseling/)

**Course Schedule –**

**(May be subject to change)**

**Week 1 – Orientation/Introduction to Research –**

**Week 2 – Drafting a Topic Proposal, Discussion of topic proposal subjects**

Homework: Rough Topic Proposal due week 3

**Week 3 – Bibliography and Sourcing Discussion**

Homework: Tweak Topic Proposal draft; locate online sources pertaining to topic

**Week 4 – In-Text Citation Discussion**

Homework: Finalize Topic Proposal (Turn in to Commercial Music Faculty)

**Week 5 – Field Trip to Library - Learn how to locate/research journals**

Homework: Correct/Edit Topic Proposal for final submission (re-submit to Commercial Music Faculty)

**Week 6 –Drafting the Outline of your Research Paper Discussion**

Homework: Locate several journals/textbooks pertaining to topic

*ALL TOPIC RESEARCH PROPOSALS NEED TO HAVE BEEN APPROVED BY CM FACULTY BY WEEK 7*

**Week 7 - Structure of your Research Paper Discussion**

**Week 8 – Formatting and Abstract Discussion; Time Management/Organization Discussion**

Homework: Finalize outline of Research Paper

**Week 9 – Article Summary #1 due- Writing seminar**

**Week 10 – Article Summary # 2 due – Writing seminar**

**Week 11– Article Summary # 3 due – Writing seminar**

**Week 12 – Article Summary # 4 due – Writing seminar**

**Week 13 – Final Topic Research Proposal, Outline, and Bibliography Due in Class**

**Week 14 – Public Presentations**

**Weeks 15 & 16 – Writing seminar**

**\*\*All Topic Research final submission must include the following information.**

**COMMERCIAL MUSIC TOPIC RESEARCH**

**DATE: SPRING 2018**

MUS 4911 001 Professor Alejandro Sánchez-Samper (Technology Concentration)

Student Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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E-mail: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Phone #: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Graduation Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

TOPIC RESEARCH PROPOSAL:

 …TYPE YOUR PROPOSAL HERE…

The following pages are for reference. It is to give you information concerning what will be expected of you next semester as you finish your FINAL project in the Commercial Music Research Project class MUS 4913 001. This is part of the Research Project syllabus (MUS 4913):

……………TITLE OF YOUR RESEARCH PAPER……………

By

\_\_\_Your Name\_\_\_

\_\_\_Your Commercial Music concentration\_\_\_\_

A Research Project Submitted to the Faculty of The Department of Music, Dorothy F. Schmidt College of Arts and Letters in Partial Fulfillment of the Requirements for the Degree of Bachelor of Music with Major in Commercial Music

Florida Atlantic University

Boca Raton, Florida

Date: April/November Year

\***FAU DEPARTMENT OF MUSIC WRITING GUIDELINES**

**(for Senior Research Projects, Research Papers, and Masters Theses\*)**

**STYLE MANUAL REQUIRED**:

 *A Manual for Writers of Term Papers, Theses, and Dissertations, Seventh Edition,* by Kate L. Turabian, available in paperback. (Adapted from *Chicago Manual of Style*, *Fourteenth Edition,* University of Chicago Press.)

 The Turabian text is a condensed version of the *Chicago Manual* and contains information on abbreviations and numbers; spelling and punctuation; capitalization, italics, and quotations; as well as the use of tables, illustrations, parenthetical references, and reference lists.

**SUPPLEMENTAL RESOURCES:**

1. *How to Write about Music* by James R. Cowdery (published by RILM)

 For items that are specific to the area of research in music such as composers’ numbered listings and often used words and abbreviations in the genre, this is a good source.

2. *MLA Handbook for Writers of Research Papers, Sixth Edition,* by Joseph Gibaldi Although the Music Department does not follow the guidelines in the MLA style manual, students may find the first two chapters useful for questions involving research methods, source material, draft writing, and plagiarism issues.

**ADDITIONAL “CHICAGO MANUAL” AND WRITING RESOURCES ONLINE**:

<http://www.bedfordstmartins.com/online/index.html> *Online! A reference guide to using internet resources.*

<http://www.chicagomanualofstyle.org/home.html> Home site for Chicago Manual Online.

<http://library.osu.edu/sites/guides/chicagogd.php> Chicago Manual of Style Citation Guide/Ohio State Libraries.

<http://www.library.fau.edu/npb/cite.htm> A number of different citation resources on the internet.

<http://www.fau.edu/graduate/pubs/RevGuidelines.pdf> FAU Masters Thesis Guidelines.

<http://www.library.fau.edu/ecollect/dbmonth0306.htm> Ref Works FAU Library Database.

<http://www.styleease.com/Products/ChicagoProduct.html?gclid=CM6F5pSGoI0CFQZnZQodkThG7g> Software that will format in Chicago Style for you.

<http://www.fau.edu/UCEW/> FAU Writing Center Website.

**CONTENT**

All research projects and papers must include:

1. Title page (see attached)
2. Reference list (bibliography)
3. Main text which will be:

 1. typed

 2. aligned left

 3. double-spaced

 4. setup with one-inch margins on all four sides.

 5. page-numbered at bottom center (suppressed on first page)

 6. the length dictated by type of project or specifications in respective course syllabi.

 7. in 12-point serif font (Times New Roman is recommended for readability).

**CITATIONS**

Multiple sources must be used to support the main ideas of the research project or paper. No more than 25% of your sources may be from the internet.

 All source material, whether directly quoted or paraphrased, must be cited parenthetically within the text.

 The style for in-text citations is the parenthetical or author-date format illustrated in Chapter 10 of *Turabian*. Please refer to sections 10.2-10.18 for specific examples. For example, the parenthetical reference for a paraphrase of information from Chapter 10 in *A Manual of Style* would be cited: (Turabian 1996, 175-184).

