GUIDELINES FOR WRITTEN ASSIGNMENTS

The purpose of these written assignments is twofold: first, to give the student an opportunity to explore in some depth historical issues and works within the repertoire of Western art music; second, to acquaint the student with the methods, tools, and resources of music research.

WRITTEN ASSIGNMENT #1 = GENRE PAPER
Length: 3-4 pages (5-6 pages for HNRS students). Choose ONE WORK from the Norton Anthology of Western Music included in the relevant chapters of the textbook as basis for the first paper (MUSC 1406 = chaps. 1–8; MUSC 2406 = chaps. 9–15; MUSC 2416 = chaps. 16–22). The assignment is to examine the work carefully from the standpoint of genre.

WRITTEN ASSIGNMENT #2 = TERM PAPER PROPOSAL and PRELIMINARY BIBLIOGRAPHY
Length: 2-4 pages. Provide a description in several paragraphs (200–1000 words) of your prospective topic, explaining WHAT the issue is that you are addressing, WHY you think it would make a good topic, and HOW you intend to approach the project methodologically. On a SEPARATE PAGE, include a BIBLIOGRAPHY, in correct format, of no less than EIGHT items that you have found helpful in your initial researches. Of these, no more than TWO may be internet sources.

WRITTEN ASSIGNMENTS #3 & #4 = TERM PAPER and REVISION OF TERM PAPER
Length: 6-8 pages (9-12 pages for HNRS students), not including the LIST OF WORKS CITED, which should be placed on a separate page. Note that part of the grade for content will be determined by how strictly these guidelines are observed. Most typically, students will choose ONE WORK from the Norton Anthology included in Chapters 9–15 of the textbook (i.e., works studied this semester) as basis for the paper. It is possible to discuss TWO WORKS from the Anthology if you are making a clear point of comparison. Another possibility is to examine a particular biographical, theoretical, or cultural ISSUE, as, for example, the impact of religious disunity in Europe upon sacred music around 1600. Each paper is to be provided with a TITLE that clearly indicates its focus and content.

The successful essay will be concise and well-argued, constituting a unified and individual response to the topic considered and demonstrating a particular point of view. Opinions should be supported by concrete arguments and facts, and must demonstrate a familiarity with secondary literature on the subject; your paper should NOT, however, be simply a summary of previous opinions, but rather should offer definite conclusions.

The subject matter for the term paper is open, but should be well focussed. Possible topics include:

1) Musical and/or textual analysis of a given work
2) Relationship of theory to practice in a given work
3) Cultural or biographical context of a given work
4) Innovative aspects of a given work
5) Comparison between two works from a specific point of view

DOCUMENTATION
Term papers are to include DOCUMENTARY FOOTNOTES, as well as a LIST OF WORKS CITED (bibliography). The documentation should include citations from no less than 5 published (printed) sources, including at least:

one MUSICAL ENCYCLOPEDIA
one MONOGRAPH (book) that is not a textbook
two articles from SCHOLARLY JOURNALS or ANTHOLOGIES of scholarly articles.

Your documentary apparatus should include full information on author, title, source of publication (e.g., journal or encyclopedia, or publisher for monographs), and date of publication, and page numbers when applicable. The proper format for both footnotes and bibliography is given on the reverse side of this handout. INTERNET sources are acceptable, but only as supplementary citations, and they are limited to TWO.

GENERAL INSTRUCTIONS FOR WRITTEN ASSIGNMENTS
1) Each essay should be double-spaced, typewritten or computer printout, and provided with a TITLE.
2) All papers should include PAGE NUMBERS on each page (5 pts will be deducted from papers omitting page nos.)
3) Grades for written assignments will be based on the quality of four elements (see syllabus):
   1) CONTENT (40%)
   2) ORGANIZATION (20%)
   3) DOCUMENTATION (15%) + DOCUMENTATION FORMAT (5%)
   4) WRITING STYLE (15%) + OVERALL DOCUMENT FORMAT (5%)
4) Keep in mind that cases of plagiarism will incur the severest penalties.
5) Please do not hesitate to confer with the instructor if you have questions regarding a topic.
PROCEDURES OF DOCUMENTATION IN RESEARCH PAPERS

Below are given some basic procedures of documentation. For more complete explanations, refer to the following sources:


The following are useful reference sources on writing style and points of grammar:


I) LIST OF WORKS CITED (= BIBLIOGRAPHIC FORMAT)

The format for bibliographical citations is designed to represent each item of information separately. All applicable information about the source must be included, as shown below.

A) BOOKS— FORMAT: Author. Title. City: Publisher, year.

B) ARTICLES AND OTHER SHORT STUDIES

ARTICLE in BOOK—Author. “Article title,” in Book title. Editor(s). City: Publisher, year, pp. __.

C) SCORES— FORMAT: Composer. Work Title. City: Publisher, year.

D) SOUND RECORDINGS and PROGRAM NOTES
RECORDINGS: Johannes Brahms, Symphony No. 3 in F, op. 90. Berlin Philharmonic directed by Claudio Abbado (Deutsche Grammophon, CD 429-765-2).


E) INTERNET SITES Citations must include website address and title, so that it can be accessed without difficulty.

II) DOCUMENTARY NOTES (= FOOTNOTE FORMAT)

The format for footnotes is designed to make the entry readable. Each footnote is conceived as a sentence, so that there are no interior periods. As with bibliographical citations, all relevant information about any given source must be included: author (first name first, title(s), publisher, year, page no. consulted. Full information about each source need be included only for the FIRST CITATION. For subsequent citations, a short entry is used, consisting of author, shortened title (if necessary), and page no(s). The important thing about subsequent citations is that the information provided must be sufficient to distinguish the citation from all other sources being used in the paper.

A) BOOKS— FORMAT: Author, Title (City: Publisher, year), p.__.

SUBSEQUENT CITATIONS: Geiringer, JSB, 179.

B) ARTICLES AND SHORT STUDIES


ARTICLE in BOOK—Author. “Article title,” in Book title. Editor(s). City: Publisher, year, p. __.


C) SCORES— FORMAT: Composer. Work Title. Editor. City: Publisher, year.


D) SOUND RECORDINGS and PROGRAM NOTES
RECORDINGS: Johannes Brahms, Symphony No. 3 in F, op. 90; Berlin Philharmonic directed by Claudio Abbado (Deutsche Grammophon, CD 429-765-2).

PROGRAM NOTES: Gudrun Becker, Program Notes to J.S. Bach, Orchestersuiten BWV 1067, 1068; Munich Bach Orchestra directed by Karl Richter (DG Archiv, LP 198 272).

SUBSEQUENT CITATIONS: Becker, Program notes to Bach Orchestersuiten, p. ____.

E) INTERNET SITES Citations must include website address and title in sentence form.