

University of South Carolina
School of Music

**SUPPLEMENT TO THE GRADUATE SCHOOL REGULATIONS
FOR PREPARING DOCTORAL DISSERTATIONS**

The following instructions are to be observed in preparing a doctoral research project (dissertation, treatise, supporting paper, document) in music or music education. All instructions given in this supplement take precedence over those given in the [Graduate School Regulations](#) as well as those given in the style guides mentioned below. Questions should be directed to the Music Graduate Director.
10-98

TIME LINE

Students are advised that the approval process (including the scheduling of the oral defense for doctoral students) may take two or more months. Thus, someone anticipating graduation in December is well advised to have submitted the project to the appropriate committee by September 1, and those anticipating a May graduation by January 15. Students who anticipate an August graduation should plan to begin the submission process by April 1 if it is assured that faculty will be available during the summer months.

FORMAT

Order of contents and pagination - The Graduate School Guidelines for contents and pagination are generally applicable, with the following exceptions:

List of Musical Examples (if pertinent; to be placed immediately following the "List of Tables")

Appendix (or "Appendices", if pertinent; to be placed immediately *before* the Bibliography; a separation sheet with appropriate title with typed page number should precede this section)

Bibliography (not all of the elements listed below may be applicable; in short bibliographies and with the approval of the project's director, certain bibliographical categories may be combined); order of contents: separation page, Books, Articles (to include articles in periodicals, dictionaries, and encyclopedias), Theses and Dissertations, Unpublished Material (reports, etc.), Musical Sources, Discography

Musical Supplement (if pertinent); order of contents: separation page ("Musical Supplement"), List of Compositions, Editorial Procedures, Music, Critical Commentary (a separation sheet with appropriate title with typed page number should precede this section)

Recital Programs (if pertinent; although paginated as though a part of the research project, this section is *not* to be listed in the Table of Contents; a separation sheet with appropriate title but without typed page number should precede this section)

Multiple Volumes - Each volume of a multiple-volume research project should have an unnumbered blank page at the beginning and the end. Further, each volume should have a title page, with the volume number typed two spaces below the title (see the sample title page at the end of this guide). Pagination of the text may continue from the previous. If supplementary material (such as a musical edition) forms a separate volume, then this volume should also have appropriate prefatory materials (table of contents, preface to the edition, etc.), and pagination should start afresh.

Title Page - The form of the title page of the research document is specified at the end of this supplement. Otherwise, the instructions set forth in the Graduate School Regulations pertain.

Style Manual - The most recent edition of one of the following style manuals is to be followed:

PhD in Music Education - *APA Style Manual*

DMA (all programs) - *A Manual for Writers* by Kate Turabian (or *University of Chicago Style Manual*)

Holoman's *Writing About Music* as well as Helm's and Luper's *Words and Music* (2d edition) may be consulted about certain questions pertaining to music that are not answered in this document. Parenthetical references are acceptable only in PhD dissertations. Footnotes (not endnotes) are to be used in all other research projects.

Foreword - For a DMA treatise or supporting paper, one of the following (double spaced) should appear on a sheet of paper inserted immediately after the title page (or after the copyright page, where appropriate):

DMA-Performance

FOREWORD

This [supporting paper/document]¹ is part of the dissertation requirement for the Doctor of Musical Arts degree in Performance. The major portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

DMA-Piano Pedagogy (recital/treatise track)

FOREWORD

This treatise is part of the dissertation requirement for the Doctor of Musical Arts degree in Piano Pedagogy. The remaining portion of the dissertation consists of two public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

For the DMA in performance and the DMA in piano pedagogy (recital/treatise track), clear, xeroxed copies (only) of the recital programs should be bound chronologically at the end of the research project. The above-mentioned page margins are to be observed.

Musical Examples - Music examples for the master copy of the research project (i.e., the copy to be retained by the student) should be prepared in one of three ways: 1) clear photocopies of printed music (make sure that copyright laws are followed); 2) carefully hand-copied music text; 3) computer printout with a resolution of at least 300 dots per inch. Although music examples will be affixed to the pages of the master copy by an appropriate means, *no musical examples should be taped or glued into the three copies to be submitted to the Graduate School*. The following illustrates the content (composer, work, movement, measures) of the caption for a musical example:

Example 6. J. S. Bach, Brandenburg Concerto No. 5,
mvt. 1, m. 1 (opening motive).

