

# GUIDELINES FOR WRITING MASTER'S THESES

SCHOOL OF MUSIC  
CAMPBELLSVILLE UNIVERSITY  
CAMPBELLSVILLE, KENTUCKY



## GUIDELINES FOR WRITING THESES IN THE SCHOOL OF MUSIC

### Securing a Thesis Committee

Upon registering for the course MUS 641 - Master's Thesis - the student should notify the Dean of the School of Music and request the appointment of a chairperson for the Thesis Committee. Following the appointment of a committee chair, the student and faculty chair shall jointly secure two additional members of the graduate music faculty to serve on the committee. The student is expected to work with and provide ample opportunity for committee members to evaluate the student's work and progress.

### The Prospectus

The purpose of the prospectus is to present in introductory form the rationale for the study for approval by the Graduate Music Faculty. Upon approval and completion of the study, the prospectus may be adapted into an introductory chapter for the thesis. The prospectus must be approved before the student begins writing the thesis. In principle, the prospectus should be presented for approval to the committee chairperson no later than five weeks into the semester for which thesis credit is taken. If, for any reason, the prospectus is not approved, it must be resubmitted in revised form or a new topic may be chosen.

The prospectus should be a succinct summary of the candidate's plan for the study and include the following information as appropriate:

- Purpose of the Study
- Objectives
- Definitions
- Basic Assumptions
- Need for the Study
- Scope of the Study
- Problems of the Study
- Related Material
- Methodology (Collecting and Organizing the Material)

### Writing Style

The significance of outstanding theses is found in clear and concise writing as it reveals the findings of the study. While the findings have their temporal revelation in the oral defense, their lasting value is found in written form. Students should write with excellence as they seek the finest means to communicate their findings, bearing in mind that their work will need to stand the test of not only the graduate faculty's scrutiny but

also that of the academic world at large in the years to come.

In matters of style and form, Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed., rev. John Booth, et al. (Chicago: University of Chicago Press, 2007) should be consulted as the primary guide. Additional sources which may be helpful include, but are not limited to:

- Jonathan Bellman, *A Short Guide to Writing About Music* (New York City: Longman, 2000).
- Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. (New York City: The Modern Language Association of America, 2003).
- Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (Oxford: Oxford University Press, 2009).
- William Strunk, Jr., and E. B. White, *The Elements of Style*, 4th ed. (New York City: Longman, 2000).
- Richard J. Wingell, *Writing About Music*, 3d ed. (Upper Saddle River, NJ: Prentice Hall, 2002).

### Body of Text

In most instances the body of the text will be constructed of chapters, subchapters, and/or subsections as a means of distinguishing and organizing the findings of the study. The text is to be original, unburdened by excessive quotation, and written to reveal the findings uncovered in the investigation. Chapter 1 may be a reconstruction of the prospectus with modifications to show how the proposed work was accomplished. See Chapter 1 of Turabian's *Manual* for further information on divisions within a paper. The body of the text should be a minimum of 35 pages in length for the Master of Arts degree in Music and 50 for the Master of Music in Musicology.

### Parts of the Thesis

In selecting the order for sections of the thesis, the guidelines outlined Turabian should be observed with the following modifications:

- Blank Page
- Title Page
- Copyright Page
- Approval Sheet
- Dedication Page (if desired)
- Table of Contents
- List of Illustrations/Examples (if necessary)
- List of Tables/Plates (if necessary)
- List of Abbreviations (if necessary)

Preface and Acknowledgments  
Text  
Appendices (if necessary)  
Bibliography  
Abstract  
One-Page Vita  
Blank Page

### Citations

In principle, footnotes should be used to cite sources of quotes within the thesis. In instances where the document includes a large number of charts, graphs, musical examples, or original music, endnotes may be used to facilitate spacing requirements. It is the responsibility of the writer to obtain permission in writing for the use of any copyrighted materials before the oral defense. Sources for quotations using five or more words and/or musical excerpts should be cited. The Bibliography should include all principal works consulted in addition to those used in citations.

