

CWU Music Department**WRITTEN THESIS/CREATIVE PROJECT GUIDELINES****Adopted May, 2015***Preferred Style Manual*

The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers. 16th edition, 2010. Other style guides may be used but only at the specific discretion of the adviser. The default style guide is the one listed above. Handy, shorter style manuals that use *The Chicago Manual of Style* as a foundation include:

- *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition, by Kate L. Turabian; revised Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams. Chicago: University Of Chicago Press, 2013.
- *Writing about Music: An Introductory Guide*, 4th edition, by Richard J. Wingell. Upper Saddle River, NJ: Prentice Hall, 2002. See especially Chapter 5.
- *Writing About Music: A Style Sheet*, 3rd edition, by D. Kern Holoman. Oakland, CA: University of California Press, 2014.

Font, Margins, and Pagination

- Font: Times New Roman
- Size: 12 point
- Spacing for Body Text: Double-spaced
- Justification: Left-justified only
- Print single-sided pages
- Left-hand margin: 1.5 inches if paper/bound; 1 inch if electronic submission
- Top, bottom, and right-hand margins: 1 inch
- Paragraph indentation: 0.5 inches
- Page numbers must not infringe upon the margins
 - Preliminary pages should be numbered separately—use lower case Roman numerals (ii, iii, iv, etc.), centered at the bottom of the page. The numbering of these pages begins with ii. The title page is page i, but the number does not appear. Headings and page numbers for preliminary pages do NOT appear in the Table of Contents.
 - Pagination for the text (Main Body), references, and appendices should be consecutive. Use 12 point Arabic numbering, placed in either the upper right hand corner or at the bottom center of each page—whichever position is used

must be consistent throughout the document. Page numbers must not infringe upon the margins.

- Block quotations: quotations of three or more lines should be separated from the text by a double-space, fully indented 0.5 inches, and then single-spaced. Do not use quotations marks at the start or finish, but do cite the quotation appropriately at the end of the block.
- Citations may be provided as footnotes or endnotes at the discretion of the adviser, formatted according to the chosen style manual. Use 10 point font.
- See NOTES ON TITLES OF WORKS AND THE USE OF ITALICS at the end of this document for more information on these formatting questions.

Organization

Music department theses/creative projects, must adhere to the organizational sequence below.

1. Title Page
2. Approval Page
3. Abstract
4. Acknowledgments (optional)
5. Table of Contents
6. List of Tables (required if more than two tables)
7. List of Figures (required if more than two figures)
8. Main Body
9. References
10. Appendices (as needed)

Headings and Subheadings

Use the following format for headings and subheadings:

CHAPTER I

INTRODUCTION

Above are the chapter designation and the chapter title. Each of the major divisions of the thesis or project report, usually designed as chapters, begins a new page. Chapter I, II, III, IV, etc. should be centered (ALL CAPS) and be placed an additional double-space below the top margin. Position the chapter title a double space below the chapter designation, centered and in full caps. If the chapter title is styled on two or more lines, double space and use an inverted pyramid format. No bold or italics.

First-Order Subheading

A first-order subheading is centered with the first letter of all major words capitalized. Consult your style guide for specific capitalization requirements for prepositions, articles, and conjunctions that do not begin the subheading. Both the chapter title and the first-order subheading must appear in the Table of Contents with their corresponding page numbers. No bold or italics.

Second-Order Subheading

This level is centered and italicized. The first letter of all major words is capitalized. Consult your style guide for specific capitalization requirements for prepositions, articles, and conjunctions that do not begin the subheading. Generally, this level of subheading would not be listed in the Table of Contents. If it is imperative to include some second-order subheadings in the Table of Contents, then all of them must be included. Do not italicize the subheadings in the Table of Contents, rather indent the subheadings (approximately the equivalent of three characters) to set them off from the first-order level. No bold.

Third-Order Subheading

This level is flush left and italicized. The first letter of all major words is capitalized. Consult your style guide for specific capitalization requirements for prepositions, articles, and conjunctions that do not begin the subheading. Generally, this level of subheading would not be listed in the Table of Contents. If it is imperative to include some third-order subheadings in the Table of Contents, then all of them must be included. Do not italicize the subheadings in the Table of Contents, rather indent (as indicated above) the subheadings to set them off from the second-order level. No bold.

