SEMINAR MEETINGS
Music Building 230, Wednesdays, 4:10-6:50

INSTRUCTOR:
Dr. Tim Sterner Miller
Office: Music Building 239
Office Hours: Mondays and Wednesdays, 3-4:00PM, or by appointment
Email: mille928@uwm.edu
Course Website: D2L

COURSE OVERVIEW AND OBJECTIVES:
The Graduate Seminar in Music History is the capstone of the academic aspect of the master’s degree in music. Having completed elements of the music history sequence and learned the basics of musicological research in Music 710, you will now take a more focused look at a specific topic or theme, and engage in the practice of scholarly discourse through reading, writing, and discussion. As a seminar, the course is driven by the participation of all students in every aspect of the course.

In this seminar, we will explore the intersections of music-making (including art, popular, and vernacular musics) and the idea of “place”—a concept that encompasses issues of geography, politics, and commerce, as well as localized art practices and social identity. Following an initial survey of recent literature that exemplifies this approach, each week’s meeting will focus on a key place (or set of places) at a particular point in history, including Paris, Vienna, New York, New Orleans, Nashville, and Chicago. Weekly course work will encompass reading, listening, and short writing assignments. Each student will conduct a major research project based on the music of a particular place (and time), resulting in a final research paper and presentation.

REQUIRED READINGS:
All readings will be available either electronically through D2L or freely available online; see the course outline below for complete bibliographical listings. If readings are printed out, please try to limit our collective consumption of resources by printing double-sided with multiple pages per sheet whenever possible.

Students are expected to have completed the assigned reading before the class under which it is listed. The class will revolve around discussion of the readings and issues related to the week’s reading so it is crucial that reading be completed. I understand that sometimes it is not possible for students to be as prepared as one might like. I encourage you to let me know if other pressures in your lives make it impossible, on occasion, to attend class or to be adequately prepared. I also encourage students to e-mail me with questions they might have, or to see me during office hours. It is also possible to make appointments to meet outside of office hours.

TIME COMMITMENT:
A three-credit course typically carries a workload of 144 hours over the course of the semester. This includes 150 minutes weekly for class meetings and approximately 5 to 8 hours each week reading, listening, and completing the online assignments. This, of course, is an estimate and will vary from week to week. Additionally, approximately 20-30 hours will be needed for research and writing your final paper. There is no getting around the particular demands of a graduate seminar, which requires strong organizational skills and careful planning on the part of each student. As this seminar only meets once a week, it is especially important that each student plans their workload and manages their time effectively. If you find that you are having trouble keeping up, please contact me ASAP!

Late work is only accepted on a limited basis (barring major life events), and I cannot guarantee quick grading/feedback on late work. Late reading responses and discussion forum assignments will not be accepted after the subsequent seminar meeting. Research assignments lose 10% for every day late, and are not accepted more than one week late.

COURSE LOGISTICS AND ASSIGNMENTS:
This course consists of two main components: our weekly meetings and your individual research projects. Each weekly meeting will begin with a follow-up to the last week’s meeting, followed by a discussion of the assigned materials for that week and an ongoing discussion about research methods and writing.
Prior to each week’s meeting, each student will write a one-page (250-300 word) **response** to each of the assigned readings for the week. Each response will consist of three parts: one paragraph providing a concise summary of the arguments and evidence presented in the reading, one paragraph offering a response to the authors ideas and argumentation, and one question for in-class discussion. Responses are due by 12:00PM on the day of the relevant meeting. Responses will be graded based on engagement with the material and thoughtfulness, on a scale of 0-4, with a score of 4 being an outstanding level of engagement and thoughtfulness and a 0 being a total lack of the same.

Prior to each week’s meeting, each student will also participate in a **discussion forum** on the course D2L site. The purpose of this discussion forum is twofold: first, to engage with musical examples relating to the topic of each week’s readings, and second, to prepare students for the listening and score identification portions of the comprehensive exams. Each student will be responsible for one post answering the weekly prompt, and **responses to two of your classmates**. Participation will be graded based on engagement with the material and thoughtfulness, according to this rubric:

- **Posts:**
  - 3 points (Excellent) for a post that thoughtfully and thoroughly answers the prompt, using specific vocabulary and referring to specific examples as appropriate.
  - 2 points (Good) for a post that addresses some, but not all aspects of the prompt, or is generally not as strong as “excellent.”
  - 1 point (Poor) for a post that addresses only a small part of the prompt, and/or is weak on substance and/or grammar.
  - Posts that do not address the prompt, and/or are not written with proper grammar, will receive 0 points.