### Reproduction of Musical Examples

Musical examples or excerpts used within a thesis should in principle be reproduced using a computer notational system unless their use is expressly to demonstrate specific detail which can not be conveyed in computerized form. Permission must be obtained for musical excerpts under copyright protection. If the thesis is an original composition, the entire work should be printed in a computer notational program.

### Plagiarism

The proper use of previously developed scholarship provides strength to the thesis and demonstrates a further expansion of work already conducted in related fields. It is the responsibility of all writers to acknowledge the use of scholarly materials previously developed in both published and unpublished forms through the use of source citations. Failure to do so is considered plagiarism and is unacceptable to both Campbellsville University and the academic community worldwide. See Turabian's *Manual* and Chapter 2 of the *MLA Handbook* for a thorough description of plagiarism and helpful insights to avoid its forms.

### Abstract

The Abstract should be a succinct description of the thesis in a maximum of 150 words. It should include additionally:

1. The full title.
2. The full name of the student.
3. The degree for which the thesis was written: M.A. or M.M.
4. The institution: Campbellsville University
5. The year in which it was approved.
6. The name of the supervisory professor who directed the study and writing.

### Brief Vita

A Vita of one page should conclude the document with the following information:

- Full name.
- Place and date of birth.
- Name of spouse and date of marriage (if applicable).
- Name of children (if applicable).
- College/university from which the bachelor's degree was received with degree and year.
- Dates and rank in military service (if applicable).
- Positions held prior to and during graduate study.
- Organizational membership.

### Oral Defense

Following completion of the thesis an oral defense will be given before the Graduate Music Faculty. In order to provide the faculty sufficient time to read the thesis and set a date for the oral defense in a timely manner, the thesis should be presented by Oct. 31 in the Fall Semester or March 31 in the Spring Semester. At the conclusion of the oral defense, the faculty will either pass the thesis as presented, pass the thesis with corrections or modifications, or fail the thesis. Should corrections or modifications be required, it will be the Thesis Committee's responsibility to see these adjustments completed without need for additional oral defense.

### Final Copies of the Thesis

Following acceptance of the thesis and completion of any corrections or modifications required by the Graduate Music Faculty, the student shall prepare a minimum of four copies of the completed work for binding. These copies should be printed on acid-free paper using laser print. They shall be distributed as follows:

1. Two copies for Montgomery Library.
2. One copy for the Thesis Committee Chair.
3. A minimum of one copy for the student.

The final bindery-ready copies of the thesis should be turned in no later than the Friday before finals week of the semester the student intends to graduate. It is the responsibility of the student to assume all expenses related to the printing and binding of these copies. The thesis should be copyrighted and the student will in addition be responsible for all copyright fees.

*Title (e.g.) 6*

A STUDY OF BANJO PLAYING IN  
BLACK GNAT, KENTUCKY

*What? 6*

A Thesis

Presented to

The Faculty of the School of Music

Campbellsville University

*Why? 6*

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts [*or Music*] in Music [*or Musicology*]

*Author of Paper 6*

by

[full name]

[month & year of graduation]

**Approval Sheet**

A STUDY OF BANJO PLAYING  
IN BLACK GNAT, KENTUCKY

by

[full name]

Read and approved by:

\_\_\_\_\_ (Chairperson)

\_\_\_\_\_

\_\_\_\_\_

Date: \_\_\_\_\_

**Table of Contents**

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The History of Banjo Playing in Black Gnat .....	
Societal Influences .....	
Age of Performers and How Generational Influences Affected the Importance of Thumb Picking	
[ <i>etc.</i> ]	
Conclusion .....	
Bibliography .....	
Abstract.....	
Vita.....	

**Abstract**

A STUDY OF BANJO PLAYING  
IN BLACK GNAT, KENTUCKY

[full name], M.A. [*or* M.M.]  
Campbellsville University  
Chairperson: Dr. [name]

This study of banjo playing in Black Gnat, Kentucky, revealed ... [*etc.*]

**Vita**

[full name]

PERSONAL

Born:  
Parents:  
Married [if applicable]:  
Children [if applicable]:

EDUCATION

....

MINISTERIAL [if applicable]

....

ACADEMIC EXPERIENCE [if applicable]

....

EXPERIENCE [if applicable]

...

