

MUSIC 5113: RESEARCH & WRITING ASSIGNMENTS

GENERAL GUIDELINES FOR PAPERS

In order to be considered for an “A,” papers must adhere to the following guidelines:

- The thesis should be readily apparent and present a clear purpose with a focused scope.
- Detailed factual statements must be clear, specific, and correct. Specific musical elements should be cited.
- Arguments should be supported by specific detailed evidence and logical reasoning based on the facts presented.
- Responsible treatment of researched material is expected. Plagiarism or any other form of academic dishonesty will be dealt with severely.
- Bibliography and footnote citations should contain no formatting errors.
- Papers are expected to demonstrate clear presentation, precise organization, and polished prose, and they should contain no errors of grammar or spelling.
- Papers must be complete and follow the assignment and submission instructions exactly.
- Papers must be submitted on time. Only hard-copy documents will be accepted and the assignment must be handed to the instructor *at the beginning of class* on the date it is due. After class has begun, the paper is considered late. The penalty for lateness is the loss of the number of points equal to one full letter grade for each day the paper is late.

THE PROJECT: A RESEARCH PROSPECTUS

Students will choose a research topic based on their graduate research interests within their respective field. The topic is contingent upon the instructor’s approval (note the deadline for this in the course calendar). Paper topics may NOT be duplicated and approval is granted on a first-come, first-served basis. *Prior to securing approval students should ensure that the appropriate quantity of recent substantive scholarly sources is available through the OSU library services (i.e., Circulation and Reference, Interlibrary Services, online databases, etc.).* The final prospectus must present a critical synthesis of information found in a variety of recent substantive scholarly sources. You should bring to bear upon the topic a variety of research methodologies that are appropriate to the topic, including (but not limited to):

- performance practice, historiography, biography, history of theory, organology, iconography, reception history, social/cultural history, musical analysis, compositional process, editing, hermeneutics, narratology, political criticism, gender and sexuality studies.

THE PROSPECTUS ASSIGNMENTS

There are five separate assignments associated with the research prospectus.

1. PROSPECTUS PROPOSAL

Part 1: Description (at least *two* full pages of prose, but no more than *three*)

This is a description of your chosen research project **demonstrating that detailed preliminary research has already been undertaken**. The proposal should present a synthesis of specific ideas gleaned from multiple sources guided by the multi-faceted approach described on page 1. It consists of a prose essay addressing

- the topic and a brief discussion of your interest in the subject, and
- identification *and evaluation* of the proposed research methods being brought to bear on the topic.

Footnotes (*not* endnotes and *not* parenthetical citations) must be used to cite the sources from which information is taken, and the formatting must conform to *The Chicago Manual of Style*, 16th edition.

Part 2: Preliminary Bibliography (on a separate page)

Beginning on a separate numbered page you must include a preliminary bibliography of at least **twenty** recent substantive scholarly sources. The bibliography should comprise a variety of types of sources, i.e., books, articles, essays, reference sources, Urtext scores (if applicable), etc. The format of the bibliography entries must conform to *The Chicago Manual of Style*, 16th edition.

The research proposal should be written and printed according to the following specifications:

- 1 inch margins on the left, right, top, and bottom of the document
- Double-spaced prose in the proposal
- Single-spaced entries in the bibliography
- 12-point Times New Roman font
- Include page numbers
- Papers must be printed in black ink and stapled.
- Include the following information in the *upper left hand* corner of the *first page only* (single spaced): your name, Music 5113, the date, and Prospectus Proposal.

Keep the graded prospectus proposal and attach it to the back of your annotated bibliography.

2. ANNOTATED BIBLIOGRAPHY

You will write an annotated bibliography of at least **twenty** recent substantive scholarly sources, all of which are annotated with 3-4 sentences that provide a succinct description of the most salient information contained in each source and a justification of its specific usefulness to your research topic. The format of the bibliography entries must conform to *The Chicago Manual of Style*, 16th edition.

The bibliography should be written and printed according to the following specifications:

- 1 inch margins on the left, right, top, and bottom of the document
- Single-spaced throughout
- 12-point Times New Roman font
- Include page numbers
- Papers must be printed in black ink and stapled.
- Include the following information in the *upper left hand* corner of the *first page only* (single spaced): your name, Music 5113, the date, and Annotated Bibliography.
- **Attach the graded research proposal to the back of this assignment.**

Keep the graded annotated bibliography and attach it to the back of your complete prospectus draft.

3. COMPLETE PROSPECTUS DRAFT

In addition to adhering to the project description and general guidelines for papers on page 1, the complete prospectus must contain a *thorough* treatment of each section provided in the prospectus handout (Background and Significance, Purpose, Survey of Literature, Methods, Tentative Chapter Headings, and Bibliography.) The bibliography should comprise at least **thirty** recent substantive scholarly sources and should **not** be annotated. The format of the footnote citations and bibliography entries must conform to *The Chicago Manual of Style*, 16th edition.