- **Responses (two required):**
  - 1 point (Excellent) for a contribution that adds value to discussion indicating excellent understanding of the concepts and facts. Comments are respectful of others.
  - 1/2 point (Good) for contribution indicating good understanding of concepts and facts, though not as strong as “excellent.” Comments are respectful of others.
  - Non-substantive (e.g., “Good post.”), disrespectful, or dismissive comments will receive 0 points.

Each week’s **seminar discussions** will be lead by a group of students based on a schedule determined in the first week of class. Each student will lead discussion on 1-3 readings (accounting for differing lengths and complexities) during the semester. Discussion leaders will prepare a brief (5-10 minute) presentation summarizing the goals, methods, and findings of each reading, and prepare questions to initiate the group discussion. Discussion leadership will be graded based on demonstrated engagement with the material and preparation, on a scale of 0-4, with a score of 4 being an outstanding level of engagement and preparation and a 0 being a total lack of the same.

Throughout the semester, each student will cultivate a **final project** in consultation with Dr. Sterner Miller. These projects will focus on the music(-king) of a particular place (and time) of the student’s choosing, and will take the form of a traditional research paper (approximately 3,750-5,000 words). Additionally, each student will prepare a **15-minute oral presentation** based on their paper, to be delivered during our final two meetings. The goal of the paper is to identify a location/musical culture, gather information about it (drawing on primary and secondary source material from both musicological and non-musicological sources), and to synthesize your findings into a coherent and convincing scholarly statement.

- Stage 1 (Due Oct. 4) – A thorough bibliography (at least 25 sources) for your target region, cited in the required format, and a prospectus detailing the approach you intend to take.
- Stage 2 (Due Oct. 25) – A shorter, annotated bibliography (10-15 sources) tailored to your chosen topic, along with a draft of your thesis statement and a more focused prospectus.
- Stage 3 (Due Nov. 20) – A complete rough draft of your paper, including a strong thesis statement, introduction, body, and conclusion.
- Stage 4 (Due Dec. 15) – Your final paper, reflecting my feedback on your rough draft.
Grading
Grades will be determined as follows:

- Final Project: 40%
  - Bibliography 1: 10%
  - Bibliography 2: 10%
  - Rough draft: 60%
  - Final draft: 20%
- Weekly reading responses: 25%
- Weekly discussion forums: 10%
- Discussion leadership: 10%
- Seminar participation: 10%
- Presentations: 5%

Course Outline and Bibliography
(Subject to change. Please see D2L for any corrections)

9/6 Class 1: Course Introduction

9/13 Class 2: Conceptualizing “Music” and “Place”

9/20 Class 3: Paris, 1200

9/27 Class 4: Mantua, 1607

10/4 Class 5: Leipzig, 1723

10/4 Preliminary Bibliographies due
10/11  BOSTON, 1897

10/18  PARIS, 1913

10/25  NEW ORLEANS, 1920

10/25  ANNOTATED BIBLIOGRAPHY AND PROSPECTUS DUE

11/1  NEW YORK / LOS ANGELES, 1942

11/8  NASHVILLE, TN / BAKERSFIELD, CA, 1960
11/15  **BRONX, NEW YORK CITY, 1975**  

11/20  **PAPER DRAFTS DUE**

11/22  **THANKSGIVING BREAK**

11/29  **NEW YORK CITY, 2002**  

12/6  **STUDENT PRESENTATIONS**

12/13  **STUDENT PRESENTATIONS**

12/15  **FINAL PAPERS DUE**

**THE FINE PRINT**

**UNIVERSITY POLICIES:** The University’s policies regarding students with disabilities, religious observances, students called to active military duty, incompletes, discriminatory conduct, academic misconduct, complaint procedures, grade appeal procedures and final exam requirements are documented at:  
[http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf](http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf)  
Some specific policies are:

**PLAGIARISM:** Please note that plagiarism is a serious academic offense. Students using work completed by others, whether found on the web, in a book, or written by other students, will at the very least fail the assignment. For serious cases I will initiate an academic disciplinary procedure. For a description of what this entails see:  
[http://www4.uwm.edu/acad_aff/policy/academicmisconduct.cfm](http://www4.uwm.edu/acad_aff/policy/academicmisconduct.cfm)  

If you are unsure of what plagiarism entails, please see the resources available here:  
[http://www4.uwm.edu/writingcenter/faculty-resources.cfm](http://www4.uwm.edu/writingcenter/faculty-resources.cfm)  

and/or here:  
[http://writingcenter.unc.edu/handouts/plagiarism/](http://writingcenter.unc.edu/handouts/plagiarism/)  

**ONE LAST THING: TAKE CARE OF YOUR EARS!** If you’ve never given any thought to the health of your ears, now is the time. As musicians, your hearing is one of your most important assets, and you should be proactive in terms of protecting it. Start by reading this:  