

**A Guide for the Preparation of Music Papers  
("The Music Studies [MUS] Guide")**

**Prepared by Faculty of the  
Music Studies Department and the  
Music Library**

For Music Students in the School of Music, Theatre and Dance  
University of North Carolina, Greensboro  
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## **Introduction: Writing as a Crucial Component of University Music Curricula**

Effective writing is useful to musicians in a variety of expected and unexpected ways. This introduction will explain why writing is important in music courses and why effective writing is beneficial to music students at all levels, graduate and undergraduate, and in all sub-disciplines: performance, pedagogy, music education, ethno/musicology, and music theory.

Our society has long embraced the idea that effective writing is a hallmark of an educated person, and so universities have required their graduates in every discipline (major) to be effective writers. “Effective writing” means more than knowing basic grammar and spelling: it is the expression of ideas—including complex ideas—in writing so that another person can understand them. Not only does writing allow us to communicate with others in more depth and detail than speaking does, the discipline of writing also helps us to develop our ideas: the very act of committing your ideas to writing will help you to clarify and refine your thinking. Every educated adult needs to know how to write effectively, and the utility of effective writing in everyday life can scarcely be overestimated.

In most American universities, the responsibility for teaching expository writing, as opposed to creative writing, lies within the individual disciplines. One compelling reason for this practice is that each discipline has its own specialized vocabulary (jargon), and students will learn to use the language specific to their disciplines if their writing experiences take place within the context of their content area (major) courses. Another important reason is that, because writing helps students develop their thinking, writing within the content areas helps students attain mastery of the subject matter in their own fields.

Regardless of your ultimate profession, writing well will benefit you. Anyone who plans to teach music at any level can expect to do a lot of writing. Communications to students, administrators, and parents; reports of various kinds; program notes for concerts; articles in professional journals; and pedagogical materials are only a few of the types of writing that teachers do. In addition, music teachers at colleges and universities publish books and articles for professional and scholarly journals, sometimes even when their primary teaching duties concern performance rather than scholarship. Professional performers and composers frequently write their own program or liner notes, biographies, grant applications, and promotional materials, particularly at the beginnings of their careers. And, as you can imagine, music scholars (ethno/musicologists and theorists) write nearly every day of their working lives.

Students enrolled in graduate and undergraduate music courses at UNCG engage in many types of writing, including listening journals, concert reports, book reviews, exam essays, analysis papers, ethnographies, and historical research papers. Graduate students also write theses and dissertations. The primary role of this Guide is to serve as a first stop for music students writing research papers, but significant portions of it are also relevant to other writing projects. The six sections of the Guide are organized chronologically according to the resources a writer needs at different stages of a research paper. The Guide will not answer all of your questions, but it will give you a good idea of where to look for answers or how to achieve a reasonable solution by yourself. Naturally, you should consult your professor or the librarian if you have questions about your project, *but try to find the answer yourself*, then ask if you are not sure: it will make you smarter!

Effective writing can be laborious and time-consuming, and it usually requires substantial revision to achieve clarity and concision. But *having written* an excellent research paper, an illuminating analysis paper, or a brilliant dissertation is an achievement that you will enjoy for much longer than the time it took you to write it!

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## 1. Academic Integrity and Ethics in Research and Writing

We begin this Guide with a discussion about academic integrity because it lies at the heart and soul of the university enterprise. A university is a community of knowledge workers that includes teachers, researchers, and students: we are here to acquire, impart, and *create* knowledge through study and inquiry. Each university is part of a global meta-community of knowledge workers that also includes non-university affiliated researchers, writers and scholars. Every member of this community bears a responsibility to every other member to be scrupulously ethical in the way s/he acquires and uses knowledge.

The most compelling reason to be concerned about integrity in the acquisition and presentation of knowledge is that individuals can be harmed by unethical practices. Human research subjects can be put at risk if a researcher publishes confidential information; researchers may waste time and money and potentially disseminate harmful misinformation if they rely on falsified data; authors and composers may be deprived of credit for their ideas, words, and music, potentially harming their careers, reputations, and ability to collect royalties for their intellectual property. Sometimes researchers and writers who commit these offenses can reap rewards they did not earn (at least temporarily), but they do not reap the intellectual benefits to be gained by research and writing.

Perhaps most seriously, the entire network of knowledge production is put at risk if we cannot rely on the accuracy and origin of the knowledge in circulation. Research and writing may seem like independent, even solitary, pursuits, but knowledge is actually cumulative and communal: all new knowledge builds on, revises, or otherwise responds to knowledge that has previously circulated in the scholarly community. A knowledge-work community like the university must therefore meet every violation of academic integrity with an appropriate consequence.

The most common violation of academic integrity by students researching and writing music papers is plagiarism. To plagiarize is to pass off the ideas or words of another person as your own. Some common forms of plagiarism are: failure to cite the source of ideas or information, whether or not they are quoted directly (See “4. Documenting Sources,” below); failure to put quotation marks around direct quotations; creating a paper through “cut and paste” techniques; buying a paper; and unauthorized collaboration on any assignment. Because we take plagiarism seriously at UNCG and in the School of Music, your professor may require that you to submit your paper through “SafeAssign” via your class’s Blackboard site. This program will check your paper for similarities with other publications and online articles, including other student papers. Your professor may also require that you include a signed academic integrity statement on every major assignment. Every incident of plagiarism will receive a consequence, ranging from no credit on the assignment to expulsion from the university.

You are responsible for knowing and adhering to UNCG’s Academic Integrity Policy, so make sure that you read and understand it: <http://academicintegrity.uncg.edu/> . To avoid plagiarizing unwittingly, take good notes so that you know which words are yours and which words are from the source you used. Several of the references in “2. References For Researching And Writing Music Papers,” below, explain techniques for taking good notes. Tutorials for research can be found via the music library homepage in the Music Research Guide, or at: <http://library.uncg.edu/tutorials/>. If you are not sure whether something you are doing violates the Academic Integrity policy, *ask your professor*.

