

## Music 3763 Term Paper Instructions

- ◆ Your first and final drafts **must** contain the following items (in this order):
  1. title page containing title of paper, your name, course number, course name, and semester;
  2. body of paper (number your pages); and
  3. bibliography
  
- ◆ Attach your graded outline to your first draft. Attach your graded first draft to your final draft. Include your corrected outline in your first draft (i.e., keep your main and subpoints.)
  
- ◆ The body of the paper must be no shorter than *eight* complete pages long. You must double space, use one-inch margins on all sides (including the first page of text), and do not use a font size larger than 12. Staple your paper in the upper left-hand corner. Do not fold the corner, use paper clips, or use a plastic report cover. *Do not print any component of the paper double sided.*
  
- ◆ *Use the citation forms illustrated at the end of this document for footnotes and bibliography entries.* You must have a **minimum** of five sources; only *one* source can be from the internet (a web page). You **may not** use *Wikipedia* or any *Wikipedia*-based web pages as a source.
  
- ◆ *Always cite your source of information whenever you state an idea that is not original to you or one that is common knowledge.* Direct quotations must be indicated with quotation marks or as a text block. Cite your sources for all musical examples. **Not acknowledging your sources is plagiarism.**
  
- ◆ Always support your points. For example, if you are discussing a composer's musical style, provide a musical example to illustrate your point *and explain the example*. Always give a musical example an explanatory heading and cite the source in a footnote:

Example 1: J.S. Bach, Brandenburg Concerto No. 5, first movement, measures 15-17<sup>5</sup>

- ◆ Papers will be graded on the following criteria:
  1. does your outline adequately and logically cover your topic;
  2. does the body of your paper conform to your outline;
  3. do the ideas you present logically follow one another;
  4. do you support your points with examples;
  5. do you follow the citation forms that I give you;
  6. are all of the parts of your paper included (see first paragraph above); and (last but not least)
  7. correct grammar.
  
- ◆ Paper topics are due on January 27 at 10:30 a.m. Paper topics will not be accepted for grading after January 31 at 10:30 a.m. Bibliographies are due on February 10 at 10:30 a.m. Bibliographies will not be accepted for grading after February 14 at 10:30 a.m. Outlines are due on February 28 at 10:30 a.m. Outlines will not be accepted for grading after March 4 at 10:30 a.m. First drafts are due on April 10 at 10:30 a.m. First drafts will not be accepted for grading after April 15 at 10:30 a.m. Final drafts are due on May 1 at 10:30 a.m. Final drafts will not be accepted for grading after May 6 at 10:00 a.m. All assignments turned in late will be assessed a 5-point penalty for each 24-hour period they are late, including after 10:30 am on due dates.

**Note: Every student must turn in components of the paper. If any component is not turned in by its final due date, the highest grade that can be earned for the course is a "D".**

## Term Paper Instructions (continued)

Topic: Select a musical work of sufficient size (see the list of acceptable genres below) from the baroque or classical periods (see the list of acceptable composers below). You may not choose a work discussed in detail in the textbook or that is in the anthology.

Structure: Introduce your topic by discussing the composer and the circumstances related to its composition (in other words, the only biographical information on the composer that you may include should concern the composition of the particular piece). In other words, answer these kinds of questions: When was it written? Where was it written? Why was it written? For whom (what kind of audience) was it written? Does the work represent a new phase in the composer's career or is it an example of the composer's mature style?

The main body of your paper should be an in-depth discussion of the work (description of genre, plan, form, and style). Ask and answer these kinds of questions: What is the work's genre and why? What is the work's plan? Is the plan traditional or nontraditional? How is it traditional or nontraditional? What is the composer's style? How is this style represented in the work? **Describe every movement in terms of its form and style** and make each movement a separate point. For larger topics (such as an opera, an oratorio, or a song cycle) find one musical element that is interesting to you and focus on it throughout the paper.

There are a number of ways that you can bring your paper to a conclusion. Some possibilities: give your informed opinion about the work as music, relate the piece to earlier or later works by the same composer, describe how the piece inspired or influenced other composers, or discuss its modern performance history.

