

Music 324 - History of Musical Theater Paper Guidelines

The **6-page paper** for this class should be a combination of **research** (see "What are you researching?" below) and **listening/analysis** (see "What are you analyzing?" below), focused around a **summary** of a **STAGE musical** (no movie musicals, please) and an in-depth analysis of the **two songs that you think contrast with each other the most** in the show (although you will listen to 10 of the songs for the Song Chart). Please avoid "compilation shows" (i.e., *Mamma Mia!*, *Smokey Joe's Cafe*, etc.) and "rock concerts" (i.e., Pink Floyd's *The Wall*)—I would like you to study music that was composed for live theater. You do NOT have to *read* music, but, through *listening*, use your ears to apply music vocabulary you'll learn in class. (If you do read music, you can probably obtain through Link+ a copy of the sheet music for your selected songs.)

What do I mean by a "summary"? For your show, I am expecting you to research

- a short biography of the composer and lyricist (and librettist if applicable)
- a brief history of the show's creation (what inspired it, what it is based on, any obstacles it encountered, when and where it premiered)
- a summary of the show's success (length of its run, any awards won, subsequent revivals, film versions, what positive or negative things the *New York Times* critic had to say etc.)
- a very brief synopsis of the plot
- a song chart (see below)

What do I mean by "two contrasting songs"? After creating your song chart, you need to decide on the **two songs** in the show that you think are the **most different** from each other and then analyze them carefully, using our course terminology. How could they be different?

- Solo versus production number
- Love song versus song of revenge
- Fast, loud dance number versus a slow, quiet lullaby . . . etc., etc., etc.

At the end of this reader, you will find a listing of only *some* of the stage shows that you could study for this paper—this list represents CD recordings available at Cal Poly OR in my personal collection. If you would like to listen to one of *my* recordings, you need to ask me by **Sunday, Jan. 16**, so I can bring the disk to school for you (you may borrow it **ONE night**)—and so that you will have time to listen to the show to ensure that you want to study it for your paper. Please note: however you get your disk, you need a 'real' CD, not a download.

Choose a show you like!! The paper is your opportunity to demonstrate that you can listen carefully to music and can make observations about it, while the research component should 'set the stage' for the show and people you are studying. **Please remember that I am happy to talk over ideas, read drafts, answer questions, and give advice at any time in this process—you're not "on your own"!!**

A restriction: if you check the CD contents in the reader for this course, you can see what selections we'll be covering in class this quarter. Since I want this paper to be the product of your own listening and perceptions, please **do not discuss any of the same songs** that are slated for future lectures. It's okay to choose a **show** that we'll be studying; just don't duplicate any of the individual songs on the CD list.

Deadlines:	Paper topic (5 points)	Jan. 18	Grading:	100-90 points	A
	Bibliography Due (10 pts)	Jan. 27		89-80	B
	Song Chart (5 pts)	Feb. 3		79-70	C
	Outline (10 pts)	Feb. 17		69-60	D
	Paper (70 pts)	Mar. 3			

Score Busters

Typo / Spelling / Grammatical Errors = -.10 pt / each

Late Topic = -1 pt / day

Late Bibliography = -1 pt / day

Late Song Chart = -1 pt / day

Late Outline = -1 pt / day

Late Paper = -3 pts. / day

Instances of cheating will be reported to the Office of Student Rights and Responsibilities

A. Paper Topic (5 points) - (please **type** this onto a 8-1/2x11" sheet of paper) - this should be formatted as the bibliographic citation for the CD you'll be using for your paper. The format for sound recordings appears in the citation chart in this reader, but is also shown below:

Composer's Last Name, First Name. *Title of the Show*. Which production. Name of Publisher Publisher's Number.

For example: Loewe, Frederick. *My Fair Lady*. Original Broadway Cast. Columbia CK 2015.