If you plan to publish your paper, and it makes use of someone else's words, music, or other materials, you should familiarize yourself with copyright law and the "fair use" doctrine. Like plagiarism, copyright infringement is a breach of intellectual property rights, and it is punishable under federal law. Information about copyright law and guidelines for fair use can be obtained at: <<http://fairuse.stanford.edu>> .

Any student who plans to conduct an interview, an ethnographic research project, or similar work is planning to conduct *research with human subjects*. Our university's Institutional Review Board oversees research with human subjects to ensure their ethical treatment and fair representation. *You will need approval from the Institutional Review Board prior to conducting this type of research.* For more information, please see 2.6 References for Research with Human Subjects, below.

Academic integrity and ethical practices in research and writing are important, and we in the School of Music enforce all relevant university policies.

## 2. References for Researching and Writing Music Papers

### 2.1 Standard References on Writing

Turabian, Kate L. *A Manual for Writers of Research Paper, Theses, and Dissertations*. Seventh Edition. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and University of Chicago Press editorial staff. Chicago: University of Chicago Press, 2007.  
*Guidelines for researching, writing, and documenting student papers; the main style guide for papers in MUS courses.*

*The Chicago Manual of Style*. 15th ed. Chicago: University of Chicago Press, 2003.  
*A standard reference for writers, consistent with but more comprehensive than Turabian. With Turabian, the primary authority for this MUS Guide. Reserve copy located on reference table in Music Library.*

Strunk, William, Jr., and E. B. White. *The Elements of Style*. 5th ed. New York: Macmillan, 2005.  
*Classic reference for English usage and composition. Online version: <http://www.bartleby.com/141>*

*Oxford English Dictionary*. 2nd ed. Prepared by J.A. Simpson and E.S.C. Weiner. New York: Oxford University Press, 1989. Volumes 1-20.  
*Definitive, most authoritative dictionary of the English language. Found online at the libraries homepage, select Databases and then from the alphabet bar across the top, select "O" and the OED can be found there.*

### 2.2 References Specific to Writing about Music

Holoman, D. Kern. *Writing About Music: A Style Sheet from the Editors of 19th Century Music*. Berkeley and Los Angeles: University of California Press, 1988.

Wingell, Richard. *Writing About Music: An Introductory Guide*. Third Edition. Upper Saddle River, N.J.: Prentice Hall, 2002.  
*Guide to planning and writing undergraduate research papers, concert reports, program notes, etc.*

Wingell, Richard J., and Sylvia Herzog. *Introduction to Research in Music*. Upper Saddle River, NJ: Prentice Hall, 2001.  
*Detailed introduction to library resources and electronic sources; planning and writing graduate research papers.*

Sampsel, Laurie J. *Music Research: A Handbook*. New York: Oxford University Press, 2009.

UNCG Music Library, *Music Research Guide*:

<http://uncg.libguides.com/content.php?pid=119518&sid=1148595>

*Tabs for searching various source types, links to tutorials, citation styles, other help.*



### 2.3 Reference for UNCG Graduate Students Writing Theses

*Guide for the Preparation of Theses and Dissertations*. Greensboro, NC: The Graduate School of The University of North Carolina at Greensboro, July 2007.

*Guide to formatting requirements for theses and dissertations submitted to the Graduate School of UNCG.*  
[http://www.uncg.edu/grs/forms/T\\_dguide.pdf](http://www.uncg.edu/grs/forms/T_dguide.pdf)

### 2.4 References to Assist Researching Music Papers

Turabian, Kate L. *A Manual for Writers...* 7<sup>th</sup> Ed. (See 1.1, above).

O'Leary, Zina. *The Essential Guide to Doing Research*. Thousand Oaks, Calif.: SAGE, 2004.

Booth, Wayne G., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 2nd Edition. Chicago: University of Chicago Press, 2003.

*The following can assist you with choosing a topic and defining a thesis:*

UNCG Jackson Library. *PATH: Lighting Your Way From Research to Writing*. Online:  
<http://library.uncg.edu/tutorials/>

Cornell University. *Guide to Library Research*. Online:  
<http://www.library.cornell.edu/olinuris/ref/research/tutorial.html>

Duke University. *Research Guide*. Online:  
<http://library.duke.edu/services/instruction/libraryguide/>

### 2.5 References to Assist with Ethnographic Research

Briggs, Charles L. *Learning How to Ask: A Sociolinguistic Appraisal of the Role of the Interview in Social Science Research*. New York: Cambridge University Press, 1986.

Emerson, Robert M., Rachel I. Fretz, and Linda L. Shaw. *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press, 1995.

Jackson, Bruce. *Fieldwork*. Urbana: University of Illinois Press, 1987.

Jackson, A., ed. *Anthropology at Home*. London: Tavistock Publications, 1987.

Spradley, James P. *The Ethnographic Interview*. Fort Worth: Harcourt Brace, 1979.

Telban, Borut. *Bibliography of Fieldwork, Research Methods and Ethnography*. 2001.

## 2.6 References for Research with Human Subjects

Prior to initiating any research involving human subjects, you must submit your project to review by the Institutional Review Board (IRB). The IRB is the division of the Office of Research Compliance whose job is to ensure adequate protection for human subjects and compliance with relevant regulations. UNCG Office of Research Compliance:

<http://www.uncg.edu/orc/>

Our School of Music liaison to the IRB Dr. Sandra Mace [slmace@uncg.edu](mailto:slmace@uncg.edu). Dr. Mace reviews all IRB applications from the School of Music and is available to answer questions concerning human subjects and music research.

Neither the American Musicology Society nor the Society for Ethnomusicology has published guidelines for research with human subjects, but the following professional societies have, and their materials may be helpful to music students.