Genres: concerto grosso, solo concerto, symphony, trio sonata, solo sonata, dance suite, string quartet, collections of preludes and fugues, cantata, oratorio, opera, mass, masque, collection of concerted madrigals

Composers: Monteverdi, Caccini, Cesti, Strozzi, G. Gabrieli, Carissimi, Schütz, Scheidt, Schein, Frescobaldi, Marini, Merula, Lully, F. Couperin, Jacquet de la Guerre, Purcell, A. Scarlatti, D. Scarlatti, Corelli, Buxtehude, Telemann, Vivaldi, Rameau, J.S. Bach, J.C. Bach, C.P.E. Bach, Handel, Gluck, Billings, J. Stamitz, F.J. Haydn, M. Haydn, L. Mozart, W.A. Mozart

## On the Selection, Care, and Feeding of Term Papers

### I. Selecting a topic

- A. During the first week of class, begin thinking about possible paper topics.
- B. Scan your textbook for something that sparks your interest. Do you have a favorite composer? Have you performed a work for your instrument that was especially interesting? Are you interested in the history of your instrument? Is there a work that you've wanted to perform for a long time? Do you have a recording of a work that you've listened to many times and that is still interesting to you? Explore yourself and discover what sparks your interest.
- C. Once you have identified several interest areas, begin to explore them. Read pertinent sections in your textbook. Find articles in the *Oxford Music Online-Grove Music Online* (library home page—Databases—G—*Grove Music Online*). Find a general period history book in the library and scan it for your interest areas.
- D. General suggestions
  1. Dedicate several hours per week to your term paper and honor them. Establish mini-deadlines for yourself throughout the semester and keep them. It is much easier (and relatively painless) to complete a project by utilizing small steps than it is to cram all the work into a few days before a due date.
  2. Most topics include a little bit of biography. *Biography should be limited to that which is relevant to the topic of the paper and not the entire life story of a composer (see page 2 of this handout)*. The biography should be interpretive and not a dry recitation of dull dates and other facts.
  3. Your paper must include some musical analysis of form and style. This analysis must support some point in the paper and not be used simply to fill space.
  4. In presenting musical analyses make sure that your musical vocabulary is clear. It may be necessary to explain your symbols. If you analyze a particular musical feature of a work, plan to include an example of the appropriate measures from a score. Always give a musical example an explanatory heading and cite the source in a footnote (see page 1 of this handout).
  5. Topics must include some aspect of music history. Always relate your topic to a style period, a compositional technique, or the history of a genre or a particular instrument.

### II. The Bibliography

- A. As soon as you have blocked out a basic topic (and I have approved it) and have decided on a working title, begin scouring the library for a basic bibliography.

- B. Begin with the relevant articles from the *Oxford Music Online-Grove Music Online* (library home page—Databases—G—*Grove Music Online*). Check the bibliography at the end of a *Grove* article to find more specific sources on your subject. If you find several that seem pertinent, check the Low Library online catalog to see if we have them.
- C. Do a keyword search in the library online catalog to find books on your topic. Composer biographies, period histories, and histories of genres usually are good sources.
- D. Search the RILM (International Repertory of Music Literature) database from the library directory of online databases to find journal articles on your topic (library home page—Databases—R—RILM Abstracts of Music Literature).
- E. Scores can be found in the library’s collection (780s), the Classical Music Library database (library home page—Databases—C—Classical Scores Library) or at the Petrucci Music Library (<http://imslp.org/>).

### III. Form and the Research Paper

- A. A research paper has form just as a music composition does. A paper must be presented in a clear and organized way.
- B. Once you have an idea of the preliminary overall form, begin the process of outlining. Outline your complete paper with points and subpoints. Do not use only subject headings—describe in prose what each point and subpoint will contain. Your outline which you turn in must have the information that you will include in your introduction.
  1. Begin with a section (main point) breakdown and keep refining.
  2. Keep in mind your chronology, the order of topics, and plan how you will get from one place to another.
  3. Keep working towards the paragraph level. This can be a nuisance, but it is necessary in order to get control over your information.
  4. With an outline you can research specific points and not wallow around in generalizations. This will save you much time and energy.
- C. If you need help at any stage of the research or writing process, feel free to make an appointment with me or come by my office during office hours. You can also visit the OSU Writing Center in the Student Union ([osuwritingcenter.okstate.edu](http://osuwritingcenter.okstate.edu)) for assistance. If you have not written a college research paper before, I strongly urge you to visit the Writing Center.

### IV. Style Guide

- A. You **must** use documentary-note or humanities style to cite your sources. With most computer word processing software programs it is easy to use footnotes: click on “insert footnote” under the “format” or “edit” pull-down menu. The software will automatically number the footnotes.

