

CALIFORNIA STATE UNIVERSITY

Northridge

Music and Community:
New Orleans Brass Bands in Los Angeles

A paper submitted in partial satisfaction of the

requirements for MUS 309,

Lecturer: “Gee” Rabe

by

Peta D. Vegan

Fall 2007

ABSTRACT OF THE PAPER

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MUS 309

California State University, Northridge, Fall 2007

“Gee” Rabe, Lecturer

The abstract text begins here. It should be double-spaced, using the Times or Times New Roman 12-point font. An abstract gives a summary of the paper, presents a thesis or argument, and tells how you conducted your research. It only needs to be a paragraph or two. Be sure to number your pages starting with this page, with the numbers centered at the bottom of the page. The abstract section does not count toward your 10-page minimum. *See the rubric for specific information.*

Next section is the Introduction – start it on a new page and be sure to include the heading.

INTRODUCTION

Start this section on a new page and include the heading “Introduction.” Your minimum of 10 pages starts with this section.

The introduction can be a more detailed version of your abstract. In other words, develop your abstract here. Provide a clear thesis or present an argument that you will discuss. Is there a connection between you, your culture, and the music you will be writing about? How will your research paper contribute to the academic world? Tell the reader why your work is important. *See the rubric for specific information.*

The next section is the History section – be sure to have a heading and start it on a new page.

HISTORY

Be sure this starts on a new page and has a heading that you title “History.”

This section focuses on the history of the music and culture you are studying. In this section be sure to include the names of individuals or groups who are important to the development of the music. Avoid just listing these VIPs – if you mention someone, tell the reader why the person or group is important to the music. A timeline of events may be helpful. *See the rubric for specific information.*

The next section you will discuss an interview you will conduct – it should have a heading and start on a new page.

INTERVIEW

Be sure this has a heading you call “Interview” and is on a new page.

INTERVIEW one individual affiliated with the music you are studying. **This person must be someone who is a musician and actively participates or has participated in the music you are researching. You may also interview a scholar who has credentials in the topic you are studying.** The Interviewee should not simply be a fan or amateur collector of the music, although students are welcome to interview such individuals for additional information. Again: **THE MAIN INTERVIEWEE MUST CURRENTLY OR IN THE PAST BEEN A MUSICIAN OR SCHOLAR ASSOCIATED WITH THE MUSIC YOU ARE RESEARCHING.** In the section, give some background about the person AND include quotes from the interview. You may want to ask if the person consents to an audio or video recording (see consent form). ANYONE who you interview must sign the consent form – this is to protect the interviewee as well as you as the interviewer.

WRITE THIS SECTION IN PARAGRAPH FORM! Avoid dropping in Q & A or an entire transcription of the interview. *See the rubric for specific information.*

UPLOAD YOUR CONSENT FORM ON CANVAS, UNDER THE TAB “CONSENT FORM.” If the interviewee does not fill out the form, e-mail or some other written or audio/visual proof may be acceptable, but it must be uploaded to the “Consent Form” tab on Canvas.

The next section is your analysis section where you will discuss some ethnomusicological theme or themes. Be sure the heading of this section reflects what your analysis is about and that it starts on a new page.

ETHNOMUSICOLOGICAL THEME(S)

[NOTE: the heading(s) for this section should be your own – it should not say “Ethnomusicological Theme”]

It is important that you start this section on a new page and have a heading of your choice that reflects your analysis.

The author should attempt to discuss and examine a specific ethnomusicological theme as applied to the chosen topic of study. More than one theme may be analyzed but be sure to have a new heading for each theme. If you do have more than one ethnomusicological theme, keep the text continuous, without starting each new theme on a new page.

Your analysis should not be based totally on empirical evidence - it is important that you cite relevant sources that back your analysis. *See the rubric for specific information.*

Once finished with your analysis or analyses, to end your paper, start your conclusion on a new page and be sure to have a heading.

CONCLUSION

Remember to have a heading that says “Conclusion” and start this section on a new page.