MILITARY SERVICE [if applicable]

[*etc.*]

## SAMPLE CITATIONS FOR FOOTNOTES AND BIBLIOGRAPHIES

Listed below is a brief summary of styles used in citations from standard sources. Use of the Notes-Bibliographic style is required. Citations for Footnotes and Endnotes are identical, only the location changes. For additional information on style and form, see Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed., rev. Wayne C. Booth, et al. (Chicago: University of Chicago Press, 2007).

### Books

Footnote:

Eric Walter White, *Benjamin Britten: A Sketch of His Life and Works* (2nd ed., rev. and enlarged; London: Boosey and Hawkes, 1954), 34-50.

(Author; title; city of publication; publisher; year [always the most recent year cited]; page(s) cited with a note number.)

Bibliography:

White, Eric Walter. *Benjamin Britten: A Sketch of His Life and Works*. 2nd ed., Revised and Enlarged. London: Boosey and Hawkes, 1954.

### Dictionary Entries

Footnote:

Christiane Spieth-Weissenbacher, "Gaston Poulet," in *The New Grove Dictionary of Music and Musicians*, vol. XX, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, 2001), 235.

[author of entry; title of entry; title of dictionary or encyclopedia; volume number (if applicable); edition [if not first]; editor; city of publication; publisher; year; page]

Bibliography:

Spieth-Weissenbacher, Christiane. "Gaston Poulet." *The New Grove Dictionary of Music and Musicians*. Vol. XX. 2nd ed., edited by Stanley Sadie. London: Macmillan Publishers, 2001: 235.

### Journal Articles

## Footnote:

L. Chesley Gibbs and Dan Stehman, "The Roy Harris Revival: Part 1," *American Record Guide*, 42 (May 1979): 9.

(author[s]; title of article or review in quotation marks; name of journal; volume number;  
date of publication; page number]

## Bibliography:

Gibbs, L. Chesley and Dan Stehman. "The Roy Harris Revival: Part 1." *American Record Guide* 42 (May 1979): 9-10.

### Musical Scores

## Footnote:

Kurt Hessenberg, *Konzert für Zwei Klaviere und Orchester*, Op. 50 (Full score; Mainz: Schott, 1977): 1.

(Composer; title of composition; type of score if for multiple instruments; city of publication;  
publication; copyright date [most recent if more than one]; page number.)

## Bibliography:

Hessenberg, Kurt. *Konzert für Zwei Klaviere und Orchester*, Op. 50. Full score. Mainz: Schott, 1977.

### Program Notes

## Footnote:

Arthur Darack, *Scottish Ballad for Two Pianos and Orchestra* by Benjamin Britten, *The Cincinnati Symphony Orchestra Program Notes*, January 20, 1956: 469.

(author[s]; title of composition and composer; performer[s]; *Program Notes*;  
date of performance; page number)

## Bibliography:

Darack, Arthur. "Scottish Ballad for Two Pianos and Orchestra by Benjamin Britten." *The Cincinnati Symphony Orchestra Program Notes*, pp. 468-70. January 20, 1956.

### Sound Recordings

Footnote:

*Jacques Ibert: Mélodies*, Marie-José Dolorian, soprano, Carlos Cebro, piano, PMP Productions, (compact disc) CL 007, 1995.

(title of recording [use title actually on the disc if different from cover]; performer[s], including conductor [if any]; name of recording company; type of recording [compact disc, long-playing record, etc.]; publication number; year)

Bibliography:

*Jacques Ibert: Mélodies*. Marie-José Dolorian, soprano. Carlos Cebro, piano. PMP Productions. CD CL 007, 1995.

### Theses/Dissertations

Footnote:

Janet Eloise Tupper, *Stylistic Analysis of Selected Works by Frank Martin* (Ph.D. dissertation, Indiana University, 1964), 47

[author; title; type of thesis; school; year; page(s)]

Bibliography:

Tupper, Janet Eloise. *Stylistic Analysis of Selected Works by Frank Martin*. Ph.D. diss., Indiana University, 1964.

### Correspondence (Postal, E-Mail, Telegraph) & Interviews

Footnote:

Tom Johnson, letter to author, November 19, 2000.

