

MUMH 5010.1: Introduction to Research in Music, Spring 2026

Prof. Rebecca Dowd Geoffroy-Schwinden, PhD
Tuesday/Thursday, 12:30–1:50pm in Willis Library 430a
Office Hours: Tuesdays 9–11:30am (Music 304)

“We shape the future of music research profoundly by the way we present it to the next generation.”¹

“I saw what skill was needed, and persistence — how one must bend one’s spine, like a hoop, over the page — the long labor. I saw the difference between doing nothing, or doing a little, and the redemptive act of true effort. Reading, then writing, then desiring to write well, shaped in me that most joyful of circumstances — a passion for work.”²

This course introduces graduate students to the library tools, search techniques, and analytical skills necessary to design and execute a rigorous research project in music studies. It replicates in miniature a full-scale research plan from inception to completion. Students will first determine how research fits into their own professional goals, while beginning to track their research and writing habits for improvement. Then they will develop writing abilities across academic genres, from bibliographies to research papers, by following a personalized research agenda for the remainder of the semester. Students will hone an understanding of discipline-specific methods and methodologies appropriate to their chosen subfield.

The seminar is workshop-based; most class time will be spent acquiring valuable skills through demonstrations and peer review, a process which should lead to healthy editing, revision, and rewriting practices. Ultimately students will learn how to join scholarly conversations with respectful authority and to choose publication outlets suitable to their goals. Students who diligently participate and complete assignments will leave the course prepared to complete research in graduate-level music courses and to begin crafting plans for a thesis or dissertation project.

Learning Outcome Promises / Course Objectives:

- To effectively utilize library tools;
- To distinguish differences among primary, secondary, and tertiary sources;
- To evaluate sources for authority and reliability;
- To maintain productive reading notes;
- To properly cite sources according to the Chicago Manual of Style 18th edition;
- To develop rigorous research questions;
- To appraise scholarly conversations by putting texts into conversation;
- To identify appropriate audiences and publication outlets;
- To choose appropriate methods and methodologies;
- To write succinctly and clearly across scholarly genres;
- To provide and receive productive feedback on writing;
- To use generative AI productively, collaboratively, and ethically.

¹ Aaron A. Fox, “Divesting from Ethnomusicology,” *Journal of Musicology* 37, no. 1 (Winter 2020): 38.

² Mary Oliver, *Upstream* (Penguin Press, 2016), 18–19.

Course Materials

Bring a tablet or laptop to every class session. Bookmark the Chicago Manual of Style from UNT's catalogue. Texts are on reserve at Willis Library or are available digitally through the library catalogue. You are not required to purchase the books, but you must acquire and read the assigned readings before each class session.

Highly Recommended:

Laurie J. Sampsel, *Music Research*, 3rd edition (Oxford: Oxford University Press, 2020).

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

Suggested:

Sang-Hie Lee, *Scholarly Research for Musicians: Shared and Disciplinary-Specific Practices*, 2nd edition (New York: Routledge/Taylor & Francis, 2022). *available as an e-book through UNT library catalog

Jonathan Bellman, *A Short Guide to Writing About Music*, 2nd ed. (New York: Longman, 2007).

OR

Richard J. Wingell, *Writing about Music: An introductory Guide*, 4th ed. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2009).

Gerald Graff and Cathy Birkenstein, *"They Say/I Say": The Moves that Matter in Academic Writing*, 5th ed. (New York: W. W. Norton & Company, 2021).

OR

Joseph Harris, *Rewriting: How to do Things with Texts*, 2nd edition (Logan, Utah: Utah State University Press, 2017). *first edition available as an e-book through UNT library catalog

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

OR

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

Graded Deliverables

20 points Small & Large-Group Workshops including draft posts (ongoing)

5 points Individual Development Plan (Due WEEKS 3 & 15)

5 points Living Bibliography (Due WEEK 5)

5 points Annotated Bibliography (Due WEEK 6)

5 points AI microcredential (Due WEEK 6)

10 points Methodology Presentation (Due WEEKS 7–8)

5 points Abstract (Due WEEK 9)

10 points Coming to Terms Paper (Due WEEK 10)

5 points Close Analysis Paper (Due WEEK 12)

10 points (draft) Final Document (Due WEEK 13–14)

5 points Project Completion Plan (Due WEEK 15)

15 points Final Document (Due Tuesday 5/5)

=100 course points possible

Grading Scale

A= 90–100 (Above Average) **B=** 80–90 (Average) **C=** 70–80 (Below Average)

D= 60–70 (Poor) **F= 0–60** (Failed)

AI Use and Academic Integrity

See: [Academic Integrity](#) | LINK: <https://policy.unt.edu/policy/06-003>

Students are responsible for adhering to UNT's Academic Integrity Policy as well as our Community AI Policy posted in Canvas.