American Folklore Society: <http://afsnet.org>

American Historical Society:

<http://www.historians.org/Perspectives/issues/2007/0703/0703vie3.cfm>

American Anthropological Society: <http://www.aaanet.org/stmts/irb.htm>

## 2.7 The Writing Center

For help organizing or proofreading your papers and to answer your questions about writing, contact the Writing Center: <<http://www.uncg.edu/eng/writingcenter/>>. They frequently have graduate students in Music working there, so you can ask for them specifically. If your professor asks you specifically to go to the Writing Center, ask them to send your professor some documentation of your visit. *Remember to seek help early, before a small problem snowballs into a big problem.*

### 3. Locating Content: Sources and Databases for Music Papers

*Sources* contain the actual information you will use in your papers. They may be printed on paper or appear on microforms, online, or in other formats. Sources may be *primary*, such as music manuscripts or correspondence; or they may be *secondary*, e.g. books and journal articles, which base their contents on primary sources; or they may be *tertiary*, e.g., encyclopedias, which use secondary sources and usually give more synoptic information. Tertiary sources are good for getting a broad view of a topic, but college students use mainly secondary and primary sources for writing papers. Most print sources for music research at UNCG are housed in the Music Library. Additional sources, microforms, the Interlibrary Loan office, and special collections are located in Jackson Library.

Sources should be *evaluated* for currency and authority before you use them. See Turabian, 3.4; module #7 of the PATH tutorial; and the tutorial in the *Music Research Guide*. Databases are essentially searchable collections of *citations* that tell you where to find sources. Print and CD-ROM forms do exist, but currently most databases are available online. Sometimes sources and databases are combined as searchable full-text databases (e.g., IIMP, 3.4, below).

#### 3.1 Library Browsing

Physical browsing of the library shelves in the subject area you are pursuing yields interesting and often surprising results that are not duplicated by an online search. Learn the way the Music Library is organized and spend time browsing.

#### 3.2 Library Catalogs

The *UNCG Library Catalog* is a database where you can search the holdings of the Jackson Library, the Music Library, some electronic sources, and special collections. Use it to find books, scores, recordings, periodicals, and items in our special collections: <http://library.uncg.edu/>

*WorldCat* is a union catalog where you can search the holdings of major libraries worldwide. Use citations from this catalog to request an item from Interlibrary Loan or find sources in nearby libraries. Find it under “Databases” from the Library home page.

#### 3.3 Reference Books

Reference books include dictionaries, encyclopedias, bibliographies, discographies, indexes, and thematic catalogs. Here are a few of the most useful ones for music papers:

*The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie; executive editor, John Tyrrell. 2nd ed. London: Macmillan Pub., 2001. Vol. 1-19.

*Grove* is the premiere reference of musicological knowledge in the English language; begin your research here to get a general idea of your topic. Find the print version on the Music Library Reference Table. There is an online version, *Grove Music Online*, available from our library’s Music Resources page.

*Grove* prints other useful music dictionaries, including *The New Grove Dictionary Opera* and *The New Grove Dictionary of Jazz*. Print copies are on the Reference Table; both have been incorporated into *Grove Music Online* as archived articles. We hold the *Grove* dictionaries of American Music, Women Composers, and Musical Instruments only in print (Reference Table).

*Garland Encyclopedia of World Music*. Bruno Nettl and Ruth M. Stone, founding editors, 1998-2002. Print version in Music Reference Area; online via the Library's Music Resources page.

*Die Musik in Geschichte und Gegenwart*. 2., neubearbeitete Ausg. [2<sup>nd</sup>, revised edition]. Herausgegeben von [edited by] Ludwig Finscher. Kassel: Bärenreiter, 1997-2007. Vol. 1-26. Divided into two parts: Sachteil (subjects) and Personenteil (biography). *MGG* is the premiere reference of musicological knowledge in the German language, useful for all researchers in musicology. Its coverage is slightly different from *Grove's*. Reference table.

*The Harvard Dictionary of Music*. Edited by Don Michael Randel. 4th edition. Cambridge, MA: Belknap Press of Harvard University Press, 2003. Good source for definitions of music terms, genres, etc. No bios. Reference table.

*Oxford Reference: Performing Arts*. Includes *The Concise Oxford Dictionary of Music*, among other Oxford reference books. Provides the full text of entries and articles from the Oxford dictionaries and companions. Covers music and opera among other performing arts. Find it in the "Music Research Guide" under the "Dictionary/Encyclopedia" tab.

*Baker's Biographical Dictionary of Musicians*. Centennial edition. Nicolas Slonimsky, editor emeritus. Laura Kuhn, Baker's series advisory editor. New York: Schirmer Books, 2001. This standard reference of music biography also has companion volumes treating 20<sup>th</sup>-century classical musicians and popular musicians after 1990.

### 3.4 Music Databases

Use specialized music databases to find books, periodicals, and reviews. They are particularly useful for finding journal articles. The sources you find may not be held in our own library, but when you find the citation, you may be able to obtain the source as full text or through ILL. All the databases below *except* JSTOR appear in the Music Research Guide under either the "Articles, etc." or the Books, dissertations" tab. We list the most useful databases here; the Music Research Guide has more: <http://uncg.libguides.com/mus>.

*RILM Abstracts of Music Literature*. Best database for citations of scholarly, international music literature, including journal articles and books. Abstracts help you determine how relevant the source is to your needs.

*Music Index*. International index of periodical literature, including reviews and news of the music industry; includes popular (non-scholarly) periodicals.

*IIMP (International Index to Music Periodicals)*. Index and abstracts of scholarly and non-scholarly music periodicals, many full-text.

*JSTOR*. Full-text PDF versions of scholarly journal articles in many disciplines, including music. From the Jackson Library home page, find "Databases," then find from the alphabetical list.

*Doctoral Dissertations in Musicology Online*. Bibliographic records of dissertations in musicology, music theory, ethnomusicology, and related fields.

### 3.5 Useful Databases in Other Disciplines

Find these online via the Music Research Guide under the “Articles, etc.” tab.