The prospectus should be written and printed according to the following specifications:

- 1 inch margins on the left, right, top, and bottom of the document
- Include an unnumbered title page with the appropriate information.
- Double-spaced prose
- Single-spaced entries in the bibliography
- 12-point Times New Roman font
- Include page numbers
- All papers must be printed in black ink and stapled.
- **Attach the graded annotated bibliography to the back of this assignment.**

Keep the graded complete prospectus and attach it to the back of your revised prospectus assignment.

4. ORAL PRESENTATION

You will give a fifteen-minute oral presentation of your research findings for the prospectus. It must constitute a *separate written paper* to be read by the student with an accompanying word-processed handout. At the end of the presentation, turn in a copy of your paper and handout. (You may also use PowerPoint, recordings, or videos as support materials. If you use PowerPoint, also turn in a printed copy of the slides.) Strict observance should be given to the time constraints.

5. REVISED PROSPECTUS

The final revised prospectus is a *substantial revision* of the complete prospectus based on the feedback from the instructor. The final prospectus should conform to the same specifications listed above for the complete prospectus.

Attach the graded complete prospectus draft to the back of this assignment.

ABBREVIATED CHICAGO STYLE SHEET

The formatting in this style sheet is based on the *Chicago Manual of Style*, 16th edition.

Note: The formatting for footnote citations and bibliography entries is different.

In this document the entry located beneath the underlined heading features the bibliographic format. The complete footnote format for each type of source is indicated by the footnote that follows the underlined heading.

The first time that you cite a source in a footnote, you must use the complete footnote format. If you cite the source again anywhere else in the paper, you should just use the author's last name, the title of the work, and the page number.

For example: ² Strunk and White, *The Elements of Style*, 39.

Also, if you have two (or more) *successive* citations from the same source, you should use "ibid." and the page number (if different).

For example: ¹ William Strunk and E. B. White, *The Elements of Style*, 3rd edition (New York: MacMillan Publishing Co., 1979), 7-9.

² Ibid., 13.

General information for formatting a bibliography: The heading "Bibliography" is centered at the top of the page. Entries in a bibliography are *single-spaced* and each line under the first line is *indented* one half inch. There is a full-line space between entries. Entries in a bibliography are listed alphabetically by the last name of the author.

PERIODICAL ARTICLE¹

Seeger, Charles. "On Dissonant Counterpoint." *Modern Music* 7/4 (1930): 25–31.

Explanation of the formatting: The article titled "On Dissonant Counterpoint" was written by Charles Seeger and is found in volume 7, number 4 of the journal titled *Modern Music* on pages 25–31. The bibliographic citation includes all page numbers of the article. The footnote includes only the page(s) on which the cited information is found.

BOOK²

Broyles, Michael and Denise Von Glahn. *Leo Ornstein: Modernist Dilemmas, Personal Choices*. Bloomington, Ind.: Indiana University Press, 2007.

Explanation of the formatting: This book has two authors and they are listed in the book in the order of Broyles and then Von Glahn. Note the different format for each author. The title has a comma and colon in it. The footnote includes the page on which the cited information is found. When citing publishing information if the city is not commonly well known (i.e., New York City, Los Angeles, Miami, Cincinnati, etc.) or could be in any state, then you need to include the state. The footnote includes the page(s) on which the cited information is found.

ARTICLE IN GROVE MUSIC ONLINE³

Nicholls, David. "Henry Cowell." In *Grove Music Online*. Edited by Deane Root. In *Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed January 14, 2010).

Explanation of the formatting: The article about Henry Cowell is written by David Nicholls. Deane Root is the general editor of the specific database *Grove Music Online (GMO)*. *Oxford Music Online* is the title of the website that contains *GMO* and several other databases.

¹ Charles Seeger, "On Dissonant Counterpoint," *Modern Music* 7/4 (1930), 27.

² Michael Broyles and Denise Von Glahn, *Leo Ornstein: Modernist Dilemmas, Personal Choices* (Bloomington, Ind.: Indiana University Press, 2007), 230.

³ David Nicholls, "Henry Cowell," in *Grove Music Online*, ed. by Deane Root, In *Oxford Music Online*, <http://www.oxfordmusiconline.com>, accessed January 14, 2010.

ESSAY CONTAINED IN A COLLECTION OF ESSAYS⁴

Bradbury, Malcolm. "The Nonhomemade World: European and American Modernism." In *Modernist Culture in America*, ed. by Daniel Joseph Singal, 28–41. Belmont, CA: Wadsworth Publishing Company, 1991.

Explanation of the formatting: *Modernist Culture in America* is found on the library shelf. It is not classified as a book, but rather a collection of essays or articles. The general editor of the collection is Daniel Joseph Singal. The specific essay authored by Malcolm Bradbury titled "The Nonhomemade World: European and American Modernism" is contained in *Modernist Culture in American* on pages 28–41. The bibliographic citation includes all page numbers of the article. The footnote includes only the page(s) on which the cited information is found.

DISSERTATION AND THESIS⁵

Mead, Rita H. "Henry Cowell's *New Music*, 1925–1936: The Society, the Music Editions, and the Recordings." Ph.D. diss., City University of New York, 1978.

Explanation of the formatting: The title of Mead's dissertation includes a colon and commas and the time span 1925–1936. The footnote includes the page(s) on which the cited information is found. For a master's thesis you would replace "Ph.D. diss.," with "Master's thesis,".

