

GUIDELINES FOR TERM PAPERS FOR MUSIC 203

Choice of subject.

1. A paper that re-hashes what is already common knowledge serves little purpose.
2. Try to write on a subject that is new, relatively unexplored or that has not been fully discussed in one place or by one writer. Are there conflicting views on a subject about which you can shed new light and affirm or dispute the established views?
3. Use original sources as well as ones from today.
4. Make sure that the subject has direct bearing on this class i.e. it will expand your and the readers' knowledge of how a particular piece, group of pieces, or music from a particular period or by a particular composer should be performed.
5. Comparisons often prove valuable. Are there differences between flute embellishments of the sonatas written by Quantz and those written by Mozart? Are ornaments played differently on wind and keyboard instruments?
6. Choose a subject in which you are interested and will help others beside yourself. If your topic is well selected, you should be able to get portions of your paper published.
7. Don't try to cover too broad an area. On the other hand, be sure there is enough information to be worth the time spent writing and researching it.
8. Be specific. We all know that figured bass lines must be realized when performing baroque music. Are there certain styles we use in Bach's solo arias that are different from a polyphonic motet? Are there differences in the realizations of Bach and Telemann? How do we perform late baroque music compared to early, e.g. Bach as opposed to Schutz? What are the guidelines? Where do we go to find out?

Style of the Paper

1. Referencing etc. must be done in accordance with Turabian's *A Manual for Writers of Term Papers, Theses and Dissertations*. The Bellman *A Short Guide to Writing About Music*, and the Strunk and White *The Elements of Style* are also usual guides for writing.
2. Have someone proof your paper for misspelled words, errors in syntax and sentence construction, choice of words, paragraph sense etc. Retype it until it is perfect.
3. Use an introduction. State the problem. What are the questions you intend to answer? What method will you use?
4. Summarize your most important points at the end.

Length of the paper: 20 pages.

Papers that do not meet graduate standards will not be accepted. The original copy must be submitted as well as an electronic copy for the instructor.

RECORDING COMPARISONS

2 comparisons of 2 recordings of the same work. Each comparison should be from a different period. The comparison should be of a 3-5 minute section of the work, and at least 5 points of comparison must be chosen. These recordings must be played to the class, and you are to lead the discussion on the points of comparison.

Before class, for these, you should make up a chart comparing different characteristics of the recordings that you are comparing. For example:

Recording 1-Name of work and performers.

Recording 2- Name of work and performers.

Played at A=440

Played at A = 415

Balance of the string instruments compared to the wind instruments is strong.

Balance between wind and string instruments mostly equal.

The dotted rhythms are played strictly in time.

Dotted rhythms appear to be performed over dotted.

Eighth notes are performed evenly in passages that move mostly by step.

Eighth note passages appear to be performed with inegal.

Long tones held out sustained.

Long tones performed with diminuendos, messo di voce, or other expressive devices.

Tempo performed is rather slow.

Tempo performed is faster, livelier.

Almost no use of ornaments.

Ornaments used often.

You should also be able to find other points of comparison to mention- eg. Voice types, numbers of voices, use of vibrato....

At the end of your presentation, this chart must be submitted to the instructor.

1-2 students will give a presentation each class. A schedule for this will be set up at the first class meeting.

LIVE-PERFORMANCE CRITIQUES

– **due the last class session**

1. The performances must be of music from prior to the 20th century.
2. Do focus on a critique of the quality of the performance per se.
3. Outline how the music was performed; ie. tempo, rubato, ornamentation, instruments, location of performers, etc.
4. Compare this performance with accepted performance practices of the period.
5. Include a copy of the program.
6. Three to five pages is optimum.
7. A bibliography is recommended.

ANNOTATED BIBLIOGRAPHIES

Two annotated bibliographies on texts related to performance practice must be turned in for **each class**, and at least one of these for each class must be of a historical document (ie. primary source). The bibliography entry must be set out as in the Turabian *Manual for Writers of Research Papers, Theses, and Dissertations*. The annotation itself must be about a paragraph in length, briefly summarizing what is contained within the text.

The purpose of these annotated bibliographies is to help you to become familiar with various texts related to performance practices, and to give yourself a useful resource for later years, a resource to which you are able to quickly refer to, reminding yourself what each text deals with.