

Webster University
Bachelor of Arts in Music

Guidelines for Senior Thesis

Submission Timetable

December Graduation:

Proposal Due three weeks before the end of the *previous* spring semester.

Final Copy Due the first class day following fall break.

May Graduation:

Proposal Due three weeks before the end of the *previous* fall semester.

Final Copy Due the first class day following spring break.

For more information about the thesis, contact
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PLANNING THE PAPER

This manual is provided for two purposes. First, it includes suggestions about choosing an appropriate topic, writing the formal proposal, and determining the scope of your paper. Second, the manual explains several aspects of formal writing including guidelines for style and formatting.

Purpose of the Senior Thesis

The senior thesis is intended to demonstrate both a broad understanding of the field of music and your ability to write an organized and well-crafted academic paper. The senior thesis for BA students is equivalent to the senior recital for BM students.

Selecting a Topic

The most important aspect of the thesis project is selecting the topic. You will spend a great deal of time with this subject, so you must make sure that you are interested in it and that the requirements of the study suit your individual strengths. The topic must fit the scope of the paper. Some topics are simply too broad. You cannot, for example, write a good senior thesis on “Beethoven's Symphonies.” There is just too much to be said on the topic. On the other hand, an obscure study (e.g. “Origin of the Fermata”) may pose research problems that may be more trouble than they are worth for a BA thesis.

Bibliography

Once you have settled on several topics, do some preliminary research to make sure that sufficient resources are available. While you can use the Internet for this project, you must have a variety of sources including comprehensive studies, biographies, music encyclopedia entries, journal articles, reviews, etc. In your preliminary search, you may realize that one of your topics is too broad or too specific. Use this time to adjust your topic choice as necessary. As a general rule, you should have at least half as many sources as you have pages. Some of your sources will be used extensively, but there will be some sources that are used only once or twice.

The Proposal

During the semester before your anticipated graduation, you will submit a formal proposal to the faculty. Your proposal should include a brief abstract of your project, a tentative outline, and a representative bibliography. After you submit your proposal, a faculty committee will review it and make suggestions. If the committee feels that your topic is not appropriate, you will be asked to revise your topic and submit a second proposal.

Turn in *three copies* of the proposal to the Director of the BA/Music program at least three weeks before the end of the semester preceding the semester of graduation. If you are planning to graduate in May, for example, your proposal must be submitted three weeks before the end of the fall semester; if you intend to graduate in December, the proposal must be submitted three weeks before the end of the previous spring semester.

Appendix B includes three sample thesis proposals. Use the samples as examples of how your proposal should look, what it should contain, and the approximate length of the abstract, outline, and bibliography.

MUSC 4611

MUSC 4611, Senior Thesis, will be offered as a semester-long course in most fall semesters. Typically, Bachelor of Arts/Music students should plan to enroll for two hours of credit in MUSC 4611 in the semester prior to graduation. In addition to a number of related topics, your senior thesis will be the focus of the course. For years in which low enrollments make a scheduled class unfeasible, talk to the Director of BA/Music about an independent study for two hours of credit. In either case, you are entitled to academic credit for your work on the thesis.

Due Date

The completed senior thesis is due on the first class day of the ninth week of the semester (the Monday following fall or spring break). If you do not meet this deadline, you may not be able to graduate as expected. A faculty committee will review the completed document and recommend edits or more substantial changes. Please make time in your schedule to complete the paper in increments and work with the thesis advisor to make sure that your direction and your use of research materials is on track.

Content of the Thesis

There is no specialized area attached to the Bachelor of Arts degree; the degree is one in *music*. Accordingly, all senior thesis documents are expected to exhibit a broad knowledge of Western music as suggested in the following list:

1. an understanding of the breadth of Western music
2. the ability to write about music for an audience of professionals
3. a demonstration of analytical skills using a variety of approaches

Matters of content will be worked out between the student, the BA/Music advisor, and the faculty committee.

