

21M.220 EARLY MUSIC— FIRST PAPER TOPICS

Due March 13 (not March 6, in syllabus)

Choose one of the following topics to write a well-crafted paper of at least eight pages (inclusive of short musical examples, but excluding large examples, bibliography, etc.).

- 1) Discuss the use of chant as a material for elaboration and borrowing from c. 900–1300. Explain how the original usage or meaning of the chant either remained the same or changed with each musical innovation. Explain with examples drawn in part from the book and in part from other sources. For at least one part of the paper, go in further detail than either lecture or the class.
- 2) Document and discuss the use of music in a religious or civic ritual which differs markedly from the repertory discussed in class (e.g., music in a synagogue, mosque, evangelical church; use of music at an inauguration or sporting event). In addition to discussing when and what types of music are used, talk about the role music (and specific pieces) have in the wider life of the ritual. You may want to interview other participants in the ritual.
- 3) Find at least four *ars antiqua* motets and discuss their style, their similarities, and their differences.
- 4) Discuss the most significant innovations in music theory from approximately 1 A.D./C.E. until *Musica Enchiriadis*.
- 5) E-mail me with a topic of your own choosing

Since this class is CI-M, we will use the conventions of music research in your papers. Cite your sources using **footnotes**; inline and scientific citation styles are not acceptable. Your footnotes should look something like this:

Willi Apel, *French Secular Compositions of the Fourteenth Century* (Rome: American Institute of Musicology, 1972), vol. 3, pp. 89–90. [A book or edition]

Apel, *French Secular Compositions*, vol. 2, p. 40. [second and subsequent references]

Ibid., p. 50. [immediate repetition of preceding reference. Try to avoid a “garland of *Ibids.*”]

Jason Stoessel, “Symbolic Innovation: The Notation of Jacob de Senleches,” *Acta Musicologica* 71 (1999), pp. 136–138. [journal article; cite only the pages currently being referenced]

Thomas Forrest Kelly, “Beneventan Chant,” in *Grove Music Online*, edited by L. Macy.

<<http://www.grovemusic.com>>. Accessed 22 February 2007. [A website (but not JSTOR, which should be cited according to the journal system above)]

Christopher Page, Liner notes to *Spirits of England and France 2*. Hyperion compact disc CDA66773, released 1995.

For most of the topics, musical examples are to be expected. Take the time to create examples and figures which are clear and convey your thoughts as vividly as your text. Your papers will be judged both on musical content (including original research in most cases) and quality of writing.

Some resources for research in music. Electronic databases are mostly available through the MIT Libraries.

New Grove Dictionary of Music and Musicians and Grove Online: Don't let the name "Dictionary" fool you: this thirty-volume encyclopedia is nearly always the starting point for any research in music. Longish articles (too often written for other experts, unfortunately), with bibliographies (up-to-date until 2001 in most cases).

RILM Abstracts of Music Literature: type in a keyword and find references to just about everything written about it since 1968. You will only find the reference to most books and articles; you'll find the book or article in the Lewis music library or (long term planning required) via Interlibrary loan. If you absolutely need something fast and Lewis does not have it, Harvard's Loeb music library is an amazing resource.

JSTOR: A collection of 30 journals (mostly in English) online. Misses some obscure ones but has the most important articles. Newest 4–7 years worth of issues not available on JSTOR, but may be available through e-journals or in the music library.

Those are the biggies, but you may want to consider the following:

M1, M2, and M3: Large collections of gathered musical editions fall under these Library of Congress call numbers (first shelf in the Lewis music library). *Paleographie Musicale*, *Polyphonic Music of the Fourteenth Century*, *Cent Motets*, and other amazing medieval reference tools are to be found here.

Naxos: Collection of many recordings available for listening online. Few medieval recordings, but more Renaissance and baroque.

Wikipedia: a great place to start research on just about any topic, but still extremely weak on medieval and Renaissance music. Unlikely to have the kind of depth needed for more than a one to two page response paper. But you never know; and you can always help it grow by clicking the "edit" button.