The publisher name and number is usually on the spine of CD cases, but they are also on the disk itself. (No, it is not workable merely to download songs from the web.) [Note: ASIN numbers on the Amazon.com website are not publisher numbers.]

YOU DO NOT HAVE TO CHOOSE THE TWO CONTRASTING SONGS YET (not until the outline)

- A list of possible stage shows appears at the end of the reader. This list is not exhaustive; it represents only the shows contained in Cal Poly's Music Department and my personal collection. This is the very low-cost approach!! (You can borrow my personal recordings for one night; please let me know by **Sunday, Jan. 16**.)
- You are welcome to choose a stage show that is not on the list; however, you should check with me before the deadline to make sure that it is a **stage** production. Because you need the publisher number for your Paper Topic sheet, you need to have **obtained** the recording before the Topic Deadline. [Note: ASIN numbers on Amazon.com are *not* publisher's numbers]
- "Late" paper topics will drop a point per day.
- Hand-written topics will lose a half-point (I want you to be able to copy-and-paste this cd's citation into your In-Progress Bibliography assignment).

B. In-Progress Bibliography (10 points)

This should be a **typed** list (alphabetized by author's last name; **NOT numbered!**) of the resources you have found that will help you support your paper (please put "NOT YET ARRIVED; ordered on [*date*]" after any item that you've requested but haven't received yet). Yes, you may certainly add to your bibliography if you find additional materials after the first "due date," but you will be assigned points for the breadth of materials you have checked by the fifth week (and their proper citation). In this reader and on the website, I have included examples for footnotes and bibliography entries in the "Chicago" format, the style that is used for citations in music scholarship. (More information about footnotes is included under "Sample Footnote Citations" below.)

Will this be the *same* bibliography that goes into the final paper? Probably not; you will probably abandon some items for not being useful, will add some items that you find after this due date, and will correct things that are mis-formatted (hopefully not many!)

What are you researching?

Who created the music, lyrics, and book of your show? Briefly, what are the backgrounds of these creators? When did your show first premiere? What kind of success did it enjoy? (length of its run, etc.) Did the show win any awards? Has the show been revived very often? What did the *New York Times* critic have to say? **If you are having trouble with your research, please come in for some help!**

This is the process I'd recommend you use to do the research for your show:

- **NO WIKIPEDIA** (or Answers.com, etc., etc. = extremely unreliable and constantly mutating resource – Approach with caution!!) Wikipedia is like finding information on the wall of a bathroom stall – you need to verify the information somewhere else. So, follow the steps listed below:
- go to Kennedy Library and
 - look at ALL the books on **reserve** that I've flagged for your topic.
- Sit down at a library terminal (or at your home computer):
 - books (and scores) - You can use *Polycat* by going to the Kennedy Library website <http://www.lib.calpoly.edu/>.
 - Also, besides its own library catalogue, *Polycat*, Cal Poly has a shared database with other CSU campuses called **Link+**. You can use *Link+* by going to the Kennedy Library website, highlighting the "Books" tab and then going to the "Link+" link. Try searching for your composer (last name, first) as a "subject" search. If you find a book or score at another campus, you can request it using the barcode number at the bottom of your student ID. The item is delivered to the Circulation Desk in Kennedy, usually within 3-4 days. (They also loan *some* CDs.)
 - Also in the Kennedy Library are links to databases listing many articles. Go to the "Articles" tab, select "Databases, A-Z List," and up will come a listing of many helpful sources. Databases you should check are (in order of importance):
 - New York Times Historical Newspaper* (to find the review of your show) – check 1-3 days after your show's opening night (**NOT** the same thing as the first preview night – check ibdb.com to be sure of the correct date)
 - Grove Music Online* (look under your composer's name)
 - Music Index* (citations of articles in music journals, but usually not the full text)
 - RILM* (citations of articles, sometimes with abstracts [summaries] of the content)
 - JSTOR* (full-text PDF copies of older journal articles)
 - Expanded Academic Index* (citations of articles in humanities journals, some full text)
 - Academic Search Elite* (citations of articles in humanities journals, some full text)
- If you find a citation for a promising article, there are two other links in that same list of databases that can tell you if there's a full-text version available online. These databases are *Find It* and *Serials Solutions* (try *Find It* first). If you can't find the article online, you can go to the "Log in to ILL (Inter-Library Loan)" link on the Polycat homepage and fill out a request for the article you need; you should receive a link to a PDF version in just a few days.