Length and Scope

Senior thesis documents should be approximately 25 double-spaced pages. However, many variables affect length. An original analytical paper might be relatively shorter than one that summarizes existing material. Tables, charts, and musical examples are entirely appropriate for all topics, and these elements may figure into the total number of pages. Depending upon content, an appendix may or may not be taken into consideration. Do not include a table of contents or bibliography in the page count.

Plagiarism

Plagiarism is defined as the use of someone else's ideas, information, or writing, without giving proper credit to the original source. You may use any source you choose, but you must give full credit. This applies to direct quotations, paraphrases of someone else's ideas, and any information that is not considered to be common knowledge. If you are in doubt as to whether you should be citing a source you used, ask yourself, "If the person whose work you used read your report, would she recognize any of it as hers, including paraphrases and summaries, or even general ideas or methods?"¹ If the answer to that question is yes, you must give credit to the original author by including a proper citation of the source.

Keep in mind that any information you find on the Internet is subject to the same citation guidelines as sources in print. If the ideas you are using are not your own, you must cite the source, even if it is "free and publicly available" on the Internet.² The academic world has taken a harsh stance against plagiarism; we will follow suit regarding the senior thesis. Work with your thesis advisor to avoid a major setback in your graduation plans.

¹ William C. Booth, Gregory G. Colomb, and Joseph M. Williams, "Research and Writing: From Planning to Production," in *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed. by Kate Turabian (Chicago: University of Chicago Press, 2007), 80.

² Booth, Colomb, and Williams, 79.

STYLE AND MECHANICS

Each senior thesis will be different, and each will require an individual approach. Some aspects of the paper, however, are stylistic and are addressed in this section.

Style Manual

There are several useful style manuals. Unless you have a particular reason for choosing a different one, you should get a copy of Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*. This book is published by the University of Chicago Press. The Webster bookstore typically has copies of the book in stock. A style manual contains information pertaining to formatting and editorial matters, including spelling, capitalization, hyphenation, and other elements.³

Fonts

Use a serif font, such as Times or Times New Roman, for your text. The same font should be used throughout your thesis. The recommended font size is 11 or 12 point. Often, a smaller font is used for footnotes (10 point). You may use italics as necessary for emphasis or for titles of major works. Other than in headings, there is little use for boldfaced text in formal papers. Note also that underlining is used mainly for web addresses.

Spacing

Manuscripts should be submitted with double line spacing with the exception of footnotes, block quotations, and the bibliography. These exceptions should be formatted according to the appropriate style manual (Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*).

Headings

Writers convey crucial and supplementary information to the reader in various ways. The use of topic sentences at the beginning of a paragraph, for example, and the careful juxtaposition of simple and compound sentences are subtle ways of clarifying the relationship that one body of text has to another. Students often overlook one of the easiest ways to organize a formal document: headings.⁴

Headings actually constitute a formal outline. The most important two or three divisions of the paper are set in a type style that looks important. Two different levels of heading are employed in this manual. While two heading levels are probably sufficient for most papers, others will profit by using three. You may use any appropriate font that you would like for your headings, but please be consistent.

³ It may be helpful to consult style manuals that are specific to music. See, for example, Richard Wingell, *Writing About Music* (Upper Saddle River, NJ: Pearson Prentice Hall, 2009), 116-164.

⁴ Because this manuscript is a “how-to” manual and *not* a senior thesis, separate headings are more numerous than they would be in your document.

Quotations

Because your thesis will integrate information from a variety of sources, it may be necessary to quote directly from those sources. A direct quotation must be clearly identifiable as a quotation. A short quotation (less than five lines of text) can be integrated within your text, and you must “enclose it in quotation marks” to distinguish it from surrounding text.⁵

The text below is not a quotation but is formatted as block text as an example of how a longer quotation might look in your thesis:

For lengthy quotations, a narrative, or a list, use single spacing. This tells the reader at a glance that the material is supplementary to your own ideas. For quotations of five or more lines, present your material as a block quotation, leaving a blank line before and after the block. Introduce the quotation in the text. If you introduce the quotation using a complete sentence, end that sentence with a colon. Do not add quotation marks at the beginning or end of the quotation.⁶

Footnotes

You will use footnotes mainly for two reasons. The first is to cite a source from which you have paraphrased or quoted. Please note that you must clearly delineate between your words and the words of another, even if you correctly cite your source. The second reason to use a footnote is to include information for your reader that is more supplemental and does not fit easily within the flow of your paper.

