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);
3. bibliography; and
4. outline.

◆ Order of outline assignment: first paragraph (with name and title at the top), bibliography, outline.

◆ 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

◆ 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 28 at 10:30 a.m., introductory paragraphs, outlines and bibliographies are due on February 25 at 10:30 a.m., first drafts are due on April 1 at 10:30 a.m., and final drafts are due on May 3 at 10:30 a.m. Paper topics will not be accepted for grading after February 1 at 10:30 a.m. Introductory paragraphs, outlines and bibliographies will not be accepted for grading after March 1 at 10:30 a.m. First drafts will not be accepted for grading after April 5 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 all four 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; 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, discuss its modern performance history, describe your experiences learning and performing it, or describe how you would teach it to a performer or an ensemble.

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

On the Selection, Care, and Feeding of Term Papers

I. Topic Selection

A. The topic should be precise, to the point, clearly defined, and with definite limitations. The working title of the paper should clearly indicate what the paper is about. The title can be changed as the paper evolves.

B. The topic should be tight and logical. If you are foggy about the topic you will do too much work, waste too much time, and write a dull and uninteresting paper.

C. You should be able to bring some of your own insights to the paper and draw some personal conclusions. This may require going out on a limb (not too far, however). Be prepared to logically support any point you make, and support your points with the opinions of experts.

D. Selecting a topic

1. During the first week of class, begin thinking about possible paper topics.

2. 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.

3. 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. Continually ask questions of your subject. Write about something that reflects your own curiosity, and not something you think only will please me.

4. If you have trouble getting started or get stuck in any part of the process, ask me for assistance.

5. Don’t be afraid to branch out a little. Often it is better to choose a topic that you don’t already know anything about or that you have not already done. Expand your horizons.

E. 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).* The biography should be interpretive and not a dry recitation of dull dates and other facts.

3. Most topics will 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 analysis 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.

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 Search 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 search 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/).

F. If you are having trouble or get stuck, ask me for help.

G. Be very careful when evaluating internet sources . . . anyone can be an “expert”.

H. General suggestions

1. Begin obtaining your sources immediately, if not sooner. Don’t procrastinate; someone else may check out a source you need.
2. This is a research paper. It is not a collection of unfounded and unsupported opinions. You must collect the best of what has already been written about your topic and synthesize that information in support of your point of view.

3. You should keep a careful record of all sources you have consulted. As your search bibliography progresses, consult the bibliographies of your sources. Keep searching until you are convinced you have good coverage of your field. Try to rely on the most recent editions of works.

4. Whenever possible, photocopy or print the relevant pages and chapters from sources and start making a pile. This will help you begin to organize the paper.

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.

1. Often the intent of a sentence, paragraph, part and even the entire paper is not reflected in what is actually written down. Read your own work as though you are seeing it for the first time.

2. A reader is thrown completely off track by disjointed ideas, disorganized relationships, and a shotgun presentation of ideas. Plan your paper.

3. In most historical papers you will find a combination of topical order and chronological order that must be related through appropriate transitions.

B. Once you have an idea of the preliminary overall form you should begin the process of outlining. Don’t try to write a paper without outlining it.

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) 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. On the following pages I have given you examples of the most common types of citations that you will need. 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. The best source for learning documentary-note or humanities citation style is Kate L. Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations* (published by the University of Chicago Press). The latest edition of this work is available in the library and in the reference section of most bookstores. I encourage you to buy a copy if you don’t already own one.

D. Here are three other useful sources for learning how to write about music:


E. 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, single space each entry and double space between entries.

Books
A. Footnote


B. Bibliography


Periodicals (print)
A. Footnote


B. Bibliography


Unsigned Articles in an Encyclopedia (print)
A. Footnote


B. Bibliography

Signed Articles in an Encyclopedia (print)

A. Footnote


B. Bibliography


Grove Music Online and Other Internet Sources

A. Footnote


B. Bibliography


Dissertations (print)

A. Footnote

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

B. Bibliography


Scores (print)

A. Footnote


B. Bibliography

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:  

Second time:  

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:  

2 Ibid., 13.