

MUS 646—Classical Seminar Term Project

Rationale and Procedure. Owing partially to the Graduate School mandate that doctoral students must have pre-dissertation research experiences, there will be (in addition to the normal curriculum for the class, daily preparation, discussion and so on) a semester-long research paper assignment. You will choose the topic, though I must approve it. In order to produce a graduate-level piece of research, you will be working consistently throughout the semester, and will be turning in assignments that demonstrate your progress: three different article abstracts, for which due dates are shown on the syllabus (2/12, 2/26, 3/5), and an annotated bibliography of the sources you have collected and are using (**due 3/12**). For those who have not written an abstract before, guidance will be found in *A Short Guide to Writing about Music*. Midway through the semester, you will also be delivering a short report to the class about your subject, sources, and preliminary findings.

Oral Presentation and Paper. Near the end of the semester, you will give an oral presentation of your research to the class. This will *not* consist of leafing through your paper and reading excerpts and summarizing on the fly; rather, it is your opportunity to *teach* us what you have found, speaking to us from a lecture outline, using musical examples, and (if useful) handouts for the presentation. The final paper, **due the last day of class (5/4, not the day of the final exam)**, will be 15-20 pages of text in length, will also use musical examples where appropriate, with complete and correctly formatted captions, and will have full scholarly apparatus (footnotes and bibliography following the formats given in *A Short Guide to Writing About Music*), appendices if necessary, etc. The writing will be clear and scholarly (i.e. not informal, as in conversational speech, but not highfalutin either), and spelling and punctuation will be *perfect*. **This paper may not be used in any other course.**

All students in this course should by now have had either MUS 700 or MUS 600, the graduate music research core courses. You will therefore have a good idea how research is to be carried out, how to obtain interlibrary loan sources, and how scholarship is practiced. Reaching beyond our library may be necessary; vital sources are found by scouring databases, bibliographies, and other researchers' footnotes, and you may need to use Prospector or Interlibrary Loan—as you learned in the research courses. *You will be held responsible for the completeness of your research.*

Sources. You will use a variety of sources—books, scores, journal articles, encyclopedia articles, recordings (and notes to them)...in short, anything that will be helpful. You are responsible for evaluating the sources. If your project requires analysis, do not limit yourselves to localized roman-numeral analysis; use whatever form of analysis will be of the most benefit: tonal, thematic/motivic, topical/stylistic, rhetorical, punctuation-form, textual, linear (Schenkerian, contrapuntal, whatever), functional, or any other form that you find to illuminate your subject. *Do not make the mistake of considering play-by-play description to be “analysis.”*

Envoy: Make regular work on this project a part of your daily routine *now*, lest it get crowded out and you don't realize it until it is too late.