- *Arts and Humanities Search* (Arts and Humanities Citation Index). Allows a researcher to see which other authors have cited a particular source.
- *America: History and Life*. Index of journals, books, and dissertations.
- *Historical Abstracts*. Indexes articles on history outside of North American after 1450.
- *Education Full Text*. Indexes and abstracts of major education journals; some full text.
- *PsycINFO*. Index of journals, books, etc., in psychology and related disciplines. Of particular interest to music education researchers.

Find these “most popular” general databases on the Libraries Homepage under “Databases” and the select the title letter from the alphabet bar:

- *EBSCO Host*. Multiple databases, including *Academic Search Premier*. Many full text articles.
- *Academic OneFile*. Multiple databases from Gale Group publishers.
- *ProQuest*. Multiple databases; several newspapers.
- *LexisNexis Academic*. News, legal resources, business, and medical information.

### 3.6 Biography

Find these under their alphabetical listing on the Library’s page, “Databases” and select the title letter from the alphabet bar:

- *Biography and Genealogy Master Index*. Online Index to biographical sketches in reference books.
- *Biography in Context* (formerly the *Biographical Resource Center*). Online full-text biographical materials, including *Marquis Who’s Who?*

### 3.7 Dissertations (for dissertations in musicology, see 3.4, above)

Find this under their alphabetical listing on the Library’s page, “Databases” and select the title letter from the alphabet bar:

- *Dissertations & Theses@UNCG*. Full text of UNCG dissertations and theses after 1996; abstracts for earlier years.

### 3.8 World Wide Web Sources

Web resources can be useful and efficient for some purposes. Since websites vary in quality, authority, and reliability, students should use them with care. For advice on how to evaluate websites, see the UNCG online library tutorial: <http://library.uncg.edu/tutorials/> See specifically PATH module 7: “Finding Web Sources.” Another helpful source would be the “Online Music Resources” link found on the music library’s homepage.

## 4. Documenting Sources

We document (or cite) the sources we use for writing papers for two main reasons: authority and retrievability. Readers want to know that the information comes from a reliable and current source so it is likely to be accurate (authority); and they want to know the precise location of your source so they can find and read it for themselves (retrievability).

The basic contents of a citation include the author, title, and publication information. Both print and electronic sources must be cited; the principles of authority and retrievability apply to online sources just as they do to print sources. Because web sources are changeable and sometimes short-lived, the date of access must be included in the citation of a web source.

Failure to cite the source of your information is a form of plagiarism, a serious breach of academic integrity. (See 1. “Academic Integrity and Ethics in Research and Writing,” above.)

The formatting and details of a citation will vary according to the *function* of the citation (footnote, bibliography, or parenthetical reference) and the *type of source* (e.g., book, article in a periodical, or article in a reference book). Below are explanations of the different citation styles, followed by examples of citations for several basic sources, sources that are distinctive to music papers, and sources that pose specific problems. These examples are based on Turabian, *A Manual for Writers of Research Paper, Theses, and Dissertations*, 7th edition, and *The Chicago Manual of Style*, 15th edition (2.1, Standard References, above). Consult those references for sources not shown here.

### 4.1 Citation Styles

Notes/bibliography style (either footnote or endnote) is standard for papers in historical musicology, while author-date citations (parenthetical citations with a reference list) are standard for ethnomusicological papers. Consult your professor about the style appropriate to your project.

#### 4.1.1 Notes/Bibliography Style

Notes may appear as *footnotes* (at the bottom of each page) or *endnotes* (at the end of the entire document). Endnotes give the page a cleaner look, but footnotes are more convenient for the reader who frequently checks the notes while reading. (See Turabian, chapters 16 and 17, esp.16.3.1). Ask your professor if s/he has a preference. Both footnotes and endnotes are formatted and punctuated the same way and (this is important) *must include the exact page number of the source where you located the information*. Here is the format for a note where the source is a book:

<sup>n</sup>. Author, *Book Title* (City: Publisher, Year), page number.

Example using the format above:

<sup>1</sup>. Tomie Hahn, *Sensational Knowledge: Embodying Culture through Japanese Dance* (Middletown, CT: Wesleyan University Press, 2007), 110.

Notice that the first line of a note is indented, the name reads “right” (first name then last name), the book title is italicized and capitalized “headline style” (see Turabian 22.3.1), the publication data is in parentheses, and the page number comes at the end. The elements in a note are usually separated by commas (notice where they are and where they are not). Give only the city

of the publisher unless it is not well known, in which case also give the state or country, as appropriate.

Give all of the information when you first cite a source, then use a shortened citation for subsequent references to the same source (see Turabian 16.4). Example:

<sup>2</sup> Hahn, *Sensational Knowledge*, 96.

Number the notes consecutively throughout the paper (Turabian 16.3.3). A bibliography of all your sources should appear at the end of the paper (Turabian 16.2).

Bibliographic citation:

Hahn, Tomie. *Sensational Knowledge: Embodying Culture through Japanese Dance*. Middletown, CT: Wesleyan University Press, 2007.

Notice the differences between note citations and bibliographic citations: bibliographic citations give the author's last name first, separate elements by periods rather than commas, do not have parentheses around the publication data, and do not give a page number where the information was found.

#### **4.1.2 Parenthetical Citations-Reference List Style**

The parenthetical citations-reference list style is described in Turabian Chapters 18 and 19. When you use parenthetical citations, insert the reference into the text of your paper following the quotation or paraphrase, and then set up the bibliography as a "Reference List" following the format in Turabian (see 18.2). See examples for parenthetical citations (P) and the reference list (R) in chapter 18.

Parenthetical citation:

(Hahn 2007, 96)

Reference list:

Hahn, Tomie. 2007. *Sensational knowledge: Embodying culture through Japanese dance*. Middletown, CT: Wesleyan University Press.

Notice that in the reference list, the date follows the author's name, and the book title uses sentence-style capitalization rather than headline style.