- B. You must use the citation forms that I have listed here. If you need to cite a source that does not fall into one of these categories, either consult a standard style guide or ask me for assistance.
- C. Remember that plagiarism is a very serious crime in the academic world. Be very careful about this. To repeat from page 1 of this handout: *Always cite your source of information whenever you state an idea that is not original to you or one that is common knowledge.* Direct quotations *must* be indicated with quotation marks or as a text block. Always cite your source for musical examples.

### **Basic Formats for Footnotes and Bibliography Entries**

Note: for printed materials, the basic order for both bibliographic and footnote citations is: author, title, edition (if other than the first), editor (if there is one), publication information, page number or numbers (if citing a smaller unit in a larger work in a footnote).

Note: in your bibliography, put entries in alphabetical order by authors' last name. Single space each entry and double space between entries.

#### **Books**

##### A. Footnote

William Strunk and E. B. White, *The Elements of Style*, 3rd edition (New York: MacMillan Publishing Co., 1979), 7-9.

##### B. Bibliography

Strunk, William and E. B. White. *The Elements of Style*. 3rd edition. New York: MacMillan Publishing Co., 1979.

#### **Periodicals (print)**

##### A. Footnote

Deborah A. Sheldon, "Effects of Tempo, Musical Experience, and Listening Modes on Tempo Modulation Perception," *Journal of Research in Music Education* 42:3 (Fall 1994): 190.

##### B. Bibliography

Sheldon, Deborah A. "Effects of Tempo, Musical Experience, and Listening Modes on Tempo Modulation Perception." *Journal of Research in Music Education* 42:3 (Fall 1994): 190-202.

### **Unsigned Articles in an Encyclopedia (print)**

#### A. Footnote

John Smith and Gunter Schnitzer, eds., *Encyclopedia of Music* (New York: Schirmer Publishing Co., 1985), s.v. "Cantata," II, 204.

#### B. Bibliography

Smith, John and Gunter Schnitzer, eds. *Encyclopedia of Music*. New York: Schirmer Publishing Co., 1985. S.v. "Cantata," II, 204-206.

### **Signed Articles in an Encyclopedia (print)**

#### A. Footnote

Brian Hyer, "Tonality," in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, second edition (London: Macmillan, 2001), XXV, 583.

#### B. Bibliography

Hyer, Brian. "Tonality." Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, second edition. London: Macmillan, 2001. XXV, 583-594.

### **Grove Music Online and Other Internet Sources**

#### A. Footnote

Horst Brunner, "Meistergesang," *Grove Music Online* (accessed 15 August 2006), <<http://www.grovemusic.com/shared/views/article.html?section=music.18291>>.

#### B. Bibliography

Brunner, Horst. "Meistergesang." *Grove Music Online*. Accessed 15 August 2006. <<http://www.grovemusic.com/shared/views/article.html?section=music.18291>>.

### **Dissertations (print)**

#### A. Footnote

Carol Cook-Koenig, "Vocal Fatigue" (Ph.D. diss., Florida State University, 1995), 77.

#### B. Bibliography

Cook-Koenig, Carol. "Vocal Fatigue." Ph.D. diss., Florida State University, 1995.

## Scores (print)

### A. Footnote

Ludwig van Beethoven, Quartet No. 9 in C Major, Op., 59, No. 3,” *Ludwig van Beethoven Complete String Quartets and Grosse Fuge* (New York: Dover Publications, 1970), 200.

### B. Bibliography

Beethoven, Ludwig van. “Quartet No. 9 in C Major, Op., 59, No. 3.” *Ludwig van Beethoven Complete String Quartets and Grosse Fuge*. New York: Dover Publications, 1970. 179-206.

## Shortcuts

1. The first time that you cite a source in a footnote, you must use the complete footnote form. If you cite the source again anywhere else in the paper, you can just use the author’s last name, the title of the work, and the page number.

First time:                   <sup>2</sup> William Strunk and E. B. White, *The Elements of Style*, 3rd edition (New York: MacMillan Publishing Co., 1979), 9.

Second time:               <sup>5</sup> Strunk and White, *The Elements of Style*, 39.

2. If you have two or more *successive* citations of the same source, you can use *ibid.* and the page number (if different). Always place a period after *ibid.* because it is an abbreviation.

Example:                   <sup>1</sup> William Strunk and E. B. White, *The Elements of Style*, 3rd edition (New York: MacMillan Publishing Co., 1979), 9.

<sup>2</sup> *Ibid.*, 13.