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

INSTRUCTOR:
Dr. Tim Sterner Miller
Office: Music Building 239
Office Hours: Thursdays, 1:00-3:00PM, or by appointment
Email: mille928@uwm.edu
Course Website: D2L

COURSE OBJECTIVES:
This course will survey the central issues and debates surrounding the study of performance practice in European art music in the late fourteenth to mid seventeenth centuries. As musical sounds are phenomena that are ephemeral and historically transient, this topic ultimately relies on a historiographical study of approaches to this music, especially in the twentieth century. Each week’s meeting will center on readings relating to a particular theme, regional style, or repertory. Weekly course work will encompass reading, listening, short writing assignments, and in-class presentations. Over the course of the semester, each student will, in consultation with the instructor, conduct individual research on a topic of their choosing, leading to a final paper and presentation.

REQUIRED READINGS:
All readings will be available either electronically through D2L, freely available online, or on reserve at the Music Library; see the course outline below for complete bibliographical listings. Some of the readings are drawn from books that are readily and cheaply available, if students are interested in purchasing hard copy. 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 and writing assignments 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.

COURSE Logistics and ASSIGNMENTS:
The core components of this course are our weekly meetings and your individual research. Each weekly meeting will begin with a follow-up to the last week’s meeting, followed by short student presentations on historical figures and terminology, a discussion of the assigned materials for that week, an ongoing discussion about research methods and writing, and other activities. Undergraduates will have a slightly lower reading load, with the required reading for undergraduates marked with an asterisk (*).

Each week, we will have 5-6 short student presentations that provide a review of people and concepts from the Renaissance and Early Modern Era. One student will be assigned to each topic at the previous meeting, and they will prepare a 3-5 minute presentation outlining the most important information about it. These presentations should be well organized and concise, efficiently summarizing the essential details. They will be graded on a scale of 0-3 point, with thoughtful preparation being the most important factor.

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 two parts: one paragraph providing a concise summary of the arguments and evidence presented in the reading, and one paragraph offering a response to the author’s ideas and argumentation. Responses are due by 3:00PM on the Tuesday before 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.

Each week’s 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.

Lastly, each student will also participate in a listening-based 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.
Rubric for discussion forums (5 points total for each forum topic)

Posts:
- 3 points for contribution that adds value to discussion indicating excellent understanding of the concepts and facts. Comments are respectful of others.
- 2 points for contribution indicating good understanding of concepts and facts, though not as strong as “excellent.” Comments are respectful of others.
- 1 point for contribution where little value added to discussion. Comments are respectful of others.
- Disrespectful or dismissive comments receive no points.

Responses:
- 2 points for contribution that adds value to discussion indicating excellent understanding of the concepts and facts. Comments are respectful of others.
- 1 point for contribution indicating good understanding of concepts and facts, though not as strong as “excellent.” Comments are respectful of others.

Throughout the semester, each student will cultivate a final project in consultation with Dr. Sterner Miller. These projects will take the form of a scholarly research paper of approximately 3,750-5,000 words for graduates and 2,000-3,000 words for undergraduates, along with 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 musical or cultural issue relating to the performance of a particular set of music or repertory from the Renaissance and Early Modern Period, gather information about it (drawing on primary and secondary source material), and to synthesize your findings into a coherent and convincing scholarly statement. You will submit materials to me for evaluation throughout the process of working on the paper:
- A prospectus including a title, a brief description of the topic (including the issues to be explored and the approach you plan to take), and a preliminary bibliography is due by Friday, October 7.
- An outline of your paper, along with a selective annotated bibliography is due by October 28.
- A complete rough draft of your paper is due by Wednesday, November 30.
- Final drafts are due on Monday, December 19, and will be graded on a standard 100-point scale, based on a rubric to be discussed in class.

Grading

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<tr>
<th>Component</th>
<th>Points</th>
<th>Course Grading Scale</th>
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<td>Final Project:</td>
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<td>Prospectus:</td>
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<td>Rough draft:</td>
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<td>Final draft:</td>
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<td>Discussion forum participation:</td>
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COURSE OUTLINE AND BIBLIOGRAPHY:

9/7 – Course Introduction

9/14 – “Music as History”: Defining Performance Practice
9/21 – Philosophical Approaches to Performance Practice

9/28 – Issues of Iconography

10/5 – Instruments and Voices in the 15th Century

10/12 – Notation, Printing, and Publishing

10/19 – Authorship, Authority, and Authenticity: The Josquin Kerfuffle

10/26 – The Lute: Tablature and the Transmission of Technique

11/2 – Embellishment, Ornamentation, and Improvisation
Music 711 – Performance Practice in the Renaissance and Early Modern Era (Fall 2016) – Syllabus


11/9 – Come Together: The Meaning(s) of Ensemble Music in the Early Modern Era

11/16 – Authorship, Authority, and Authenticity in Seicento Vocal Music

11/23 – Thanksgiving Break

11/30 – Monteverdi, Globalism, and the End of the Renaissance
+TBD

12/7 – Student Presentations
12/14 – Student Presentations

The Fine Print

Time Commitment: Student will need to commit to three hours weekly for the seminar meetings and should allot around 6-8 hours each week for reading, research, and writing. This, of course, is an estimate and will vary from week to week.

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 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

If you are unsure of what plagiarism entails, please see the resources available here:
http://www4.uwm.edu/writingcenter/faculty-resources.cfm
and/or here: 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:
http://www4.uwm.edu/psoa/music/upload/NASM_PAMA-Student-Hearing-Protection_Guide.pdf