

Introduction to Research in Music

MuMH 5010 Section 001 – Spring 2023

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Caveat lector!

There is nothing set in this world, not even syllabi. This document will change as needed.

Class goals

I will offer you an understanding of music research as a vital and creative endeavor.

- 1) You will get experience with a variety of research approaches, methods and techniques.
- 2) You will develop strategies for thinking critically about music.
- 3) You will acquire basic tools for library research.
- 4) You will master an academic writing style.

Overview

This class introduces you to a continuing process of exploration of and reflection upon the many important questions that music poses to all of us. This is not to say, however, that getting to know library tools and learning to write footnotes or bibliographies are not important—and we shall cover these and other, similar, essential items. Yet our coverage will reach beyond, in the context of defined projects shaped according to your own interests and

strengths. We all will create a free space for exchanging experiences and ideas and learn from each other in the form of class-wide discussions.

Required Texts

Sampsel, Laurie J. *Music Research: A Handbook*, 3rd edition. New York and Oxford: Oxford University Press, 2020. On permanent music reserve.

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 9th ed. Chicago: University of Chicago Press, 2018.

Additional Texts

Bolker, Joan. *Writing Your Dissertation in Fifteen Minutes a Day: A Guide to Starting, Revising, and Finishing Your Doctoral Thesis*. New York: Henry Holt and Co., 1998.

Comer, Denise K. and Garrett, Gina. *It's Just a Dissertation!: The Irreverent Guide to Transforming Your Dissertation from Daunting...to Doable...to Done*. Southlake, TX: Fountainhead Press, 2014.

Duckles, Vincent H., and Ida Reed. *Music Reference and Research Materials: An Annotated Bibliography*. 5th ed. New York: Schirmer Books, 1997.

Harris, Joseph. *Rewriting: How to do Things with Texts*. Logan, Utah: Utah State University Press, 2006). E-book available through UNT library catalog.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1995.

Noble, Safiya Umoja. *Algorithms of Oppression: How Search Engines Reinforce Racism*. New York: NYU Press, 2018.

Strunk, William, Jr., and E.B. White. *The Elements of Style*. 3d ed. New York: Macmillan, 1979. [There are many other editions of this book].

Wingell, Richard J. *Writing about Music: An Introductory Guide*. Third edition. Upper Saddle River, N.J.: Prentice-Hall, 2002.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. New York: Harper Collins, 2006.

Requirements

- 1) Four final project sections (see below, #4).
- 2) Final paper draft.
- 3) Conference-style presentation of the draft.
- 4) Final project: One original paper, of no less than 3,300 words (not counting footnotes, bibliography, tables, and quotations), based upon primary evidence and including a background section shorter than 1,100 words.
- 5) Class presentations as needed.
- 6) Your active participation in regular class discussions.

Grading Policy

Bibliography	5 pts
Annotated bibliography	5 pts
Literature review	5 pts
Case study	10 pts
Paper draft	10 pts
Final paper	30 pts
Article presentation(s)	10 pts
One conference-style presentation, weeks 14-15	10 pts
Quizzes, assignments, class participation	15 pts
Total	100 pts

Attendance Policy

Attendance is required for this course. Roll will be checked for each class period.

- a) Each unexcused absence after the third one will be penalized with the subtraction of five class points from your grade.
- b) All absences during the final presentation period will be penalized with the subtraction of five class points from your grade.
- c) Since late arrivals and early departures cut into class time and are disruptive, these will also count as absences. Arriving ten minutes after the hour will get you half an absence. After twenty minutes, a whole absence will be counted.
- d) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. Basically, if you miss class due to your participation in official university business, absences are excused.
- e) While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important. Absences due to *documented* medical issues will be excused.

Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

Doubts?

Please feel free to contact me if you have any question or problem. I mean it! I am available to talk to you during my office hours or by appointment. You can also contact me through e-mail, or phone my office (see above).

Academic Integrity

All tests and assignments for this class should be the product of individual work, unless otherwise indicated. Students caught cheating or

plagiarizing will receive a "0" for that particular assignment. Students who repeatedly engage in cheating or plagiarism will receive an "F" for the class. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty.