(Person writing; letter; person intended; date [it is not necessary to indicate how the letter was written or sent])

or

Tom Johnson, personal interview with author, Paris, France, November 19, 2000.

Bibliography:

Johnson, Tom. Personal correspondence with the author, November 19, 2000.

or

Johnson, Tom. Personal interview with the author. Paris, France. November 19, 2000.

CD-Rom or DVD

Footnote:

*A Music Lover's Multimedia Guide to Beethoven's 5th*, Multi-lingual edition, CD-Rom (Spring Valley, New York: Interactive Publishing Corporation, 1993), "The 5th's Structure."

[title; CD Rom or DVD; producer; year; program name; page(s) if available]

Bibliography:

*A Music Lover's Multimedia Guide to Beethoven's 5th*. Multi-lingual edition. CD-Rom. "The 5th's Structure." Spring Valley, New York: Interactive Publishing Corporation, 1993.

Internet

Footnote:

Front Page News, *New York Times on the Web*, www.nytimes.com (accessed November 19, 2000, 9:00 a.m.)

or

"Bluegrass Music Hits Campbellsville," *New York Times on the Web: Arts*, www.nytimes.com (accessed November 19, 2000, 9:00 a.m.)

or

"Recent Publications," *Mozart*. www.frontiernet.net/~sboerner/mozart (accessed November 19, 2000).

(title of article; title of web site; web address; date viewed; time of day viewed [only if a news site])

## Bibliography:

Front Page News. *New York Times on the Web*. [www.nytimes.com](http://www.nytimes.com) (accessed November 19, 2000, 9:00 a.m.)

or

"Bluegrass Music Hits Campbellsville." *New York Times on the Web*. [www.nytimes.com](http://www.nytimes.com) (accessed November 19, 2000, 9:00 a.m.).

or

"Recent Publications." *Mozart*. [www.frontiernet.net/~sboerner/mozart](http://www.frontiernet.net/~sboerner/mozart) (accessed November 19, 2000).

## STYLISTIC CONSIDERATIONS FOR THESES

General stylistic considerations for theses written in the School of Music should use the following guidelines specific to our programs in addition to the general style principles cited in *A Manual for Writers of Term Papers, Theses, and Dissertations, Seventh Edition*, by Kate L. Turabian.

### Paper

Final copies must be on acid-free, 20 lb. weight paper

### Margins

Left: 1.5"

All Others: 1"

Pages with chapter or subchapter headings at the top: single space for heading to begin at 1.25" to 1.3"

### Fonts

Text: Times New Roman, size 12

Footnotes and page numbers: Times New Roman, size 11

### Spacing, Indenting, and Punctuation

Text: Double space, except for quotes more than three lines in length, which are single spaced. Justification: Left

Tables of Contents, Examples, etc., and Bibliography: Double space with hanging indenting single spaced.

Headings and Single-Space Quotes: Preceded and followed by triple spacing.

Indent all paragraphs one tab, including single-spaced quotes.

Punctuation marks (commas, periods, semicolons, questions, and exclamations) are generally followed by one space. Colons are followed by two spaces.

Do not leave a space after periods in such items as a.m., p.m., M.A., Ph.D., e.g., i.e., etc.

Leave a space after periods in between abbreviated words and numbers, such as p. 1, No. 2, Vol. 3, etc.

A comma is used to precede an 'and', 'or', or 'not' in a series of three or more items within a sentence. For example, a string trio consists of a violin, viola, and cello.

When citing dates, a comma follows the specific day, plus the year if the sentence continues (for example, "On July 3, 1776, all were eager for the Declaration of Independence to be completed.").

When citing only a month and a year, no comma follows the month, but generally follows the year if the sentence continues (for example, "By August 1776, the

delegates were relieved that the Declaration had been completed.").

### Grammar

With the exception of headings, listings, illustrations, examples, equations, and musical compositions, the thesis is constructed in sentence form.

Verb tenses and syntax must agree throughout each sentence.

Use Americanized spellings of English terms except in quotes where other spellings appear.

Avoid first person references. Consider using "this writer" or "the author" when reflecting personal ideas, experiences, or opinions.

All non-English terms and quotes must be correct in their appropriate language, including accents and any other markings.