When you need to refer to a footnote, you should insert a superscript number within your text. This tells your reader that there is further information given at the bottom of the page. For quotations, the superscript number is inserted at the end of the quoted sentence or block quotation. Footnotes should be numbered consecutively, beginning with “1.”

The footnote itself can be typed in a smaller font (10 point is used in this document). It should be indented in the same way a paragraph would be indented. The footnote should always appear at the bottom of the page on which you reference it. Try to avoid running a footnote over from a previous page. The footnotes in this manual serve as examples of proper formatting.

Margins

Use a 1 1/2-inch margin on the left and a 1-inch margin at the right, top, and bottom. This applies to every page in your thesis, including the table of contents, pages with footnotes, pages with figures or examples, any appendices, and the bibliography.

⁵ Kate Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations* (Chicago: University of Chicago Press, 2007), 80.

⁶ Remember to cite the source of your quotation. The note number appears as a superscript at the end of the block quotation.

Widows and Orphans

Manuscripts look best if you avoid “widows” and “orphans” in which the first line of a new paragraph begins at the bottom of the page (widow) or where the last line of a paragraph is alone at the top of a page (orphan). There are several ways to remove widows and orphans if your program does not do it automatically. This list provides some suggestions:

- Insert an extra line break before the widow line to move it to the next page.
- Increase or decrease the line height (the vertical space between lines) for the entire page. Remember to return to the default line height at the beginning of the next page.
- Increase or decrease the bottom page margin. Return to the one-inch bottom margin for the next page.

Page Numbers

Most word processors will number pages for you. The title page and table of contents are not numbered. Page numbers begin with the first page of the body of your paper. Place numbers at the top of the page, in the right-hand corner (as in this sample).

Musical Examples, Figures, and Captions

Since your paper will be about music, you may find it necessary to include musical examples or other related figures in your text. It is common to make a distinction between musical excerpts and other illustrations or diagrams. The term “example” refers to a musical excerpt while the term “figure” can refer to any other illustration, photograph, or diagram. Every figure or example should have a number and a caption accompanying it. For a musical example, the caption should include the composer’s name, the title of the work, the movement (if applicable), and the corresponding measure numbers. Please note that the abbreviation of measure is “m.” followed by a space and the measure number. The plural form is “mm.” Captions typically appear above the example (see Example 1). Set your example apart from your text by including an extra space before the caption and after the musical excerpt. Please be consistent in the amount of spacing you use.

Example 1. Mozart, Piano Concerto in A Major, K. 488, second movement, mm. 9-12

The image displays a musical score for measures 9 through 12 of the second movement of Mozart's Piano Concerto in A Major, K. 488. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 9 begins with a treble clef and a common time signature. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a series of chords: a triad of G2, B2, and D3 in measure 9; a triad of G2, B2, and D3 in measure 10; a triad of G2, B2, and D3 in measure 11; and a triad of G2, B2, and D3 in measure 12. The piece concludes with a double bar line at the end of measure 12.

Table of Contents and Appendices

The number of different headings you use may determine whether or not you need a table of contents. In general, if you have four or more headings, a table of contents is warranted, otherwise, none is needed. See the sample table of contents that precedes this manual for an example of form. Do not include the table of contents in page numbering.

An appendix is material that is related to the thesis topic but does not fit into the text since it serves a supplemental purpose. The appendix for this document is a case in point: the sample proposals are related to the thesis guidelines, but they do not belong anywhere in the paper. An appendix title page should be the same font and style as the most important heading in the body of the thesis. If there are multiple appendices, label them with letters: Appendix A, Appendix B, etc. Appendix pages should be numbered consecutively with the body text.

