Music 710 Graduate Studies in Music  
Fall 2017  
Wednesday 4:10-6:50 p.m.

Taught by Gillian Rodger  
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Office Hours: Wednesday 1:30-3:30, or by appointment


The aim of this course is to familiarize students with the major reference tools employed in the academic study of music, to understand the many ways in which a growing body of scholarship in music is organized, to foster critical thinking in handling and preparing research materials, and to learn the elements of academic discourse through writing. This class provides a foundation for all graduate musicology courses, introducing students to the conventions of academic writing and research tools necessary for term assignments, Graduate Recital Proposals, Masters Theses and publications.

The course objectives are:
1) To develop the ability to locate materials in library catalogs, databases, and other finding tools adeptly; to understand the classification systems and organization of bibliographic information presented in these tools.

2) To provide a broad knowledge of the literature of the discipline, including dictionaries, encyclopedias, indexes, bibliographies, discographies, etc., available in print and electronic form and how to use and/or access these materials.

3) To critically evaluate the reliability and relevance of information found in sources, from academic writing to non-academic non-fiction to on-line sources.

4) To learn at least one of the sets of conventions for citing sources of all kinds—including books, scores, sound recordings, videos, and web resources—and to be able to apply these consistently in your work.

5) To develop an understanding of the methods of historical, descriptive, and experimental research. This is particularly important for music history students, but are also necessary for completing term papers and the Graduate Recital Proposal.

6) To gain experience identifying and using primary and secondary source materials, and to understand the difference between these.
7) To present an overview of the state of information resources and retrieval in a particular aspect of the discipline (on a topic of your choice) and present suggestions as to future directions and potential.

6) To demonstrate an understanding of graduate-level writing skills, including the ability to frame a question, locate and critically assess secondary (and possibly also primary) sources, and successfully outline a research paper.

The success of the course for each student depends on active participation. Each week, students will be assigned materials to examine outside of class, and to analyze and critique for their fellow classmates. Students work in groups in order to share the learning experience and to acquire thorough familiarity with the broadest range of publications. Student analysis and critiques completed in groups will be discussed in class. Students will also submit individual written assessments of sources to the instructor. Other assignments will provide the students with individual hands-on experience in using major research tools in music. Whenever possible, assignments will be tailored to the student's individual interests and research. Readings and written assignments are to be completed before the class period in which they are scheduled; failure to do so diminishes the education of the whole class. A large portion of the student’s grade will be based on both the written and oral contributions to the class sessions.

While the instructor understands that students in the class are busy and have time constraints, it is not sufficient to merely complete your part of the assignment without thinking about the larger picture. This class aims to familiarize students with the study of music, of all kinds and from all cultures, as an ACADEMIC discipline. These ideas are complex, as are the materials we will cover. There will be occasions when students don’t understand the materials they are assigned to examine. THIS IS NOT A PROBLEM—the student who claims to know everything is the student who either isn’t learning or is faking it! On these occasions, please e-mail the instructor and bring questions into class. The chances are your classmates also do not understand. Remember the ONLY stupid question is the one you don’t ask.

The student’s grade will be based on the following four factors, each of which counts equally:

**Written assignments:**
Students will hand in a one to two page summary of their findings each week. This should be written in prose (NOT point form). It will be evaluated according to organization, thoroughness and clarity of information, accuracy, and writing facility.

These weekly assignments will be graded as follows: Very good (A); Good (B); Adequate (C); Re-submit.

**Class participation:**
Regular (and on-time) attendance without unexcused absences, full participation in oral reports on assignments, full participation in class questions and discussion, and participation in discussion on-line. Much of the work in this class will be done in groups.
Students should decide on the nature of the group report BEFORE class. It is crucial that ALL students take part in group activities but the group should designate one or two students to present the group’s oral report before each class—this means, ideally, you will meet or communicate via e-mail before class and discuss your findings as a group in order to learn from each other. During the semester every student should act as a presenter at least once.

**Research presentation:**
Presentations of oral report at conclusion of the “state of research” term project, exhibiting confidence in speaking and professional presentation. The report must include relevant information about the authors’ backgrounds and the effects of this information on the history and development of the research topic. It must be well organized, and be presented within the time period allowed (usually 15 minutes, depending on class enrollment). The presenter must respond effectively to questions from the audience.

**Written term project:**
The written “state of research” term paper must have a focused topic and identify the most relevant research materials. This bibliographic essay is very different from a “research paper” and models are posted on the class website. It must demonstrate expertise with a wide array of research tools in music. It must assess these sources and their contribution to the larger question posed by the student. The grammar, syntax, writing style, spelling, consistency, and accuracy must be suitable for graduate-level research.

