

## Paper Guidelines

### The Motet Paper (Paper 1)

Due: Wednesday, February 18

The first paper is a **2-3-page analysis** of Guillaume de Machaut's isorhythmic motet *Qui es promesses / Ha! Fortune – Et non est qui adjuvat*. You should examine the work from as many perspectives as you can manage; certainly you will consider its isorhythmic and compositional structure, harmonic and cadential treatment, the role of each voice (and text) and the interaction between them, Machaut's use of rhythm and motives, borrowed material, and any other relevant compositional principles that you note. You should consider the Medieval EMIs, and re-read the advice regarding "Analyzing Medieval Polyphony" in the course reader. Briefly, you should place this piece in a historical framework: when, where, and why was it written?

You are expected to develop a thesis that you will argue in the course of your paper, but regardless of the thesis you choose, you are expected to analyze the piece thoroughly and to place it in its historical context.

You will find a copy of the score in your supplemental anthology, and a recording is included in the supplemental listening CD. You do not have to list either of these items in your **bibliography**, but you do need to include any other sources that assisted you in writing your paper. Footnotes should be in Chicago Style. Also, I am requiring that you include your **outline** with your paper.

### The L'homme armé Mass Paper (Paper 2)

Due: Monday, March 8

The second paper is a **6-7-page analysis** of movements from four mass settings (listed below), all of which incorporate a tune known as *L'homme armé*. After investigating *L'homme armé* itself, you should examine each work from as many perspectives as you can manage; certainly you will consider the treatment of the borrowed material, compositional structure, harmonic and cadential treatment, the role of each voice (and text) and the interaction between them, the use of rhythm and motives, and any other relevant compositional principles that you note. You will want to address the historical context of each work, and you should compare the various settings with each other: how do they differ? Or does each work sound just like the next? You should consider the Medieval and Renaissance EMIs, and re-read the advice regarding "Analyzing Medieval Polyphony" and "Analyzing Renaissance Music" in the course reader.

You will need to develop a thesis for your paper, and your paper should support that thesis—but you also should include a well-rounded analysis of the movements, even if your thesis is focused on a narrower aspect of the pieces.

You will find copies of the scores in your supplemental anthology, and recordings are included in the supplemental listening CD. You do not have to list these items in your **bibliography**, but you do need to include any other sources that assisted you in writing your paper. Footnotes should be in Chicago Style. Also, I am requiring that you include your **outline** with your paper.

Scores & Recordings for Paper 2\*:

- 1) Supplemental Anthology: Anonymous, *L'homme armé* (chanson melody) (3 score transcriptions; 3 different performances)
- 2) Stolba: Guillaume du Fay, *Missa L'homme armé*, "Agnus Dei"
- 3) Supplemental Anthology: Ockeghem, *Missa L'homme armé*, "Kyrie"
- 4) Supplemental Anthology: Josquin des Prez, *Missa Sexti toni super L'homme armé*, "Gloria"
- 5) Supplemental Anthology: Palestrina, *Missa L'homme armé (a 5 voci)*, "Kyrie"

\***note**: the transcription of Medieval and Renaissance music into modern notation requires many editorial decisions, and it is often the case that more than one alternative is possible—especially in decisions pertaining to text underlay. In several cases above, the performers in the recorded version used a different score edition from that included in the Supplemental Anthology.

## Grading:

<b>Mechanics</b> (15 pts)	68-75 points	A
Appropriate use of citations (4)	61-67	B
Style (voice, transitions, etc.) (3)	54-60	C
Outline reflected in paper (2)	47-53	D
Logical organization (2)		
Bibliography (3)		
Formatting (page numbers, title page, etc.) (1)		
<b>Content</b> (60 pts)		
Effective introduction (2)		
Clear / convincing thesis (3)		
Thesis 'proven' in course of paper (3)		
Effective conclusion (2)		
Research / Biography / Context (15)		
Analysis / Evaluation (35)		
<b>Score Busters</b>		
Typo / Spelling / Grammatical Errors = - .10 pt / each		
Missing materials = -5 points each		
"Late" papers will lose <u>five points</u> a day		

**Pointers** - Here are a few tips before you turn in your final product:

1. **Don't procrastinate! Review your deadlines carefully.**
2. **Listen** to the pieces repeatedly, with and without the score, until you know them in your sleep. Take many notes! "Read" the score and "listen" to the music in your head.
3. I am happy to read rough drafts, talk over ideas, help with analysis problems, etc.—just ask! Earlier, though, is always better than later . . .
4. **Read your paper aloud**, to 'hear' if you over-use particular words and phrases. Have a friend read it, to see if your writing makes sense to someone else. **PROOFREAD!**
5. If any of your information or ideas come from outside sources—books, articles, the Internet, etc.—**appropriate acknowledgment is required** (i.e. complete footnotes!). It is perfectly acceptable to get information from other people's writings and ideas—but it is imperative that you be ethical in citing the sources for your information. If you quote something directly—a full sentence, or even just a phrase— then it should be inside quotation marks (and followed by a footnote number). What if you just paraphrase information? In this situation, you don't use quotation marks, but when you get to the end of the section that you're paraphrasing, you should again put a footnote number. (If paraphrased information appears in several paragraphs, each paragraph should have its own footnote number.)
6. I'd like you to stick to the deadlines for the papers, but I do believe in "better late than never." I encourage you to talk to me about any unusual problems you're having, to see if we should arrange a revised timetable for you. I don't think you should be penalized for serious things outside your control—but if you've been procrastinating until the last minute—and then get caught short—my sympathy level drops. You need to "build in" time for colds, etc.!