This summarizes what you had initially theorized, what you have learned, any new revelations you have discovered by conducting the research, and so forth. You may include your own perspectives about what you have studied or provide commentary on any aspect of the music or culture. *See the rubric for specific information.*

REFERENCES

References should be on a new page and include the heading “References.”

List ALL sources you have used and your interview source here. If you referred to websites, album liner notes, videos, etc. be sure EVERYTHING is listed, as Turnitin will pick up on ALL possible sources. If it finds text matching a source that is not listed in your references, it could be considered plagiarism. LIST ALL SOURCES in alphabetical order. This section does not count toward your minimum of 10 pages. If you conducted an interview, INCLUDE IT HERE!!!

Make sure you keep your formatting consistent (APA, MLA or Chicago/Turabian). Below are some examples (not a reflection of the title of this sample paper, nor all required sources). See the rubric for specific information.

Attaway, William. 1957. *Calypso Song Book*. New York: McGraw-Hill Book Company, Inc.

Beana, Christian. 1999. Personal interview with the author, January 18.

“Bringing Trinidad to Los Angeles.” 1971. *Los Angeles Sentinel*, JULY 22, SECTION B2A.

Childers, Alonzo (Bob). 1962. “Oil Drums on LP Record.” *San Gabriel Valley Daily Tribune*. Sunday Tribune Showtime Section, p. 2, March 11.

Cohen, Sara. 1994. “Identity, Place and the ‘Liverpool Sound’.” In *Ethnicity, Identity and Music: The Musical Construction of Place*, ed. Martin Stokes. Berkeley: University of California Press, 122-40.

De la Bastide, Andrew Pan. 1999. Phone interview with author, April 7.

Dudley, Shannon. 1996. E-mail to author, December 14.

Neuenfeldt, Karl Wm. 1991. “Sun, Sea, Sex, and Señoritas: ‘Shorthand’ Images of Ethnicity, Ethos, and Gender in Country Songs Set in the Circum-Caribbean.” *Popular Music and Society* 15(2): 1-21.

Additional information:

- USE THE HEADINGS, as shown in this sample.
- Make sure you use the Times or Times New Roman 12-point font.
- Double-space all EXCEPT: captions, footnotes and bibliography entries of more than one line, (double space between footnotes and bibliography entries), and quotes that are more than 4 lines.
- Margins: Left is 1 1/2 inches, top, right, and bottom 1 inch wide.
- Please be consistent with your formatting throughout the paper to avoid losing points (APA, MLA, or Chicago/Turabian).
- Footnotes, endnotes, graphs, charts, photos with captions are not required unless the author feels that these would be useful. Including any of these will not automatically grant extra points or a higher grade.
- Papers that are purely based on personal experience, without any research into other academic sources, tend to be graded lower than papers that clearly show the author has conducted research, collected information, and taken time to critically analyze all of the information.
- **ALL PAPERS MUST BE SUBMITTED VIA TURNITIN ON CANVAS AS A PDF FILE PRIOR TO THE DEADLINE. LATE PAPERS WILL BE DOCKED ONE POINT EVERYDAY PAST THE DUE DATE. INCOMPLETE PAPERS WILL BE ACCEPTED FOR PARTIAL CREDIT. NO EXCEPTIONS. THIS ASSIGNMENT MUST BE SUBMITTED TO HAVE ANY EXTRA CREDIT COUNT.**

- **PAPERS WITH ANY PLAGIARISM ISSUES WILL BE REPORTED TO THE STUDENT CONDUCT COORDINATOR AT STUDENT AFFAIRS.**
- **When in doubt, USE QUOTES & CITE YOUR INFORMATION SOURCE, but the best research papers are written by students using their own words, and in an academic style. Quote information to enhance what you have to say.**

PLAGIARIZED

PAPERS = “F” in

the course!!!