Fourth-order subheading. This level is indented 0.5 inch from the left margin, capitalized sentence style with ending punctuation, and italicized. Generally, this level of subheading would not be listed in the Table of Contents. If it is imperative to include some fourth-order subheadings in the Table of Contents, then all of them must be included. Do not italicize the subheadings in the Table of Contents, rather indent (as indicated above) the subheadings to set them off from the third-order level. No bold.

Tables and Figures/Musical Examples

- Tables and figures/musical examples designate the two broad categories of illustrative material found in theses and project reports. They must be referred to or introduced in the text. Tables and figures/examples are inserted as soon as possible **following** their first mention in the text, but no later than the page immediately following the mention.
- All tables are numbered and titled in one sequential series throughout the thesis or project report. All figures/examples are numbered and captioned in a separate sequential series. Appendix tables and figures/musical examples are numbered separately. If a page contains only a graph, table, or figure, the page is also numbered as part of the text.

- Every table and figure/example must be labeled with a title/caption, including a numeral preceded by the word “Table” or “Figure” or “Example” and followed by a descriptive title or caption, respectively. Titles and captions must be of the same style for all tables or figures or examples in a group.
- **Titles/captions for tables and figures/examples are placed ABOVE the respective table/figure.** The location of the title or caption must be the same for all tables or figures/examples, a uniform distance from the top as read. The layout and spacing of the captions and the capitalization and punctuation must be consistent for all tables or figures/examples in the series. Captions for tables and figures/examples are left-justified (not centered). Tables, figures, examples, and their titles/captions must be prepared in a way that preserves the margins as specified previously. Musical examples must include measure numbers, where appropriate.
- Colored figures and graphs are acceptable if they are provided for every copy of the thesis or project report.
- When numerical data are presented in a table, the entries are aligned on the decimal point.
- A sample table and figure/musical example with captions are provided. The Wingell text mentioned above should also be consulted.

References

References cited in the text must appear in the reference list (including personal communications); conversely, each entry in the reference list must be cited in the text. Do not include works in the reference list that you have not read or have not cited in the text. Regardless of the style selected, direct quotes cited in the text must include page citations.

Preliminary Pages

- A. *Title Page:* A title page must accompany each copy of the thesis or project report. The title appearing on the title page must agree with the title appearing on the Graduate Committee and Option Approval Form. If there is a change in title, the student must submit a new Graduate Committee and Option Approval Form. The student’s full legal name is required on the title page. A sample title page is provided. The format illustrated must be **precisely** followed; however, student-specific information (name, program, date, etc.) should be updated where appropriate. Note that the title is presented in inverted pyramid style and no page number appears, though it is page i of the thesis.
- B. *Approval Page:* An approval page must accompany each copy of the thesis or project report. The approval page for a **thesis** should bear the signatures of all committee members and the dean of graduate studies; the approval page for a **project report** does not include a line for the dean’s signature. Committee members should sign only when they are satisfied that the thesis meets the standards of the university. In the case of a thesis, the dean of graduate studies will sign after it has been reviewed for grammar, style, and format. **Signatures must be in black ink.** The lines left of the signature lines are for the date. A sample approval page is provided. The format illustrated must be

precisely followed; however, student-specific information should be updated where appropriate.

- C. *Abstract*: An abstract of **150 words or less** must accompany each copy of the thesis or project report. The title in the abstract must exactly match the title appearing on the title page of the thesis or project report. The abstract is a condensed summary of the paper and includes, within the 150-word limit, a description of the research and significant results. A sample abstract is provided. The format must be *precisely* followed; however, student-specific information should be updated where appropriate.
- D. *Acknowledgments*: Double space the text and use standard 0.5-inch paragraph indentations. There are no length requirements or restrictions. This page is optional.
- E. *Table of Contents*: The table of contents lists chapters and other main divisions (first-order subheadings, references/endnotes, and appendices). The title of each entry and chapter numbering method must correspond exactly to that within the main body of the thesis or project report. Page numbers must be specified for all listings.
The chapter numbers and page numbers must be right aligned. In addition, the tab for the page numbers must be formatted for dot leaders. Do not use periods between the title and page number. The wording of the sample chapter titles are **not** intended to be precisely followed. Do not crowd the page number column with the headings. A sample table of contents is provided.
- F. *List of Tables/Figures*: Although a list of tables and/or list of figures are not required in all theses or project reports, they must be included if the student has more than two tables and/or two figures. These lists are formatted similarly to the table of contents. Do not crowd the page number column with the titles or captions. Sample lists are provided.

