

SECOND PAPER TOPIC

In the first paper, you approached a field of research with a scholarly view, writing for me and for your peers in this class, using the formal style of traditional research. In this second paper, you will continue traditional scholarly methodologies of research, synthesis, and argumentation while providing a **set of program notes of no less than ten pages length** on a concert of early music works. Ten pages may seem long for a set of program notes, but is typical for certain distinguished music groups such as the BSO, the Fromm Foundation concerts in Boston and New York, and many major orchestras and opera societies in Europe (and Germany in particular). You may also choose instead to treat the notes as liner notes to a CD recording of the works.

Your concert should consist of 5–7 works chosen from the lists below.

Your notes **must** contain at least **three** musical examples (more are welcome!) which are referred to from the text and succinctly illustrate a point made in the text. That is to say, you should not include a whole page of music to show a particular point that appears in only one measure of one voice (in that case perhaps you would want to include one or two measures of context, but no more). The musical examples **must** be integrated into the text (not, “see ex. 1 at the end of the paper”)—if your word processing/scanning skills don’t allow this, use scissors and tape.

The notes should contain more than a discussion of each piece in isolation. First, you should create a coherent concert/CD theme and order, and talk about what the theme of the concert is. Not all pieces will work well together. You should place the pieces in a wider historical context and discuss pieces in relation to each other (that is to say, find a way to discuss more than one piece at a time).

Citation style:

Because you are writing for a wider, more popular audience, you will need to adopt your citation style. You will want to give full credit for your ideas (you should have outside sources, beyond the textbook and free online encyclopedias), but you will not want to have full footnotes or long parenthetical citations. What you should do is introduce your sources in prose (“As the mediocre Renaissance scholar Joe Blow said in a recent article on Monteverdi in London, ‘tisk tisk.’”) with a citation sufficient to let the reader know which article or book it *must* be. That is to say, you cannot say, “Margaret Bent discussed these songs in her book on Renaissance music,” since she’s written many books on Renaissance music. Additionally, you should put a section at the end of the paper: “For Further Reading” where (again in prose) you discuss every source in your paper with full citations: “A recent comprehensive study of music in late sixteenth-century Seville, focusing on the first piece on the concert, is Ellen Smith’s *Music in the land of Sour Oranges* (Cambridge: Cambridge University Press, 2006).” You should describe these sources with enough energy that someone would **want** to read them.

Deadline

The paper is due **at the beginning of class** on the final day (5/17)—there are no extensions. Late papers will be penalized: 1/3 letter grade from 11:10am 5/17–midnight. 5/18 = 1 full letter grade; 5/19 = 2 full letter grades; not accepted after 5/19. Sorry for the *new authoritarianism*, but grades need to be turned in very soon after 5/17, and this is all necessary. I will be happy to read full or partial drafts.

Work List

At least three of the following pieces discussed in class:

- Du Fay, "Kyrie" from the *Missa L'homme armé*
- Josquin, *El grillo*
- Josquin, *Ave Maria...virgo serena*
- Palestrina, "Kyrie" from the *Missa Tu es petrus* and/or Motet *Tu es petrus* (together they count as one work)
- Sermisy, *Tant que vivray* in any form
- Arcadelt, *Il bianco e dolce cigno*
- Weelkes, *As Vesta was from Latmos hill descending*
- Byrd, *Quomodo cantabimus*
- Dowland, *Can she excuse my wrongs?* and/or *The Earle of Essex Galliard* and/or Byrd, *The Woods so wild* (together counts as one [if two are done] or two [if three are done] piece(s))
- Wilbye, *Cries of London*
- Gesualdo, *Moro, lasso*
- Praetorius, Selections from *Terpsichore*
- Merulo, *Canzona 5*
- Gabrieli, *Sonata pian e forte a 8*
- Strozzi, *Lagrime mie* (cantata)
- Schütz, *Saul, was verfolgst du mich?*
- Purcell, "Thy Hand Belinda" from *Dido and Aeneas*

At least two of the following, not discussed in class:

- Du Fay, *Se la face ay pale* and/or *Missa Se la face ay pale* (counts as one piece)
 - Josquin (?), *In te Domine, speravit*
 - English Madrigals: (EMS = English Madrigal School or the English Madrigalists volume)
 - Gibbons, *The Silver Swan who Living had no Note*, EMS 5
 - Weelkes, *O care, thou wilt dispatch me* or *Hence care, thou art too cruel*, EMS 11
 - Weelkes, *Thule, the Period of Cosmography*, EMS 12
 - Byrd, *Blessed is he that fears the Lord*, EMS 14
 - Wilbye, *Lady Your Words do Spite Me (Yet your Sweet Lips so Soft Kiss and Delight me)* EMS 6
 - Wilbye, *Sweet Honey-sucking Bees*, EMS 7
 - Arcadelt, *Margot laborez les vignes*
 - Monteverdi, a selection from *L'Orfeo* or the *Vespers of 1610*.
 - Philip de Monte, *Super Flumina Babylonis*
 - Francesca Caccini, *La Liberazione di Ruggiero* (any selection)
 - Strozzi, any other work
 - Purcell, "If love's a sweet passion" from *The Fairy Queen*
- And, by all means, other piece or pieces (pre-1690) approved by MSC.**

Attach to your paper, scores to all works from this list or approved off list.