Midterm Research Paper Grading Rubric

Instructions: Use this rubric as a guide to understanding how the paper is graded. This is just a general guideline to help with the organization of your paper and the approximate point distribution for each part of the paper. Points are deducted for missing any of the information below, incorrect formatting, incomplete papers, and overall bad writing (spelling, grammar, typos, punctuation). Papers that follow these guidelines are not necessarily perfect papers.

Use tools on your computer to check your paper and have at least one person read it for errors. For more help, consult with the research librarians at the Oviatt Library, Writing Resource Center, or make an appointment during your professor's office hours.

COVER PAGE (5 points)

- ☐ Correct format (spacing)
- ☐ Proper font and font size that is maintained throughout the paper
- ☐ All information is on cover page, as shown in this paper format guidelines document
- ☐ Interesting concise title that fits the subject of the paper
- ☐ No page number on the cover page

ABSTRACT (10 points)

- ☐ Correct format, including page number 1 with correct font, and page numbers continuing to the end of the paper
- ☐ Clearly tells the reader what the paper is about, but without going into lengthy details

INTRODUCTION (15 points)

- ☐ Proper heading is given and on a new page
- ☐ Section develops the abstract; more details about what the paper is about
- ☐ A strong thesis or argument to be proven should also be stated

HISTORY (10 points)

- ☐ Anybody important to the music is discussed IN DETAIL (not just listed)
- ☐ Info is given in a type of timeline that shows music or cultural change (if any)

INTERVIEW (15 points)

___ Introduce the Interviewee by including his or her name and bio and discuss how this person is relevant to your research

___ Be sure to share important quotes from the interview

___ Discuss Interviewee's knowledge of the musical genre discussed in your paper

___ Recap the interview and how it pertains to your specific research

___ Include your own closing remarks about the interview, including what you have learned from it

ETHNOMUSICOLOGICAL THEME (20 points)

___ Clearly states the ethnomusicological theme(s) through an original heading

___ Critically analyzes the themes, as applied to the topic and cites sources to support the analyses

CONCLUSION (15 points)

___ Concisely summarizes the research paper, including the initial thesis

___ Discussion of revelations and new information unknown previously to the author

___ Section shows the impact of the research to the author's understanding of one's self – why is your research important to you?

___ Discuss how your research is important or useful to the study of American music

___ Conclude paper with how the music you have chosen to research is important to culture or humanity in general – elaborate on your perspectives on music and culture

REFERENCES (10 points)

___ ALL SOURCES, including any interviews, should also be listed here

___ Correct and consistent formatting should be used here and the page numbers should end on last page

A PDF OF THE MIDTERM RESEARCH PAPER IS TO BE TURNED IN ON TURNITIN/CANVAS.

UPLOAD YOUR CONSENT FORM ON CANVAS, UNDER THE TAB

“CONSENT FORM.” If the interviewee does not fill out the form, e-mail or some other written or audio/visual proof may be acceptable, but it must be uploaded to Canvas.

Interview Consent Form

This consent form outlines my rights as a participant in the study of _____ conducted by _____, for MUS 309, Traditional Music in the United States, California State University, Northridge, as taught by “Gee” Rabe, Lecturer.

I understand that

1. Taking part in this study is entirely voluntary and will be used for academic purposes only and will not be sold for commercial purposes.
2. It is my right to decline to answer any question that I am asked.
3. I am free to end the interview at any time.
4. I may request that the interview not be audio or video taped or photographed.

I HAVE READ THIS CONSENT FORM. I HAVE HAD A CHANCE TO ASK QUESTIONS CONCERNING ANY AREAS THAT I DID NOT UNDERSTAND.

(Signature of Interviewee)

(Printed name of Interviewee)

(Date)

Interviewee's contact phone number or e-mail

Your interview will be used in my research paper and possibly discussed in an academic setting. None of the information will be sold for commercial purposes. All materials generated from your interview (e.g., audiotapes and transcripts) will remain in my direct physical possession. At your request, I may provide you a copy of my research paper along with any transcripts or recordings of the interview.

(Signature of Interviewer and Date)

Interviewer's contact phone number or e-mail