#### **4.2 Examples of Citations for Basic Source Types**

Besides books, as exemplified in 4.1.1, above, research papers commonly cite chapters in books (e.g., essays from collections published in book form), articles in periodicals, and data in reference books (primarily dictionaries and encyclopedias). Below are examples for those three source types. Most of these are in bibliographic format. For notes, adapt the punctuation and formatting as shown in 4.1.1, above.

### 4.2.1 Chapter in a Book

#### Bibliographic citation:

Mass, Lawrence D. "A Conversation with Ned Rorem." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 85-112. New York: Routledge, 1994.

The chapter or essay title appears in quotation marks and the book title in italics. Notice the "In" before the book title, the editors' names, and the range of pages for the entire chapter before the publication data (Turabian 17.1.8)

### 4.2.2 Article in a Periodical

Give volume, number, date of publication in parentheses, and range of pages of the entire article (Turabian 17.2). Notice the differences between citations for an article and for a chapter.

#### Bibliographic citation:

Hess, Carol A. "Competing Utopias? Musical Ideologies in the 1930s and Two Spanish Civil War Films." *Journal for the Society of American Music* 2, no. 3 (August 2008): 319-54.

Cite articles from online journals using the same information as above, as far as you can determine it, but also include the URL and the date you accessed the material (Turabian 17.2.7).

#### Bibliographic citation:

Keathley, Elizabeth L. "A Context for Eminem's 'Murder Ballads.'" *Echo: A Music-centered Journal* 4, no. 2 (Fall 2002) < <http://www.echo.ucla.edu/volume4-issue2/keathley/index.html> > (Accessed 20 August 2008).

For articles accessed through an online database, use the stable (or "persistent") URL given by the database in addition to the information above:

Monsanto, Carlos. "Guatemala a través de su Marimba." *Latin American Music Review/Revista de Música Latinoamericana* 3, no. 1 (Spring-Summer, 1982): 60-72.  
<<http://www.jstor.org/stable/780243>> (accessed 22 August 2008).

### 4.2.3 Article in a Dictionary or Encyclopedia (Reference Book)

#### Note:

<sup>4</sup> *Encyclopaedia Britannica*, 15<sup>th</sup> ed., s.v., "Vienna, Congress of."

For well-known reference books, the edition is sufficient publication information. For alphabetically organized reference books, give the *term*, preceded by "s.v." (for *sub verbo*, under the word) rather than a volume and page numbers (Turabian 17.5.3 for note/bibliography style; 19.5.3 for parenthetical citation-reference list style). *Note that citations for longer articles by named authors in such reference books as the New Grove Dictionary of Music and Musicians and the Garland Encyclopedia of World Music use a different method* (See 4.3, below).



Online versions of printed reference books tend to be updated more frequently, so omit the edition and give a stable URL (usually available on the web page) and the date of access.

Note:

<sup>1</sup>. *Encyclopaedia Britannica Online*, s.v. “Vienna, Congress of,”  
<<http://search.eb.com/eb/article-9075297>> (accessed 22 January 2008).

Bibliographic citation:

By convention, you may omit well-known reference books (like *Encyclopaedia Britannica*) from your bibliography, but include them in your footnotes (Turabian 17.5.3). For less well-known works, include complete publication data and list them in your bibliography:

Hirsch, E.D., Joseph F. Kett, and Jamesfil. *The New Dictionary of Cultural Literacy*. 3rd ed. Boston: Houghton Mifflin, 2003. <<http://www.bartleby.com/59/>> (accessed 22 January 2008).

### **4.3 New Grove Articles**

#### **4.3.1 New Grove and Grove Music Online**

Unlike many other reference books, *The New Grove Dictionary of Music and Musicians* consists of lengthy articles signed by their authors. This is also true of some other reference books, such as the *Garland Encyclopedia of World Music*. An article from *New Grove* or similar sources should be cited more like a chapter in a book rather than an entry in an encyclopedia or dictionary (for encyclopedias and dictionaries, see Turabian 17.5.3). The citation forms given on *Grove Music Online* must be modified to conform to Turabian (Chicago) style (see 4.3.3, below).

#### **4.3.2 Print Edition (New Grove):**

Note:

<sup>n</sup>. Author, “Title of Article,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol.: pp.

<sup>1</sup>. Claude Palisca, “Baroque,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), 2:753.

Bibliographic citation:

Palisca, Claude. “Baroque.” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2:749-756. London: Macmillan, 2001.

#### **4.3.3 Online Edition (Grove Music Online):**

Click on “cite” in the *Grove* article to find bibliographic citations in MLA (reference list) and Chicago (Turabian) style. You will need to invert the author’s name.

Bibliographic citation:

Heartz, Daniel, and Bruce Alan Brown. "Empfindsamkeit." In *Grove Music Online*. *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08774>> (accessed September 7, 2008).

Note:

<sup>1</sup> Daniel Heartz and Bruce Alan Brown. "Empfindsamkeit," in *Grove Music Online*, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08774>> (accessed September 7, 2008).

**4.3.4 New Grove Opera or Jazz**

To cite one of the archived online articles from the *New Grove Opera* or *New Grove Jazz*, modify the citation from *Grove* as for 4.3.3, above. Note that the citation specifies whether the article comes from one of the other *Groves*.

Notes:

<sup>1</sup> Richard Wang and Barry Kernfeld, "Brubeck, Dave," in *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld, *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J063300> (accessed September 7, 2008).

**4.4 Other Online Sources**

Sources informally published online, such as web pages, web logs (blogs), and electronic mail, must be documented with as much of the standard publication information (author, title, date of publication or revision) as you are able to determine in addition to the URL and the date of access. If the source is missing much of this information, you may wish to re-think using it! (Turabian 17.7).

Bibliographic citation:

Newble, Jane, Marie Jensen, and Aryeh Oron. "List of Bach Cantatas According to the Lutheran Church Year." 2002. <http://www.bach-cantatas.com/Lutheran.htm> (accessed 14 September 2002).