The paper must be well organized, have a central thesis and supporting statements, and offer a conclusion. It must include relevant information about the authors’ and researchers’ backgrounds, and the effects of this information on the history and development of the research topic, providing a critical appraisal of the research. It must suggest a rationale for further work on this topic by scholars. The bibliography must be annotated and use an approved and consistent citation style with accurate spelling, punctuation, and format. The annotations must not be merely synopses of the sources’ contents, but indicate some the sources’ significance to the topic.

This project represents, ideally, the process undertaken by graduate students in approaching graduate-level writing and research papers. Given this goal, students must also include an outline for a research paper that could be written using the sources discussed in the bibliography and bibliographic essay. This outline should include a statement of the question, major subject headings and subheadings, with a brief point-form outline of the argument and an indication of which sources from the bibliography could be used as supporting evidence for the points made. The outline IS NOT an outline detailing the information you have found, but rather represents a second paper (such as an MA Thesis, for example) that would draw on the ideas contained in the work you have found.
Draft Bibliographies/Papers
Students are encouraged to begin work early on their projects and to submit drafts for feedback. Your weekly submissions will be copyedited for clarity and style and students are encouraged to look at this editing. While many students in this class may not intend to pursue an academic career, learning the conventions of academic writing is crucial to future success, not only in graduate school, but also in publishing papers in professional journals. Academic writing, like any style of writing, is best learned through practice, and this class provides an opportunity for students to learn this style of writing while working with an instructor who is a working academic and has also been employed in academic publishing.

Drafts can be submitted until November 22 (submit in class on the 15th or in my faculty mailbox up until the 22nd), but NO drafts will be accepted after that date. The final project is due on the December 20th but can be submitted early at the time of the aural presentation.

Grading
The base is 100 possible points, figured as follows:
- Weekly assignments: 30
- Class Participation: 20
- Research Presentation: 20
- Final Project: 30

Class Schedule

September 6  Introduction to the course
             Research methods, Bibliographic format, style manuals
             Course expectations: The difference between a Bibliographic Essay and a Research essay; graduate level writing; compiling and critiquing your sources.

September 13  Catalogs and Retrieval;
             The Bibliographic Record;
             Libraries, Library Classification
             Music Librarian, Rebecca Littman, will provide an overview of the library catalog and other library resources.
             Reading:
             Benton, Rita. "Libraries," Grove Music Online. Read sections 1-5 of this long article. Skim through the list of libraries in different nations. Pay particular attention to the section on cataloging and classification (section 5).

September 20  Dictionaries and Encyclopedias
             Reading:
             James B. Coover and John C. Franklin, "Dictionaries and encyclopedias of music," Grove Music Online. Read sections I - III of this long article, and
skim the list of publications. Note the subtle changes to the goals of these works over time. What changes?

**Term Project:** Submit term-project title/question/topic of interest

**September 27** Bibliographies of Music Literature
- Guides to the literature
- Catalogues of collections, National Bibliographies
- Subject Bibliographies

**Reading:**

**October 4** Periodical Literature
- JSTOR, Project Muse, others.

**Reading:**
Imogen Fellinger, "Periodicals," *The New Grove online*.

**October 11** On-line Indexes and Abstracts

**Term Project:** Submit term-project prospectus (including a one-paragraph description of the project), and a preliminary bibliography

**Reading:**
Benton, Rita. "Répertoire International des Sources Musicale [RIPM]" *Grove Music Online*.
Brook, Barry and Barbara Dobbs MacKenzie, "Répertoire International de Littérature Musicale [RILM]" *Grove Music Online*.

**October 18** Other on-line resources, the good the bad and the ugly!

**October 25** Histories, Biographies, Bio-bibliographies

**Reading:**
Glenn, Stanley. "Historiography," *Grove Music Online*
Von Glahn, Denise. "Biography," *Grove Music Online*

**November 1** Iconographies, musical instrument collections
- Discographies and discographical research

**Reading:**
Tilman Seebas, “Iconography,” *Grove Music Online*
Jennifer Post and David A. Threasher, “Sound Archives,” *Grove Music Online*

**November 8** Catch up week
- Bring to class: Questions about your project and finding sources
- Questions about citing sources
- What is a bibliographic essay?
- What is the "state of research"?

**November 15** Thematic catalogs, Bibliographies of Music Scores
Reading:

November 22-26 Thanksgiving Recess

November 29  Monuments, Collected Sets, Anthologies, Sheet music collections

Reading:
James Grier, “Editing,” *Grove Music Online*

Term Project: Deadline for the submission of draft essays and annotated bibliographies

December 6  Oral reports on term projects.

December 13  Oral reports on term projects.

Term Projects: Due NO LATER than December 20. Please note that the music office closes at 4 p.m. DO NOT slip projects under my office door.