Students caught cheating or plagiarizing will receive a "0" for that particular assignment. 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 in taking 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. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); 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; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

Throughout this course, students will have access to seminar community members' works-in-progress. This is sensitive material that is not yet finalized and therefore does not represent work intended for wider citation and use. Students may not cite or circulate any classmate's work without written permission from its owner. This is a strict policy and a breach of it represents a violation of the course's Academic Integrity policies and will result in an F in the course.

Content and Classroom Communication Disclaimer

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc. See: Student Code of Conduct Link: <https://deanofstudents.unt.edu/conduct>

Materials are included on this syllabus for the purpose of reflection and debate that will lead to rigorous approaches to research about music. Assignment of materials in no way suggests that the course instructor agrees with or condones the views that they contain. Rather, the materials express ideas that various scholarly fields have, through the process of academic peer review, deemed worthy of critical engagement. A plurality of perspectives in response to these materials is necessary and encouraged. All views are welcome; however, politeness and civility are compulsory in all communications both written and oral. For the privacy and freedom of all students, filming or recording class without the instructor's permission is prohibited.

Attendance & Late Assignments

This is a workshop-based course. More than two late arrivals count as an absence. Absences must be due to university-approved circumstances. Missing more than three class sessions will result in a 2-point deduction from the final course grade. Do not schedule end-of-semester jury against the class.

Discuss late assignments with the instructor *in advance* of the deadline. There are *no extensions or make-ups* for participation assignments. Health, jobs, and family obligations are stressful; please reach out to me if you're falling behind or need to arrange for some flexibility.

Communication

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect: eagleconnect.unt.edu

I will communicate with you through either Canvas Announcements or e-mail. Please contact me via e-mail, Rebecca.geoffroy-schwinden@unt.edu. Do not use Canvas messages.

Schedule of Readings and Assignments

Readings and assignments must be completed *before* class on the day indicated.

DATE	ASSIGNMENT / READING DUE	IN-CLASS / SUGGESTED
Week 1	Welcome!	
T 1/13		
R 1/15	Enroll: in AI microcredential via Canvas assignment	Library Tour with Kristin Wolski Sampsel, Appendix A: Library of Congress Classification: Class M Outline
Sunday 1/18 11:59pm	Completed “assess” portion of the IDP due in Canvas Assignment File	
Week 2	What is “original” research?	
T 1/20	Read: Lee, 2 nd edition, Chapter 1 (available as e-book); Sampsel, 1–9; Turabian, 134–135	Turabian, Chapter 1: What Research Is and How Researchers Think About It Turabian, Chapter 2: Defining a Project
R 1/22		Developing a Community AI Policy
Sunday 1/25 11:59pm	Make suggestions on our Community AI Policy	
Week 3	Can I Google it?	
T 1/27	Read: Sampsel, Ch. 2: Library Catalogues; Turabian, Ch. 3: Finding Useful Sources	Sampsel, Appendix B: Search Tips

		Sampsel Ch. 4: Periodical Indexes & Article Databases Sampsel Ch. 5: Dissertations, Theses, Conference Papers & Festschriften
R 1/29	Read: Sampsel, 229–233; Turabian, 139–148	
Sunday 2/1 11:59pm	Written IDP due in Canvas Assignment File	

Week 4	First hit: Wikipedia / Second hit: IMSLP	
T 2/3	Read: Mueller, Darren. Review of Wikipedia: The Free Encyclopedia. Wikimedia Foundation. URL: http://wikipedia.org , <i>Journal of the American Musicological Society</i> 72, no. 1 (Spring 2019): 279–95.	Sampsel, Ch. 3: Music Encyclopedias and Dictionaries Sampsel, Ch. 8: Music Histories, Source Readings, and Chronologies
R 2/5	Read: Brady, Sophia. Review of International Music Score Library Project (IMSLP). Edward W. Guo, Project founder; Project Petrucci LLC, Owner. URL: https://imslp.org , <i>Journal of the American Musicological Society</i> 72, no. 3 (Fall 2019): 920–35.	Gottlieb, Jane. “From Manuscript to Printed Edition.” In <i>Music Library and Research Skills</i> , 185–233. Second edition. Oxford: Oxford University Press, 2017. Sampsel Ch. 6: Thematic Catalogues Sampsel Ch. 7: Indexes to Music in Complete Works Editions, Musical Monuments, Historical Sets, and Anthologies