- “FREE WEB” SOURCES - Many current shows have an "official" website. May you use Internet sources in your paper? Yes - BUT WITH CAUTION. The Internet is an amazing collection of material—but much of it is highly subjective: anybody can put anything they want on a website (and they do! Wikipedia is a case in point), and it is never 'edited' by other scholars, unlike journal articles. Moreover, websites are ephemeral, meaning that they may not be available next year, or even next week, which makes it impossible for people to double-check where you got your information, or to see if you distorted the information you are quoting. For these reasons, I would not think too highly of a report that relied exclusively on web sources for its research.

- Nevertheless, there ARE some good sites; here's an excellent URL for official Broadway show information: <http://www.ibdb.com> (this tells you when and where a show opened on Broadway, how long it ran, all the creative people who brought it to the stage, etc.)

- Archives for Tony Awards (and nominees) are found at http://www.tonyawards.com/en_US/archive/pastwinners/index.html

- **Be sure to include your recording in your bibliography!** (just copy the version from your topic sheet, unless it needed corrections—in which case, fix those mistakes first!!)
- "Late" bibliographies will drop a point a day.
- I have examples of previous bibliographies in my office, if you'd like to see other students' efforts.

No matter what the source, **be sure to acknowledge ANY information that is taken from these sources (directly or paraphrased)**, or from the CD booklet, or from magazines or newspapers, or from Internet sites (in other words, you are required to use footnotes!). Please remember—the bulk of this paper will be based on your listening—so don't fool yourself into thinking that any books—or websites—will hold all the 'answers.' [*Incidents of plagiarism or cheating will result in a visit to the Admin Building.*]

C. Song Chart (5 points)

- Your Song Chart should be modeled on the example below. List at least **10** of the songs of your show and include the requested information for each.

Title of Song	Sung By	Mood	Description of Tempo(s)	Description of Dynamic Level(s)
(First Song)	Character's name(s) <i>[not the name of the actor or actress, but the role s/he plays]</i>	(describe) <i>[this is subjective, and the mood may change in the course of the song]</i>	Use Italian labels to describe what happens in the song. I.e., "Alternates between adagio and allegro; sudden jumps back and forth."	Use Italian labels to describe events from the beginning to the end of the song. I.e., "Begins pianissimo; crescendos to forte in middle but diminuendos at end."
Second Song	Character's name(s)	Ditto	Ditto	Ditto
Third Song	Ditto	Ditto	Ditto	Ditto
Fourth Song	Ditto	Ditto	Ditto	Ditto
Etc.	Ditto	Ditto	Ditto	Ditto

Italian Tempo Terms:

Adagio	Slow
Andante	Walking Speed
Moderato	Moderate
Allegro	Fast
Presto	Very Fast
Ritardando	Slow down gradually
Accelerando	Speed up gradually

Italian Dynamic Level Terms:

Pianissimo	Very soft
Piano	Soft
Mezzopiano	Somewhat soft
Mezzoforte	Somewhat loud
Forte	Loud
Fortissimo	Very loud
Crescendo	Grow gradually louder
Diminuendo	Grow gradually softer

- "Late" song charts will drop a point a day.