**4.5 Microforms (Film and Fiche), CD-ROMs and DVD-ROMs**

Cite materials in these forms as you would analogous printed works (books, manuscripts, etc.), and include the form of publication (e.g., fiche, CD-ROM) after the publication information.

Bibliographic citation:

Marpurg, Friedrich Wilhelm, ed. *Raccolta delle più nuove composizioni di clavicembalo di differenti maestri ed autori*. Leipzig: J. G. I. Breitkopf, 175-57. Microfilm of a copy in the Bibliothèque du Conservatoire Royal de Musique, Brussels, Catalog no. 6307.

## 4.6 Music Scores

Generally speaking, cite a music score like a book, where the composer is the author and the title of the work is the “book” (Turabian 17.8.7). Give any additional information about the edition between the title and the publication data.

Bibliographic citation:

Mozart, Wolfgang Amadeus. *Sonatas and Fantasies for the Piano*. Prepared from the autographs and earliest printed sources by Nathan Broder. Rev. ed. Bryn Mawr, PA: Theodore Presser, 1960.

For vocal music, also name the poet or librettist in parentheses after the title. Where the score is part of a complete works edition, give appropriate information about the edition (e.g., title of the edition, editor’s name, series number, and volume). If the musical work is one of several published together in a volume, also provide the page numbers:

Schönberg, Arnold. *Friede auf Erden* (Conrad Ferdinand Meyer), op. 13. In *Sämtliche Werke*, Part V: *Chorwerke*, series A, vol. 18. Edited by Tadeusz Okuljar, 7-35. Mainz: B. Schott’s Söhne, 1980.

Verdi, Giuseppe. *Rigoletto. Melodramma in Three Acts by Francesco Maria Piave*. Edited by Martin Chusid. The Works of Giuseppe Verdi. Ser. 1: Operas. Chicago: University of Chicago Press, 1982.

Cite a part of a larger work (e.g., a song from a cycle) as you would a chapter in a book. If you wish to add a helpful annotation, add it after the publication data, and place it in square brackets so your reader knows that it is your editorial addition:

Schubert, Franz. “Das Wandern (Wandering),” *Die schöne Müllerin*, (*The Maid of the Mill*). In *First Vocal Album (for high voice)*. New York: G. Schirmer, 1895. [Words and titles are printed in both German and English.]

Unpublished scores, like other manuscript materials, generally require more identifying information than published scores, including the collection name and library (Turabian 17.8.7).  
Note:

<sup>3</sup> Ralph Shapey, “Partita for Violin and Thirteen Players,” ms. score, 1966, Special Collections, Joseph Regenstein Library, University of Chicago.

## 4.7 Recordings

### 4.7.1 Sound Recordings

Citations for sound recordings list either the composer or the performer in place of the “author,” followed by the title of the recording in italics. Publication data include the recording medium, e.g., CD or LP, the manufacturer, catalog number, and year issued. Between the title and publication information may appear the names of the principal performers or other details about the performance (Turabian 17.8.4 and 19.8.4; Wingell (online), 74).

Bibliographic citation:

Bernstein, Leonard, dir. *Symphony no. 5*, by Dmitri Shostakovich. New York Philharmonic. LP (analog disc). CBS Masterworks, IM 35854, 1985.

Bach, Johann Sebastian. Concerto I in F, BWV 1046. On *Six Brandenburg Concerti*. The Smithsonian Collection. Performed and recorded on original instruments by Aston Magna, Albert Fuller, artistic director. CD (digital disc). Smithsonian, P3 14834, 1978.

When citing a recording from an online streaming database such as *Naxos Online*, the stable URL, recording number, and access date are also required.

Bibliographic citation:

Handel, George F. *Israel in Egypt*. Aradia Ensemble, Kevin Mallon, dir. Naxos 8.570966-67. <http://uncg.naxosmusiclibrary.com/streamw.asp?ver=2.0&s=7696%2Ffuncg05%2F211474> (accessed 2 September 2009).

**4.7.2 Video Recordings**

To cite video recordings (VHS, DVD, or other formats), state the name of the producer or director, when available and relevant, followed by the title, publication data, and any reference numbers or other helpful locators (Turabian 17.8. and 19.8. See also 17.8.6 and 19.8.6 for citations of online multimedia files).

Bibliographic citations:

Kubik, Gerhard, ed. *African Guitar: Solo Fingerstyle Guitar Music, Composers, and Performers of Congo/Zaire, Uganda, Central African Republic, Malawi, Namibia, and Zambia: Audio-Visual Field Recordings, 1966-1993*. VHS. Cambridge, MA: Vestapol Productions, 13017, 1994.

Handel, George Frederic. *Messiah*. Atlanta Symphony Orchestra and Chamber Chorus, conducted by Robert Shaw. VHS. Batavia, OH: Video Treasures, 1988.

**4.8 Liner Notes and Program Notes****4.8.1 Record and CD Liner Notes**

The names of music genres such as the symphony, sonata, and mass, which are not usually italicized, are italicized when part of the title of a recording. For more information, see D. Kern Holoman, *Writing About Music: A Style Sheet from the Editors of 19th Century Music*, Chapter 3 (3.22), as cited in Standard References above.

Note:

<sup>4</sup> D. Kern Holoman, Jacket notes to Hector Berlioz, *Symphonie fantastique*, Chicago Symphony Orchestra, with Claudio Abbado. CD (digital disc). Deutsche, 410 895-1, 1984).

Bibliographic citation:

Zaslaw, Neil. Notes for Wolfgang Amadeus Mozart's *Symphony no. 40 in G Minor, K.550*. Performed by the Academy of Ancient Music. Directed by Christopher Hogwood. CD (digital disc). L'Oiseau-Lyre, D173D3, 1982.

**4.8.2 Program Notes**Bibliographic citation:

Vivès, Vincent. "The Fairies' Gifts." Program Notes for *Les Mamelles de Tirésias* by Francis Poulenc. Performed by Tanglewood Music Center Orchestra and TMC Soloists, Seiji Ozawa, conductor. Lenox, MA. 17 July 1997.