Week 5	ChatGPT, is it <u>CRAAP</u> ? Evaluating Sources	
T 2/3		Sampsel Ch. 9: Bibliographies of Music and Music Literature Sampsel Ch. 10: Discographies
R 2/5	Read: Turabian, Ch. 4: Engaging Your Sources Bring: a printed copy of your Living Bibliography to class	Workshop #1: Bibliographies
Sunday 2/8 11:59 pm	Living Bibliography due in Canvas Assignment File	

Weeks 6–7	Method, Methodology, & Disciplinary Boundaries	
T 2/17	Read: Article TBD	

	Submit: AI microcredential badge due via Canvas assignment	
R 2/19	Read: Article TBD	
Sunday 2/22 11:59pm	Annotated Bibliography due in Canvas Assignment Folder	
T 2/24	Methodology Presentations	Workshop #2
R 2/26	Methodology Presentations	Workshop #2

Week 8	Coming to Terms	
T 3/3	Methodology Presentations	Workshop #2
R 3/5		Harris, “Coming to Terms”

Enjoy Spring Break 3/7–15!

Week 9	Joining Conversations	
T 3/17		Writing Abstracts Graff & Birkenstein, “Part I: ‘They Say’” Harris, “Forwarding” and “Countering”
R 3/19	Bring: 4 printed copies of your Abstract Draft to class	Workshop #3: Abstracts
Sunday 3/22 11:59 pm	Abstract Due to Canvas Assignment File Draft Coming to Terms Paper Due to Canvas Discussion Board	

Week 10	Modes of Analysis	
T 3/24	Read: Your group members’ drafts before class	Workshop #4: Coming to Terms Paper
R 3/26	Bring: a text, score, recording, image, or object that you plan to closely analyze for your paper	Guided Close Analysis
Sunday 3/29 11:59 pm	Coming to Terms Paper Due to Canvas Assignment File	

Weeks 11–12	Writing as Research	
T 3/31	Read: Turabian, 51–65	Turabian, Ch. 6: Planning a First Draft Turabian, Ch. 7: Drafting Your Paper
R 4/2	Read: Lamott, “Short Assignments,” “Shitty First Drafts,” and “Perfectionism,” 21–32.	
Sunday 4/5 11:59pm	Close Analysis Draft Due to Canvas Discussion Board	

T 4/7	Read: Your group members' drafts before class	Workshop #6: Close Analysis Paper
R 4/9	Read: Zinsser, "Part I: Principles," 3–48.	
Sunday 4/12 11:59 pm	Close Analysis Paper Due to Canvas Assignment File	

Week 13	One-on-one Meetings	
T 4/14		Lamott, "Part Two: The Writing Frame of Mind," 95–130.
R 4/16		Lamott, "Part Three: Help Along the Way," 133–82.
Sunday 4/19 11:59pm	Groups 1 & 2 Final Paper Draft Due to Canvas Discussion Board	

Week 14	Final Workshops	
T 4/21	Read: Workshop drafts before class 1. 2. 3.	Turabian, Ch. 9: Revising Your Draft Turabian, Ch. 10: Writing your Final Introduction and Conclusion Zinsser, "The Leading and the Ending," 54–66.
R 4/23	Read: Workshop drafts before class 1. 2. 3.	Turabian, Ch. 11: Revising Sentences Turabian, Ch. 12: Learning from Comments on Your Paper
Sunday 4/26 11:59pm	Groups 3 & 4 Final Paper Draft Due to Canvas Discussion Board	

Week 15	Final Workshops	
T 4/28	Read: Workshop drafts before class 1. 2. 3.	Lamott, "Part Four: Publication—And Other Reasons to Write," 183–222.
R 4/30	Read: Workshop drafts before class 1. 2. 3.	Lamott, "Part Five: The Last Class," 223–37.
Sunday 5/3 11:59pm	Revised IDP & Project Completion Plan due in Canvas Assignment Files	
Tuesday 5/5 11:59pm	Final Document due in Canvas Assignment File	

Required Syllabus Information

ODA (Office of Disability Access): disability.unt.edu. (Phone: (940) 565-4323)

Health and Safety Information: <https://music.unt.edu/student-health-and-wellness>

Registration Information for Students: <https://registrar.unt.edu/students>

Academic Calendar, Spring 2026: <https://registrar.unt.edu/sites/default/files/spring-2026-academic-calendar.pdf>

Retention of Student Records: <http://ferpa.unt.edu/>

Financial Aid and Satisfactory Academic Progress

Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course. See: <http://financialaid.unt.edu/sap>

Counseling and Testing

UNT's Center for Counseling and Testing has an available counselor for students in need: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health resources: <https://disparities.unt.edu/mental-health-resources>

Add/Drop Policy

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

Student Resources

The University of North Texas has many resources available to students. For a complete list, go to: <https://success.unt.edu/aa-sa-resources>

Care Team

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others. See: <https://studentaffairs.unt.edu/care-team>