D. Outline (10 points) - The outline must contain your **THESIS** and should be a **typed, detailed** list including:

- 1) how your paper is organized, with some idea of transitions from idea to idea (don't forget to include the introduction and conclusion). Remember that there should be topic ideas for each section / paragraph
- 2) the introductory paragraph should identify not only the two **songs** that you've selected, and what distinguishes them, but also the **thesis** you will argue in your paper
- 3) a summary of what you've learned in your research (and what you still need to check, if necessary)
 - Bios of creators
 - Inspiration(s) & early background of the show
 - Premiere dates, length of run (i.e., number of performances)
 - Awards won; Review of opening night from the *New York Times* critic – see p. 15 of Reader
 - The plot of the show
- 4) the detailed musical elements you've perceived in each of the two songs you're studying, as well as the musical elements you still plan to examine. You can begin by making a list of EVERY musical element in your outline and filling in your "answers" (all that you've figured out), but you should then group the elements into related topics—elements that contribute to the song's mood, or help to prove your thesis). [See the **"Musical Elements" page later on in this Reader for ideas**]
- 5) NOTE: Topic ideas are "claims" (opinions), not facts. "Stephen Sondheim was born in 1930" is not a topic sentence. A better topic premise might be "Stephen Sondheim's East-Coast upbringing after his birth in 1930 led to a fortuitous encounter with Oscar Hammerstein II that would change his life."

What are you analyzing?

Here are some questions that might help guide you:

How do your two songs compare? What's different? What's the same? Why did the composer choose the elements he did? In your analysis of each song, what is the **form**? (**Important:** Be sure to identify what distinguishes each section of the form from the next—why did you label particular sections the way you did? How does your "A" differ from your "B," and so on?) What is the medium? text setting? text expression? word painting? melody type? rhythm? meter? mode? subdivision? tempo(s)? dynamic level(s)? texture(s)?, style? mood(s)? Which character(s) perform(s) the song? What voice type(s) do you hear (soprano, alto, tenor, bass)? What is the context of this song? (How does this song fit into the storyline?) Does the song stop the action, or continue to carry the story along? [**If you are having trouble with your analysis, please come in for some help!**]

After analyzing the song, try to come up with a topic idea for each analytical paragraph that *groups* the elements into related components. For example, a good topic sentence might be, "Composer X used every element in his power to express the anger Character Q felt in this situation. The frequent changes in tempo illustrate Q's surges of temper, while . . ."

I have examples of previous outlines in my office, if you'd like to see what other students have done.

Note: You will probably find it easier to figure out the "form" of your songs if you take the time to type out the **lyrics** (much as they are presented to you in this reader). Sometimes you can find the lyrics online; it is often possible to find published vocal scores via Link+ (see me for help in using this free resource), and there are many websites with lyrics in them. **Please bring the lyrics (and recording) with you if you want my help in labeling song forms.**

- I **require** that you include your working '**thesis**' in this outline, in order to get my feedback. A thesis is an opinion—NOT A FACT—which you will 'prove' in the course of your report; it should appear in the course of your introductory paragraph. There are many, many possible thesis statements you could make; if you're having trouble thinking of one, here are a few typical approaches:
 - 1) In Show Z, the composer used a wide range of musical styles to demonstrate (*something*), as the Songs X and Y illustrate.
 - 2) Despite many differences, Songs X and Y are equally effective because . . .
 - 3) Characters P and Q view things very differently, as their Songs X and Y illustrate.
 In any event, I would be happy to help you devise a thesis; please come by and talk to me!
- During the course of your outline, where are you "proving" your thesis? How will you conclude your paper? (**Remember: don't bring new information into your conclusion; the concluding paragraph needs to 'wrap things up'.**)
- It is customary to put the title of the show in italics, and to put the titles of the songs within quotation marks. I.E., The Phantom of the Opera sings "The Phantom of the Opera" in *The Phantom of the Opera*. (The name of a character is put in ordinary Roman type; e.g., Annie vs. *Annie*)
- I have learned that the "best" (most detailed) outlines tend to correspond with the best final papers, and many students will tell you that the more work you put in on your outline, the easier the paper itself is to write.
- The more details you include, the more feedback I can give you.
- "Late" outlines will drop a point a day.