**4.9 Visual Sources (Paintings, Sculptures, Photographs)**

Cite paintings and sculptures like a book, where the artist is the "author" and the work the "book." Give the date of creation and the place the work now resides. If you found the material in a secondary source (reproduced in a book or on the web), give that information as well. Generally, cite visual sources only in notes, not bibliographies (Turabian 17.8.1, 19.8.1).

<sup>5</sup>. Georgia O'Keefe, *The Cliff Chimneys*, 1938, Milwaukee Art Museum.

If you include a reproduction of the work in your paper, it is a *figure*. See Chapter 6 of this Guide for how to format it.

**4.10 Performances**

Citations of performances may vary. Generally, in the place of the "author," give the name most relevant to your discussion, for example, the director, conductor, or performer. The title of the performance follows in italics, then the theater and city of the performance. The date of the performance appears last. (Turabian 17.8.2 and 19.8.2).

Bibliographic citation:

Wang, Yuja, pianist. *La Valse*, by Maurice Ravel. Orchestra Hall, Chicago, March 26, 2006.

Bibliographic citation:

Solti, Georg, conductor. *Brandenburg Concerto no. 1*, by Johann Sebastian Bach, BWV 1046. Chicago Symphony Orchestra concert, Chicago. 2 June 1985.

**4.11 Citing Quotations from Secondary Sources**

If you wish to use a quotation you find in a secondary source, make your best effort to locate the original source to verify the quotation's accuracy and meaning. If the original source is unavailable, cite both the original source as well as the secondary source where you read it (Turabian 17.10 and 19.10).

Note:

<sup>7</sup> John Playford, *An Introduction to the Skill of Musick*, 16th ed. (London, 1713), 132, quoted in William S. Newman, *The Sonata in the Baroque Era* (New York: W. W. Norton, 1983), 40.

If your purpose in quoting the material is to make a point about the second author's use of the material, list the secondary source first in your citation:

<sup>8</sup> William S. Newman, *The Sonata in the Baroque Era* (New York; W. W. Norton, 1983), 40, quoting John Playford, *An Introduction to the Skill of Musick*, 16th ed. (London, 1713), 132.

## 5. Writing Papers for Music Courses

### 5.1 Writing Standards

Music courses entail writing projects in different styles aimed at different audiences. In addition to research papers, the primary genre of writing addressed by this Guide, some instructors will ask you to write essays in response to exam questions, blogs or journals, concert reports, program notes, or critiques of books or recordings. Your instructor should advise you whether s/he expects informal, formal, or scholarly writing for your project. Here are the basic differences:

*Informal writing* is appropriate for personal reflections and journals. It tends to be more conversational, freely structured, and may contain colloquialisms.

*Formal writing* is appropriate for expository essays addressed to a broader audience. Because expository writing emphasizes clear expression of facts and analysis, it demands a logical structure and avoids colloquialisms and clichés.

*Scholarly writing* is appropriate for research reports addressed to an academic audience. It is formal in style and adheres to norms of documentation for the discipline (i.e., footnotes for historical musicology, parenthetical references for ethnomusicology). Claims must be supported with evidence and argumentation.

All written work—even informal writing—must be proofread for grammar and spelling. Include a signed *academic integrity* statement if so instructed by your teacher (see 1. Academic Integrity and Ethics in Research and Writing, above). Unless instructed otherwise, all writing should consist of complete sentences organized into paragraphs. Your instructor may evaluate your paper according to the *grading rubric* (see Appendix): if so, learning the rubric will give you a good idea of what your teacher expects in a paper.

### 5.2 Goals of Writing Music Papers

Reading and research are great ways to learn more about a musical topic, but your goals in *writing* a music paper are even greater: your music papers should *communicate* to your readers *your own ideas and insights* informed by your research, analysis, listening, and reasoning. The goal of your paper is emphatically *not* to regurgitate data or other peoples' ideas, but rather to contribute *new knowledge* by engaging and building on data and other peoples' ideas. To achieve this goal, you need to construct a compelling argument supported by evidence and reasoning.

### 5.3 Organizing a Formal Paper

Formal and scholarly music papers have three crucial parts:

1. An *introduction*, which explains the context and significance of your research question, states your *claim* or *thesis*, and prepares your audience for the type of evidence you will present to support your argument.
2. The *body* of your paper, where you present your reasons that support your claim and evidence that supports your reason; and
3. Your *conclusion*, where you restate your thesis, summarize your evidence, and suggest the broader significance of your question or directions for new research. (See Turabian Chapters 5-10; Wingell (online) and Herzog, Chapter 6).

In addition, research papers require a *bibliography* (See Turabian Chapters 16 & 17).

Many research papers also require an *appendix*, which may include supplemental material, such as tables and documents, that supports your argument but would disrupt the flow of your paper (See Turabian A.2.3, “Back Matter”).

## 5.4 Supporting Your Argument with Evidence

Different types of sources (primary, secondary, tertiary) in different formats (prose writing, excerpts from music scores, recordings, pictorial matter) bring different types of evidence to your argument. Strive to use a variety of sources and evidence types in your paper (Section 2, above). Think carefully about the reasons you use to support your claim and what types of evidence would support them best: your evidence must be commensurate with your claim (strong claims require strong evidence). All sources are not equally reliable, so be sure to evaluate them for relevance, currency and reliability (see 4. “Documentation of Sources,” above).

### 5.4.1 Using Quotations

Most of your paper should consist of your own words, so direct quotations should be used sparingly. But quotations from primary source documents, from established experts, or in situations where the actual words matter, can be persuasive evidence if you use them appropriately and format them correctly. Introduce the quotation, and make the context clear. Do not let the author you are quoting write your paper for you; it is your responsibility to explain the significance of the quotation and how it supports your argument. For formats of quotations, see Chapter 6 of this Guide (Turabian 7.4, 7.5, and 25.2).