According to the UNT catalog, the term "cheating" includes, but is not limited to:

- a. use of any unauthorized assistance to take quizzes, tests, or examinations;
- b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems or carrying out other assignments;
- c. acquisition, without permission, of tests, notes or other academic materials belonging to a faculty or staff member of the university;
- d. dual submission of a paper or project, or re-submission of a paper or project to a different class without express permission from the instructor; or
- e. any other act designed to give a student an unfair advantage.

The term "plagiarism" includes, but is not limited to:

- a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment.
- b. the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in selling term papers or other academic materials.

Source: <http://vpaa.unt.edu/dcgcover/resources/integrity>

[Click Here for the Required Course Syllabi Information](#)

Music Research: Schedule

This schedule is subject to change.

Please check our Canvas site for details and materials.

Week 1

17 January – Welcome!

19 January – What is research? Sampsel, chap. 1. Turabian, chap. 1 and 14.

20 January: Topic pre-proposal due, 11:59 pm (email). Send in a Ms-Word file only. Use your family name first in the file name.

Week 2

24 January – Searches and Search engines. Sampsel, articles and dissertation databases, chaps. 4 and 5.

26 January – How good is google? Noble, “A Society Searching.” In *Algorithms of Oppression*, 15–63.

Week 3

31 January – Class canceled due to inclement weather conditions

2 February – Class canceled due to inclement weather conditions

Week 4

7 February – Library searches, LC classification system. Sampsel, chap. 2 and Appendix A.

9 February – Search tips. Turabian, chap. 3; Sampsel, Appendix B. Thematic catalogs; indexes to complete works editions. Sampsel, chap. 6-7; Musical editions.

Week 5

13 February: Topic proposal due, 11:59 pm. Ms. Word file, etc. as before

14 February – Avoiding plagiarism: footnotes. Sampsel, chap. 13, and Appendix D. Compiling bibliographies.

16 February – Encyclopedias, music histories and sourcebooks. Sampsel, chap. 3 and 8.

Week 6

21 February – Bibliographies, discographies, iconographies. Sampsel, chaps. 9-11

23 February – Abstracting. Graf and Birkenstein, “Entering the Conversation,” “They Say.”

24 February: Bibliography due, 11:59 PM (earlier rules apply).

Week 7

28 February – Recording your notes. Annotating your literature.

2 March – Coming to terms. Creating a literature review. Harris, “Coming to Terms.”

Week 8

7 March – Purpose statement and thesis.

9 March – Key concepts, outline.

10 March: Annotated bibliography due, 11:59 PM.

13-17 March: Spring break

Week 9

21 March – Literature review, and outlining (1)

23 March – Outlining (2)

Week 10

27 March: Literature review due, 11:59 PM (CANVAS LINK).

28 March – Musical examples, and argumentation.

30 March – Constructing your argument. Turabian, chap. 5.

Week 11

4 April – Putting together a narrative. Read Eco, “Work Plan” (to p. 115), and Turabian, chap. 4.

6 April – Planning a draft. Turabian, chap. 6; Eco, “Writing the Thesis.”

7 April: Close analysis due, 11:59 PM (Canvas link).

Week 12

11 April – Drafting. Turabian, chap. 7. Lamott, “Shitty First Drafts.”

13 April – Revising. Turabian, chap. 9.

Week 13

18 April – Framing: beginning and ending. Turabian, chap. 10. Zinsser, “The Leading and the Ending.”

20 April – Revising sentences. Turabian, chaps. 11 and 12. The Performers’ Literary Genres.

21 April: Presenters for W14, post your paper draft on the discussion board online by 11:59 PM.

Week 14

25 April – Paper presentations.

27 April – Paper presentations.

28 April: Presenters for W15, post your paper draft by 11:59 PM.

Week 15

2 May – Paper presentations.

4 May – Paper presentations.

Exam Week

Final paper due, Wednesday 10 May, 11:59 PM (CANVAS LINK).