E. The Paper (70 points) - Organize your thoughts and observations into an orderly grammatical double-spaced **essay of 6 pages**, with a thesis, conclusion, and footnotes (or endnotes). Frame your paper with a **title page** and your final **bibliography**. Please turn in a **cd copy** of the music you analyzed. If you made changes to your **outline**, include it as well.

- The final bibliography should contain only the items that actually helped you write your paper (including the recording). If you *don't* have a footnote reference to an item somewhere in your paper, the item shouldn't be in your bibliography.
- The title page and bibliography do not count as part of your six pages (nor does the outline)
- If your outline did not change from its earlier version, you can omit it. (However, your paper is graded in part for how well it follows your outline, so make sure they correspond to each other.)
- In this reader, you will find a copy of the "**Grading Codes**" which will be used when scoring your paper. Please read the codes carefully and proofread your paper to ensure that you have avoided the writing mistakes reflected by the various codes.
- Font size and margins are up to you; just be reasonable! Be sure to number the pages.
- Please include a **cd** of the pieces you analyzed. The recording will be returned to you, unless you want me to keep it.

- The specific grading breakdown is as follows:

Mechanics (15 pts)

- Appropriate use of citations (4)
- Style (voice, transitions, etc.) (3)
- Outline reflected in paper (2)
- Logical organization (2)
- Bibliography (4)

Content (55 pts)

- Effective introduction (2)
- Clear / convincing thesis (3)
- Thesis 'proven' in course of paper (3)
- Effective conclusion (2)
- Research / Biography (20) (See "What are you researching?" above)
- Analysis / Comparison / Evaluation (25) (See "What are you analyzing?" above)

Score Busters

- Typo / Spelling / Grammatical Errors = - .10 pt / each
- No Title Page = -1 pt
- No (completed) Paper Checklist = -1 pt
- "Late" papers will lose three points a day

PAPERS WITHOUT ACCURATE FOOTNOTES WILL NOT BE GRADED (and a graded paper is required for passing the course)

F. Presentation:

1. Include a **cover page** with your name and a title for your paper (don't repeat the title on p. 1 of the actual paper)
2. Please simply staple your paper. Please don't waste money on fancy binding.
3. **In a big envelope**, please put your
 - stapled paper (including the title page and final bibliography)
 - a copy of the recording you used (which will be returned to you)
 - the outline (if it has been revised)
 - completed** paper checklist (you will receive this in class)
4. Put your name and course number on the outside of the envelope.

G. 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 songs repeatedly, until you know them in your sleep. Take many notes!
3. **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!** I have some previous papers on file in my office, if you want to get a sense of possible formats, writing styles, organizations, and so on.

4. Re-read the **Grading Codes** and your paper two or three times each, to see what errors you can catch.
5. For ALL the information that comes from outside sources—books, articles, the Internet, etc.—**appropriate acknowledgment is required** (i.e. complete footnotes!). It is perfectly acceptable to get information (and opinions) 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. Make sure that all items listed in your bibliography have footnote citations somewhere in your paper—and vice versa! In other words, if a source was useful for information that you quoted OR paraphrased, indicate those quotations or paraphrases with footnotes. Also, if you have included a source in a footnote, make sure it appears in your bibliography.
7. I'd like you to stick to the deadlines for the topic, bibliography, song chart, outline, and paper, but I do believe in "better late than never." I encourage you to talk to me about any particular problems you're having. I don't think you should be penalized for things outside your control—but if you've been procrastinating until the last minute—and then get caught short—my sympathy level drops. What if you catch a cold or the flu a couple of days before the deadline?—if that devastates your ability to get the paper in on time, maybe you haven't planned too well . . .
8. If you're not sure about *anything*, please ask me. I truly want to give you any help you desire.

A final note: the word "it's" is a contraction for "it is." Don't put in the apostrophe unless you mean it!