Bibliography

Your bibliography reveals the breadth of your research and also your knowledge of sources related to the topic. See Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* for detailed information about bibliographic entries. For a twenty-five-page research paper, you should have at least twelve to fifteen sources. The bibliography is the last item in your paper. Bibliography page numbers should be numbered consecutively with the body text.

Final Manuscript

Your final manuscript should include the following elements (in this order):

- thesis signature page (see Appendix C)
- title page (see Appendix C)
- table of contents (if applicable)
- body of thesis (text) beginning with page 1
- appendices (if applicable)
- bibliography

Turn in *one* copy of your final manuscript printed on 100% rag content paper in a 20- or 24-pound weight. You can get this high quality paper at an office supply store (Office Max, Office Depot). Paper made from cloth does not yellow with time as pulp paper does.

APPENDIX A

Sample Thesis Proposal Title Page

**Proposal
for
Senior Thesis**

Bachelor of Arts in Music
Webster University

Your Name
Date Submitted

Title of your Proposed Paper

APPENDIX B

Three Sample Proposals

Two Fugues from Bach's *Well-Tempered Clavier*

My interest in Bach has continued through twelve years of piano lessons and my current studies in the BA/Music program. There is, of course, no question about Bach's importance in Western music and his mastery of the fugue. I plan to explore and document this topic in the research portion of the thesis. The importance of twelve-tone equal temperament also interests me and I will compare this method to mean-tone temperament, used before and during Bach's day. A major portion of the paper will be devoted to my own analysis of two Bach fugues.

The paper will be about twenty-five double-spaced pages divided into four parts:

- I. Historical Background (about 8-9 pages)
 - A. The fugue before Bach
 - B. Twelve-tone equal and mean-tone temperaments
 - C. Bach's fugues: form and process
 - D. The *Well-Tempered Clavier* and its importance

- II. Fugue No.1 in C Major (WTC I) (about 5 pages)
 - A. Analysis of selected parameters
 - B. Conclusions

- III. Fugue No. 16 in G Minor (WTC I) (about 5 pages)
 - A. Analysis of selected parameters
 - B. Conclusions

- IV. Summary (3-4 pages)
 - A. Comparison of Two Fugues Analyzed
 - B. Concluding paragraphs

Representative Bibliography

- Backus, John. *The Acoustical Foundations of Music*. New York: W. W. Norton and Company, 1977.
- Barbour, Murray. *Tuning and Temperament: A Historical Survey*. New York: Da Capo Press, 1951.
- David, Hans T. and Mendel, Arthur (eds.). *The Bach Reader*. New York: W. W. Norton, 1966.
- Horsley, Imogene. *Fugue: History and Practice*. New York: Free Press, 1966.
- Keller, Hermann. *The Well-tempered Clavier by Johann Sebastian Bach*. New York: W. W. Norton, 1976.
- Ledbetter, David. *Bach's Well-Tempered Clavier*. New Haven: Yale University Press, 2002.

Lendley, Mark, "Well-Tempered Clavier" in *Grove Music Online*, ed. 1. Macy (Accessed April 21, 2006), <http://www.grovemusic.com.library3.webster.edu>.

Walker, Paul. "Fugue in the Music-rhetorical Analogy and Rhetoric in the Development of Fugue" in *Bach Perspectives*, IV /1999. University of Illinois.

Walker, Paul. *Theories of Fugue from the Age of Josquin to the Age of Bach*. Rochester, New York: University of Rochester Press, 2000.

Mozart in the Years 1762-1771: International Musician

Mozart was far from the first child prodigy, yet he demonstrated his genius at such an early age that his father, Leopold, took him on several lengthy journeys. Today, Leopold might be criticized for exploiting his son; at the time, however, showing off precocious children (for profit) was an accepted part of court life.

Wolfgang's first trip from Salzburg was in 1762 (he was only six years old) when he and his sister entertained the courts at Munich, Linz, and Vienna. The children were so impressive and the profit sufficiently substantial that Leopold began an even more ambitious venture to Paris in June, 1763. The second journey included stops in Frankfurt, Brussels, and several other cities. After traveling to London, Amsterdam, and back to Paris, the family finally reached home in November, 1766. The trip had lasted almost three years. A third trip followed in 1769 to the musical center of Europe: Italy.