 Endnotes are useful to amplify information that does not fit into the body of the paper but is deemed necessary or important. Refer to Turabian sections 1.8, 4.6, 8.2, 8.4, 8.15, and 14.38 for rules governing placement and formatting of endnotes. Most widely used software programs such as WORD have a function for inserting notes. One must, however, choose the style in which they should be entered.

**REFERENCE LIST/WORKS CITED STYLE**

 Sections 10.20-10.32 explains the procedure and provides examples for arranging reference lists at the end of manuscripts.

**QUOTATIONS**

A short direct quote that comprises part, or all of, a complete sentence must be placed within quotation marks with the corresponding citation at the end. For example:

 Plagiarism “derived from the Latin word *plagiarius* (“kidnapper”)…” is “…the wrongful act of taking the product of another person’s mind and presenting it as one’s own” (Gibaldi 2003, 66).

 Block quotation format is used for longer prose quotations of more than two sentences that run to more than eight lines of text within the paper. They are single-spaced and indented one-half inch (4 spaces) from the left margin, with no quotation marks at the beginning or end. If the block quote is taken from the beginning of a paragraph, indent accordingly. For example:

 The style of parenthetical references and reference lists recommended in the *Chicago Manual of Style,* fourteenth edition, is discussed in this chapter, and examples based on this method of citation are included in chapters 11, 12, and 14. For rules governing the use of notes and bibliographies, see chapters 8 and 9, and for examples in that style, see chapters 11, 12, and 14. (Turabian 1996, 175)

**PLAGIARISM**

Plagiarism is a serious offense and is constituted by the reproduction of anyone else’s work without proper documentation. (Please see Turabian 5.2) There are a number of ways to avoid unintentional plagiarism. If there is any question about how to document material that you are using, please consult the Turabian Manual, see the Professor for the class, or consult the *University Center for Excellence in Writing* for advice.

**REFERENCE LISTS**

You should include in your reference list (bibliography) all works which are cited directly in the text, and also any source which has been helpful when consulted, whether it was directly cited or not.

 The reference list appears at the end of the project or paper bearing the heading “References.” Individual entries will be single-spaced, and arranged in alphabetical order by author’s last name, followed by the author’s first name, date of publication, book title, city of publication, and publishing company.

 The first line will not be indented, and all subsequent lines will be indented by one-half inch. Multiple works by a single author will be arranged in chronological order beginning with the oldest. The author’s name in multiple sources will be replaced by a half-inch underline. In the case of multiple authors, subsequent names should be arranged with the first name first, then last name.

 A complete list of both reference list and parenthetical reference types for books, articles, periodicals, journals, newspapers, public documents, and other possible sources appears in chapters 11 and 12 of Turabian under the abbreviation “RL” and “PR” respectively. Examples are also available on the aforementioned websites and a few common examples are listed below. The numbers after the topic indicate the section in Turabian where the format is found.

**Single Author Book: (11.3)**

Collins, June McCormick. 1974. *Valley of the Spirits: The Upper Skagit Indians of Western Washington.* Seattle: University of Washington Press.

**Multiple Sources from Single Author: (10.21/14.39)**

Drucker, Phillip. 1955. *Indians of the Northwest Coast.* Garden City, N.J.: Natural History Press.

———. 1965. *Culture of the North Pacific Coast*. New York: Chandler Publishing Company.

**Two Authors: (11.4)**

Abel, Richards and Rick Altman eds. 2001. *The Sounds of Early Cinema.* Bloomington: Indiana University Press.

**Component Part by One Author in a Work by Another: (11.26)**

Pisani, Michael V. 1998. ‘I’m an Indian Too:’ Creating Native American Identities in Nineteenth- and Early Twentieth-Century Music. In *The Exotic in Western Music,* ed. Jonathan Bellman, 218-257. Boston: Northeastern University Press.

**Journal Article: (11.39)**

Boas, Franz. 1888. On Certain songs and Dances of the Kwakiutl of British Columbia. *Journal of American Folk-Lore* 1(1):49–64.

**Internet Citation:**

Scowcroft, Philip. L.. (n.d.) “Ketèlbey, Albert W(illiam).” *Grove Music Online.* ed. L Macy (Accessed [10 October 2004]), <<http://www.grovemusic.com>>

**Sound Recording: (11.60)**

Didgeri Dudes. 1997. *Under the Earth Tones: Ambient Didgeridoo Meditations.* Northwest Folklife Recordings. NWFL CD 003. Compact Disc.

**Liner Notes:**

Briefer, Charles. 1969. Liner Notes: *The Immortal Works of Ketèlbey.* New York: London Records.

(prepared by Drs. James E. Cunningham and Kenneth Keaton; revised by Dr. Sandra McClain, 2007)

\*In addition to the Department of Music guidelines, Masters Theses must conform to university requirements. See FAU Requirements and Guidelines for Graduate Theses and Dissertations: <http://www.fau.edu/academic/gradstud/RevGuidelines.pdf>.

**Course Evaluation Method - Grading Chart**

|  |  |
| --- | --- |
| **COMPOSITION CONCENTRATION****Realization 70%****CD/DVD****Scores****Document (content) 10%****Descriptive Musical Analysis****Adherence to topic****Copy of approved proposal****Writing style 10%****Correct Formatting****Grammar****Spelling****Other 10%****Research Appointments/Deadlines** | **MUSIC BUSINESS CONCENTRATION****Written document 80%****Content****Research****Adherence to topic****Writing style 10%****Correct Formatting****Grammar****Spelling****Citations****Other 10%****Research Appointments/Deadlines** |

NOTES:

**MUS 4913 – 001/002 Commercial Music Research Project**

Semester: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Student: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Z#: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

PROFESSOR: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_TOTAL GRADE: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_