Appendices

Appendices are not essential for every project document, but they have many uses. For research-oriented theses, they can be used for explanations or elaborations that are sidebars or non-essential parts of the text that are helpful for the reader seeking further information. They can also contain things like raw data, copies of survey instruments, lesson or unit plans, and other materials that were used in the research project.

Samples

As stated above, a sample of each preliminary page of the thesis/project is given in the following pages. Each page is designed so that it may be copied/pasted into a document for use as a template (mainly use the tab key for navigation).

MUSIC AND THE MEANING OF LIFE:
CASE STUDIES IN THE ROLES OF MUSIC
IN WASHINGTON COMMUNITIES

A Thesis
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music
Music Education

by
John Allen Doe
January 2009

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

We hereby approve the thesis of

John Allen Doe

Candidate for the degree of Master of Science

APPROVED FOR THE GRADUATE FACULTY

Dr. David Smith, Committee Chair

Dr. Margaret Johnson

Dr. Joseph Mills

Dean of Graduate Studies (thesis only)

ABSTRACT

MUSIC AND THE MEANING OF LIFE:
CASE STUDIES IN THE ROLES OF MUSIC
IN WASHINGTON COMMUNITIES

by

John Allen Doe

January 2009

The relationship between music and life is one that has been argued for centuries. This study will demonstrate how music participates in the lives of individuals in selected communities in Washington state. Four different surveys were conducted according to age-groups and current employment, gathering information on previous musical experiences, current musical activities, attitudes toward music as a vocation and avocation, and general values associated with music as part of school curricula. The results showed support for the hypotheses that music is valued as an important part of culture that needs to be nurtured in schools and in communities.

ACKNOWLEDGMENTS

Begin the text of the acknowledgments here. Use double spacing and standard 0.5-inch paragraph indentations. There are no length requirements or special restrictions for this page.

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LIST OF FIGURES (or MUSICAL EXAMPLES)

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11	Title of figure	75

*Sample caption for Tables*Table 1: Key centers in Ludwig van Beethoven, *Symphony No. 5*, op. 68, first movement

Measure number	Key center
1	c
60	E-flat
130	f
146	c
154	g
168	c dim
172	c# dim
180	D
188	G
195	C
241	f
248	c
303	C
374	c

Sample caption for Figure/Musical Example

Figure 1: Ludwig van Beethoven, *Symphony No. 5 in C Minor*, op. 67, movement 1, mm. 1-16.

Allegro con brio. $\text{♩} = 108$.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

NOTES ON TITLES OF WORKS AND THE USE OF ITALICS

- Style manuals vary somewhat in how titles of musical compositions are presented. For our purposes, we recommend that all titles be formatted with italics, whether the “true” title or a translated version. Thus, the following are treated the same way:

Beethoven, *Symphony No. 5 in C Minor*, op. 67
 Beethoven, *Fünfte Sinfonie in c-moll*, op. 67

References to pieces using alternatives to “true” titles should not use italics.

Beethoven’s Fifth Symphony

- When “major” or “minor” is part of a title, the word should be capitalized (see above). When identifying a key area in text, use lower case. Always capitalize the note-letter.

The first movement of Beethoven’s Fifth Symphony is in C minor.

- Opus numbers, composer catalogue numbers, and similar notations are not italicized.
- Movement titles, including both instrumental and choral works, placed in text are capitalized but not italicized.
- Common or popular nicknames of works are put in quotation marks; when this name is used in text, italics would then not be used.

Dvorak, *Symphony No. 9*, (“From the New World”)
 Dvorak’s “New World” Symphony

- Song titles, when discussed individually, are italicized, but when mentioned as part of a larger work (e.g., a collection or opera) they are placed in quotes; the title of the collection/opera is then italicized.

Schubert, *Wohin?*
 Schubert, “Wohin?,” *Die schöne Müllerin*, D. 795, no. 2

- Foreign terms, including terms for dynamics, used in text (e.g., *piano*, *forte*), should be treated the same—generally in italics. The same is recommended for shorthand dynamics, e.g., *pp*, *ff*, etc.