On each expedition, Mozart met some of the most important rulers, political figures, composers, and performers of his day. He composed constantly to fulfill requests and commissions. Although he never found a court position that matched his genius, Mozart's travels helped establish him throughout Europe as an eminent composer and performer.

The paper will be a chronological narrative about Mozart's travels, his experiences, and the music he wrote along the way. My estimated length is about twenty-five pages divided roughly as follows:

- I. Mozart and His Family (about 3 pages)
- II. The First Tour: Germany and Austria (about 5-6 pages)
 - A. Traveling conditions in the mid-eighteenth century
 - B. Itinerary and reception
 - C. Works composed
- III. The Paris Tour: 1762-1766 (about 8 pages)
 - A. Itinerary and influences
 - B. Difficulties faced by Mozart and his father
 - C. Works composed
- IV. Italy: 1769-1771 (about 5-6 pages)
 - A. Salzburg: 1766-1769
 - Reasons for the journey to Italy
 - B. Reception and influences
 - C. Works composed
- V. Summary (about 3 pages)

Representative Bibliography

To the Student: This bibliography should mirror the one for Bach given earlier including books, periodicals, and viable Internet entries.

Third-Stream Music: A Short History

The movement we refer to today as “third stream” was more an attitude than an organized school of composers. Jazz evolved in the first half of the twentieth century as a popular style that drew on traditional harmony, but centered either on extended improvisations or song forms (from the big-band tradition). In the 1950s, several influential figures experimented with the fusion of jazz and traditional ("classical") western music. Leading figures of the third-stream movement include Stan Getz, Gunther Schuller, Miles Davis, and Eddie Sauter.

Many individual experiments preceded the philosophy known as third stream. George Gershwin is perhaps the most important composer to have combined traditional and popular styles. On the other hand, many composers, associated chiefly with “classical” music, employed jazz in one or more major work: Paul Hindemith, Darius Milhaud, Igor Stravinsky, Aaron Copland, and many others. Adherents of the third-stream ideology in the 1950s and 1960s viewed the movement as akin to combining traditional European art music with Hungarian folk traditions (as Béla Bartók did) or Russian folk music (in the tradition of Stravinsky).

In retrospect, third-stream music had only minimal impact after the 1960s. Yet, a significant and lasting body of music was created within this framework.

The paper will be a general research study of the topic and will be about twenty-five pages in length (including the discography) divided among the following parts:

- I. Jazz and Classical Fusions before 1950 (about 4-5 pages)
 - A. Origin and Development of Jazz to 1945
 - B. Gershwin
 - C. Other representative composers and works (Milhaud and Stravinsky)
 - D. Jazz Experiments (Brubeck, Paul Whiteman: Symphonic Jazz)

- II. The Third-Stream Movement (about 5-6 pages)
 - A. Origin and Development
 - B. The Jazz and Classical Music Society
 - C. Gunther Schuller: Writings and Lectures
 - D. Critical Opinion

- III. Performers, Groups, and Recordings (about 4-5 pages)
 - A. Modern Jazz Quartet
 - B. Bill Evans
 - C. Charles Mingus

- IV. Third Stream Music Evaluated (about 2-3 pages)

- Appendix: Annotated Discography (2 pages)

Representative Bibliography

To the Student: This bibliography should mirror the one for Bach given earlier including books, periodicals, and viable Internet entries.

APPENDIX C

Example of Thesis Signature Page and Title Page

This Thesis is Accepted
in Partial Fulfillment
of the Requirements for the Degree
BACHELOR OF ARTS IN MUSIC

Director, Bachelor of Arts in Music

Faculty Reader

Department of Music
WEBSTER UNIVERSITY

May 2010

Thesis Title Centered on the Page,
Either all Single or Double Spaced

Senior Thesis

by

Your Name

Date Submitted

This document is in partial fulfillment
of the requirements for the degree

Bachelor of Arts in Music
Webster University
Saint Louis, Missouri