⁴ Malcolm Bradbury, "The Nonhomemade World: European and American Modernism," in *Modernist Culture in America*, ed. by Daniel Joseph Singal (Belmont, Calif.: Wadsworth Publishing Company, 1991), 35.

⁵ Rita H. Mead, "Henry Cowell's *New Music*, 1925–1936: The Society, the Music Editions, and the Recordings," Ph.D. diss., City University of New York, 1978, 215.

Bibliography

- Broyles, Michael. *Mavericks and Other Traditions in American Music*. New Haven, Conn.: Yale University Press, 2004.
- Greer, Taylor. "The Dynamics of Dissonance in Seeger's Treatise and Crawford's Quartet." In *Understanding Charles Seeger, Pioneer in American Musicology*, ed. by Bell Yung and Helen Rees, 13–28. Urbana: University of Illinois Press, 1999.
- Nicholls, David. *American Experimental Music: 1890–1940*. New York: Cambridge University Press, 1990.
- Rao, Nancy Yunhwa. "Partnership in Modern Music: Charles Seeger and Ruth Crawford, 1929–1931." *American Music* 15/3 (1997): 325–380.
- Tick, Judith. "Ruth Crawford." In *Grove Music Online*. Ed. by Deane Root. In *Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed January 14, 2009).

[Your Name]
Music 5113
[Due Date]
Annotated Bibliography

Broyles, Michael. *Mavericks and Other Traditions in American Music*. New Haven, Conn.: Yale University Press, 2004.

This book outlines the tradition of pioneering composers in America. The chapters on the ultramodern composers demonstrate how they created their own subculture within American modern music, which was largely responsible for the success of the ultramodern music aesthetic during the 1920s and 30s. Broyles notes how the formation of societies and funding from patrons was vital to this process.

Cowell, Henry, ed. *American Composers on American Music, A Symposium*. New York: F. Ungar, 1962.

Originally compiled by Cowell in 1933, this book comprises essays about American composers and American music written by various contemporary composers. These essays provide insight into the cultural milieu of the ultramodern composers and their music. There is specific information about composers involved with dissonant counterpoint. Notable among the essays are Henry Cowell's article about Charles Seeger and Seeger's article about Ruth Crawford.

Everdell, William R. *The First Moderns: Profiles in the Origins of Twentieth-Century Thought*. Chicago: University of Chicago Press, 1997.

The author asserts that it is both necessary and possible for scholars to define the term "modernism." To this end, Everdell presents an interdisciplinary historical narrative tracing the discovery of new ideas that informed the modernist movement, changing the way that people think in their respective fields of study. This book is an excellent source of background information on cultural modernism.

Nicholls, David. *American Experimental Music: 1890–1940*. New York: Cambridge University Press, 1990.

Nicholls discusses the development of the theory of dissonant counterpoint by Charles Seeger and demonstrates the application of Seeger's theory by two composers, Carl Ruggles and Ruth Crawford. The article also points out the use of this technique by Henry Cowell, who also taught it to Lou Harrison, John J. Becker, and John Cage.

Oja, Carol J. *Making Music Modern: New York in the 1920s*. New York: Oxford University Press, 2000.

The book presents a view of American musical modernism in New York City, describing the different musical styles and trends and the composers and other agents active in promulgating this new music. The author notes that modern music was a transatlantic phenomenon in which both Europe and the United States absorbed influences from each other.

Rao, Nancy Yunhwa. "Partnership in Modern Music: Charles Seeger and Ruth Crawford, 1929–1931." *American Music* 15/3 (1997): 325–380.

This article illuminates the active role of Ruth Crawford in Charles Seeger's book *Tradition and Experiment in Modern Music*. Previously Crawford had been recognized as the typist of the treatise. However, Rao examines the complexity of authorship for *Tradition and Experiment*, which was the result of an intellectual partnership between Crawford and Seeger, not solely based on Seeger's ideas. The author also notes the possibility of influence from members of the New York Musicological Society.

Seeger, Charles. "Manual of Dissonant Counterpoint." In *Studies in Musicology II: 1929–1979*. Ed. by Ann M. Pescatello, 163–228. Berkeley: University of California Press, 1994.

The "Manual of Dissonant Counterpoint" is the second part of Seeger's book *Tradition and Experiment in Modern Music*, completed in 1930. It provides detailed guidelines for the compositional technique known as "dissonant counterpoint." *Studies in Musicology II* is an edition of the typescript materials for *Tradition and Experiment in Modern Music*. Pescatello has published Seeger's source posthumously.

Tick, Judith. *Ruth Crawford Seeger: A Composer's Search for American Music*. New York: Oxford University Press, 1997.

Tick's biography of Ruth Crawford presents information about the various stages of her life and career. The biography discusses Crawford's interactions with the many people associated with the ultramodern subculture in the 1920's and early 1930s. The book sheds light on Crawford's involvement with dissonant counterpoint and it includes very pertinent biographical information about Charles Seeger. Also, the book reveals that Crawford taught dissonant counterpoint to Johanna Beyer circa 1932–1936.