Both the music and the caption should be centered between the left and right margins. Except when the musical excerpt is very short, the caption should not exceed the width of the musical example. The caption should be single spaced, and three spaces should separate the example or caption from the text proper. *Each example should be cited specifically in the text* (for instance, "As seen in example 6, Bach uses a three-note motive . . ."), and the text should flow continuously so that examples may be placed where convenient. The APA and Turabian instructions for "figures" are generally applicable to musical examples.

Abbreviations - The following are appropriate abbreviations (the plural form is given within parentheses):

measure -	m. (mm.)	opus -	op. (opp.)	volume -	v. (vv.)
movement -	mvt. (mvts.)	page -	p. (pp.)		

Other appropriate abbreviations are given in the style manuals listed above. Abbreviations are not normally used in the body of the text but may be used in example citations and in footnotes.

Citations for the Key of a Composition - The letter of the key of a composition should always be capitalized but the word "major" or "minor" should not unless it is part of the work's title (for example, "The third section is in D minor"; or "Brahms's Symphony in D Major begins . . ."). When the key is used as an adjective, the letter and mode

¹Students beginning doctoral work before June 1993 should use the term "supporting paper"; those after that date, "document."

of the key should be hyphenated (for instance, "The D-minor section of the piece . . .").

Abstract

DMA supporting papers and treatises

A typed, 50-to-150 word abstract (double spaced) should be included before the table of contents. The Abstract should conform to the following format:

ABSTRACT

[Text of abstract, *double spaced*]

DMA and PhD dissertations

(See the Graduate School Guidelines)

Copyright Laws - *All copyright laws are to be observed.* The student may need to have written permission from each copyright owner to use any copyrighted material. Be sure to allow adequate time for permission to be granted. Generally speaking, a small portion of a musical composition may be reproduced without permission of the copyright owner.

COMMITTEE COPY

When the project's director has *fully* approved the study, the student will submit a copy (with the approval signature of the director in the top-right corner of the title page) to each committee member, who will return the copy to the director with any suggested emendations clearly marked. When all copies have been read and if the project is reasonably acceptable, the director will collate the emendations and give them to the student for preparation of the review copy. For doctoral students the director will also inform the Music Graduate Director of dates the student will be available for the oral dissertation examination so that the exam can be scheduled.

REVIEW COPY

Once all committee emendations have been made and upon the approval of the project's director, the student will submit one revised copy to the Music Graduate Office for format check and one to the Graduate School (by appointment) for its initial approval. A review copy of a doctoral research project will be available in the Music Graduate Office at least one week before the date of the oral dissertation examination so that the student's committee may check to see that relevant emendations have been incorporated. Additional emendations may result from the oral dissertation examination, the format check, or the Graduate School's review.

FINAL COPY

After making all necessary changes but no later than 30 days before the degree is to be conferred, the student should submit at least *three* copies of the corrected research project to the Music Graduate Office for final approval; one copy of the project will go to the director, one to the South Caroliniana Library, and one to the Music Library. Additional copies for the student's personal use may also be submitted. At least 20 days before the date of graduation, the student will submit all signed, approved copies to the Graduate School for approval and binding. For further information about the final copy, see the Graduate School Regulations. Note: only dissertations are microfilmed.

[Top , right, and bottom margins 1"; left margin 1 1/2"]

A STUDY OF DEVELOPING MUSICAL PERCEPTIONS
IN PRESCHOOL CHILDREN

VOLUME II

by

William Jerome Smith

Bachelor of Music*
West Carolina College, 1992

Master of Music Education*
East Central University, 1995

Submitted in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy** in the
School of Music
University of South Carolina
1999***

Major Professor and Chairman
of Examining Committee

Committee Member+

Committee Member

Committee Member

Dean, School of Music

Dean of the Graduate School

*Or the title of the appropriate degree **Or "Doctor of Musical Arts" ***Give the year (only) of graduation

+If the director of the research project is not the student's major professor, then the phrase "and Director of Treatise" (or "Supporting Paper"/"Document") should be appended.