Hyphenation should be kept to a minimum in instances where prefixes are used (for example, non-stop = nonstop, multi-movement = multimovement, week-end = weekend, etc.)

Hyphenation should be used in instances where centuries are used as a predicate adjective (for example, 20th-Century harmony).

### Numbers

In principle, numbers in sentences lower than 100 should be spelled out, unless used in a series, a harmonic analysis, or a mathematical equation.

Time signatures or meters should be spelled out except in the instances cited above. (For example, 2/4 becomes two-four meter and 9/8 becomes nine-eight meter.).

Shortened spellings for numbers should avoid raised lettering (for example, first = 1st [not 1<sup>st</sup>], second = 2nd [not 2<sup>nd</sup>], etc.)

Avoid beginning a sentence with an Arabic or Roman numeral.

### Composition Titles

Programmatic titles of compositions should in principle be in italics. Titles identifying forms, such as Fugues, Sonatas, Symphonies, etc., are not generally italicized but are capitalized.

Pre-20th Century titles identifying forms should be cited with the appropriate key and opus number (for example: Sonata in C Minor, Op. 13, by Ludwig van Beethoven).

Movements within larger works are generally not italicized, especially if it is a tempo or expressive indication. When a tempo marking is used to identify the movements, capitalize the first word and leave the remaining lower case (for example, Allegro con molto).

Programmatic movements within larger works should be placed in quotation marks when used in the context of the larger work (an opera, cantata, etc.) or in rare instances, may be italicized when there is no reference to the complete work at all (for example,

*Clair de lune* [a movement from Debussy's Suite Bergamasque]). Capitalization of programmatic titles in foreign languages should follow the customs of the language as much as possible.

### Names

Names of each person cited in the paper should be given in full upon first use.

Thereafter, only the last name is used, except when several individuals with the same last name appear in close proximity or a considerable number of pages separate its previous use, and in the opinion of the writer the person may not be easily recognized from the earlier reference.

Avoid referring to individuals by first name only except in a series of individuals with the same surname or in complicated situations where the reader may be easily confused.

All names should be used in the Americanized order: given name(s) then family (surname). Exceptions would be in Oriental languages where the family name is always cited first both in writing and oral speech (for example, Mao Zedong).

### Quotations

Quotation marks should be used for all quotes of five words or more at the beginning and end of each quote. (Closing quotation marks follow commas, periods, question, and exclamations marks, but precede semicolons and colons).

Reference to each quote is indicated at the end of the sentence using a footnote number.

A full entry of the source material is then developed for the footnote.

In principle, brief statements paraphrased but not quoted verbatim, especially biographical, need not be placed in quotation marks nor given a footnote unless in the opinion of the writer the facts are disputable or need further identification.

### Standard Abbreviations

p. = page

pp. = pages

ed. = edition

vol. = volume

e.g. = for example (Latin: *exempli gratia*)

i.e. = that is (Latin: *id est*)

*ibid.* = in the same place (Latin: *ibidem*; used in footnotes only)

op. cit. = in the work cited earlier (Latin: *opere citato*; used only in footnotes)

loc. cit. = in the work and location cited earlier (Latin: *loco citato*; used only in footnotes)

Other abbreviations may be developed by the author. If these are extensive, a Table of Abbreviations should be listed in the opening pages of the thesis.

### Pagination

Opening pages are numbered using Roman numerals, lower cased. The table of contents is the first page actually numbered (cover, copyright, approval, and dedication pages are not).

The body of the paper and ending materials are numbered using Arabic numerals.

Page numbers appear in the top right corner except when a heading is employed on the first line. In these cases, the number is placed in the bottom center.

Page “i” is the title page, though it is never typed.

### Computers and Printers

The writer is strongly advised to always use the same computer, software, and printer when writing drafts and preparing the final copy of the thesis in order to avoid minor changes in format which come from other machinery (even those which appear to be identical!).

Writers should always keep a minimum of two separate computer copies of their work.

Writers may find it useful to use a standard computerized program for the overall structure of their thesis, however, when doing so the program should be adjusted to fit the School of Music's specifications and Turabian's style manual.

W. Roberts  
III/10