

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 **two contrasting songs** (although you will look at least 10 of the songs for the Song Chart). I also ask that you avoid "compilation shows" (i.e., *Mamma Mia!*, *Smokey Joe's Cafe*, etc.)—I would like you to study music that was composed with live theater in mind. This analysis does not require you to *read* music, but, through *listening*, to use your ears to apply music vocabulary you'll learn in class. (If you do read music, feel free to ask me for help in obtaining through InterLibrary Loan or Link+ a copy of the sheet music for the songs you want to discuss in detail.)

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 critics 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 shows that you could study for this paper—this list represents recordings available at Cal Poly or in my personal collection. If you would like to use one of my recordings, you need to talk to me by **Wednesday, Sept. 26**, so I can bring the recording to school for you—and so that you will have time to listen to the item and insure that you want to study it for your paper.

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)	Oct. 2	Grading:	100-90 points	A
	Bibliography Due (10 pts)	Oct. 16		89-80	B
	Song Chart (5 pts)	Oct. 23		79-70	C
	Outline (10 pts)	Oct. 30		69-60	D
	Paper (70 pts)	Nov. 20			

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
- Instance of cheating will be turned into the Judicial Affairs Office

A. Paper Topic (5 points) - (please **type** this onto a 8-1/2x11" sheet of paper) - this should be a **brief** statement telling me what composer and which show (and which production) you have chosen to examine. I would also like you to provide the **publisher name and number** (usually on the spine of CDs, but also on the disk itself) for the recordings you'll be using, so that I know you've actually tracked down the music! (No, it is not acceptable merely to download songs from the web.) [Note: ASIN numbers are **not** publisher numbers.]

YOU DO **NOT** HAVE TO CHOOSE THE TWO CONTRASTING IN-DEPTH SONGS YET.

- 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 collections. This is the very low-cost approach!! (You can borrow my personal recordings overnight; please let me know by **Wednesday, Sept. 26.**)
- 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.

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/did help you support your paper. 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 each version enjoy? (length of runs, etc.) Did the show win any awards? Has the show been revived very often? [**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** (extremely unreliable and constantly mutating resource – Approach with caution!!)
- go to Kennedy Library and
 - look at ALL the books on **reserve** that I've flagged on the green sheet for your topic
 - in the Reference Room, look up your composer in *The New Grove Dictionary of Music and Musicians*, *The Guinness encyclopedia of popular music*; *Baker's biographical dictionary of musicians*; and the *International who's who in music* (Vol. two, Popular music).
 - also in the reference room, the **best** way to find articles on shows is to consult *The Music Index* (in the Reference Room of Kennedy) which—year by year—lists articles in nearly all music periodicals. You can then use Interlibrary Loan to request a free copy of any promising article.
- 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+*, and *Melvyl* by going to the Kennedy Library website, highlighting "Find Books" 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 book is delivered to the Circulation Desk in Kennedy, usually within 3-4 days.

- You can also look at the shared catalogue for the UC campuses, *Melvyl*, but you have to use Interlibrary Loan to request any items that you want to borrow. (Also, at the top of the Kennedy Library Homepage, under "Library Services for Students," you'll see a link to the electronic version of Interlibrary Loan—very convenient!)
- Also in the Kennedy Library are links to databases listing many articles. Go to the "Find Articles" link, select "Resources/Databases by Title," and up will come a listing of many helpful sources. For articles about musicals, the best sources are "Music Index," "RILM," "Expanded Academic Index," and "Academic Search Elite" (in that order).
- **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.
- But 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.)
- Tony Awards (and nominees) are found at http://www.tonyawards.com/en_US/archive/pastwinners/index.html
- **Be sure to include your recordings in your bibliography!**
- "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 program booklet that accompanies your recording, 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.'

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) [not the name of the actor or actress, but the role s/he plays]	(describe) <i>[this is subjective, and the mood may change in the course of the song]</i>	Use Italian labels to describe events. I.e., "Alternates between adagio and allegro; sudden jumps back and forth."	Use Italian labels to describe events. 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
Accelerando	Speed up gradually
Ritardando	Slow down 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 you plan to organize your paper, with some idea of transitions from idea to idea
- 2) a summary of what you've learned in your research and what you still need to check
 - Bios of creators
 - Inspiration(s) & early background of the show
 - Premiere dates, length of runs
 - Awards won
 - The plot of the show
- 3) which **two songs** you will be analyzing **in detail** and why they are significantly different from each other
- 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. It is simplest to list EVERY musical element in your outline and fill in your "answers" (all that you've figured out) [**See p. 22 for ideas**]

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? Can you tell they're by the same composer, or not? 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!**]

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) Song X is better/more moving/more memorable (etc.) than Song Y because . . . (**explain**)
- 2) Despite many differences, Songs X and Y are equally effective because . . .
- 3) It is evident that the same composer wrote both of these very different songs because . . .

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*.
- 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). Start your paper with a **title page** and end it with your final **bibliography** (neither of these count as part of the 6 pages). 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 revised outline if you're including one)
 - 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!
 - Please include a **cd (or cassette tape)** of the pieces you analyzed (unless you got the recording from me in the first place!). The recording will be returned to you, unless you want me to keep it.
 - Staple your paper; include a cover sheet with your name, etc. — and a **title** for your paper!!
 - Put your **paper and revised bibliography**, your **outline (if you have modified them from the earlier versions)**, and the **recording** in a **large envelope** with your name and course number on the outside—thanks!
 - 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 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.
2. Please simply staple your paper. Please don't waste money on fancy binding.
3. **In a big manila envelope**, please put your
paper & final bibliography
a copy of the recording you used (which will be returned to you)
the outline (if it has been revised)
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 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!