### 5.4.2 Using Musical Examples and Figures

The visual representation of music can help support certain types of arguments in music papers, and these representations may take several forms, including score excerpts in staff notation, diagrams of formal or harmonic processes, and charts that describe audible musical events. By convention, we call only the first type—score excerpts in staff notation—by the name “musical examples.” We call the other types “figures.” Examples and figures should not be decorative add-ons; rather, you should incorporate them into your argument, direct your reader’s attention to them, and explain how they support your argument. See Chapter 6 of this Guide on formatting examples and figures.

## 5.5 Writing Style

Your writing style—that is, the cumulative effect of your tone, phrasing, word choice, and usage—affects both the clarity of your argument and your reader’s perception of your honesty and competence as a writer. It is crucial that you proofread your work: *do not rely on your computer’s spell- or grammar-checking software.*

### 5.5.1 Avoid Common Errors

As you proofread, check for the following problems common in student writing. For more guidelines about style, punctuation, grammar, etc. see Turabian, Part III (pp. 283 ff.); Wingell, Chapter 8, “Common Writing Problems”(online).

1. Avoid contractions in formal writing, e.g., use *it is* instead of *it’s*; *cannot* instead of *can’t*.
2. Use apostrophes to make possessives, but not plurals

Possessive (good): *The cat’s pajamas* Plural (wrong): *my four cat’s*

(See the Apostrophe Protection Society website: <http://www.apostrophe.org.uk/>) ☺



3. Do not confuse “it’s,” a contraction of “it is,” with “its,” a possessive pronoun like “his” and “hers.” Example: *It’s time for the orchestra to update its conservative programming.*
4. Use active rather than passive voice for clear, forceful writing.  
Active (good): *Franklin has argued that Mahler modeled his Third Symphony on Beethoven’s Ninth.*  
Passive (less so): *It has been argued that Mahler’s Third Symphony was modeled on Beethoven’s Ninth.*
5. Avoid splitting infinitives.  
Infinitive: *to go*      Split infinitive: *to boldly go*      Better solution: *to go boldly*  
Still better, use a more descriptive verb rather than a non-descript verb with an adverb:  
*to pioneer*      *to venture*      *to blaze a trail*  
It is better to avoid adverbs.
6. A participle phrase must refer to the subject of the sentence.  
Dangling participle (wrong): *Pacing nervously in the wings, the orchestra began the overture.*  
Better: *The soloist paced nervously in the wings as the orchestra began the overture.*
7. Place a modifying word or phrase near the noun or pronoun it modifies.  
Misplaced modifier: *While he was still quite young, Mozart’s father introduced him at court.*  
 (“Still quite young” modifies “Mozart’s father.”)  
Better: *Mozart’s father introduced him at court while he was still quite young.*  
 (“Still quite young” modifies “him”=Mozart.)
8. Every sentence needs a subject and a verb.  
Sentence fragment (wrong): *They met on the train. Traveling from Vienna to Paris.*  
Better: *They met on the train while they were traveling from Vienna to Paris.*
9. Subjects and verbs must agree in number. This can be tricky in long or complex sentences where the verb appears at some distance from the noun.  
Wrong: *Any woman composer of European art music, including Clara Schumann and Amy Beach, have had to contend with the legacy of music as a feminine domestic pastime.*  
Better (single subject, single verb): *Any woman composer...has had to contend with...*  
Better (plural subject, plural verb): *All women composers...have had to contend with...*
10. Verb tense should be appropriate and consistent. Use the past tense to write about things that happened in the past. Avoid the journalistic uses of the present tense, the conditional “would” to indicate a future event, and weak progressive tenses.  
Poor (present tense for past event): *When Bettina von Arnim meets Beethoven, it sparks her literary imagination.*  
Better (past tense): *Meeting Beethoven sparked Bettina von Arnim’s literary imagination.*  
Poor (future “would”): *Von Arnim would later publish a memoir in which Beethoven played a central role.*  
Better (past tense): *Von Arnim later published a memoir...*  
Poor (present progressive tense): *Dika Newlin’s memoir is depicting Schoenberg as a fallible human.*  
Better (present tense): *Dika Newlin’s memoir depicts Schoenberg as a fallible human.*
11. Make sure that pronouns have clear antecedents.  
Unclear: *Marion Bauer met Ruth Crawford in New York, where she became an important advocate and mentor.*  
Better: *Marion Bauer met Ruth Crawford in New York, where she became Crawford’s advocate and mentor.*
12. Do not separate a subject from its verb with a prepositional phrase:  
Poor: *Ravel, during his visit to Austin, Texas, discussed the influence of Schoenberg.*  
Better: *During his visit to Austin, Texas, Ravel discussed the influence of Schoenberg.*
13. Avoid gender bias. It is no longer acceptable to use male pronouns to refer to people of either or both sexes. (See Wingell (online), p. 125, or *David Loberg Code*, “Guidelines for Nonsexist Language,” Society for Music Theory, Rev. 6 June 1996  
<http://www.wmich.edu/mus-theo/nsl.html>

Inappropriate: *A pianist should practice his scales for an hour each day.*

Better: *Pianists should practice their scales for an hour each day.*

14. Check your punctuation: it affects the clarity and impact of your prose (Turabian, Chapter 21). Colons, semi-colons, dashes, and hyphens vex many students, so check your uses of these marks. Note that there are some punctuation differences between American English and British English: Americans use double quotation marks where the British uses single ones, and Americans place commas within closing quotation marks. Example: The professor exclaimed, “I have never seen such a fabulous vocabulary! On the other hand, the punctuation is poor.”
15. Persuade with logic, clarity, and evidence, not with excess. Do not overstate your claims, use exaggerated language, typography and punctuation, or lean too heavily on artsy metaphors (see Wingell (online), “Inappropriate Ways to Write About Music,” pp. 2 ff). Channel your enthusiasm into crafting a beautiful argument.
16. Organize your paper according to the points of your argument, not according to the chronology of events or the temporal unfolding of a musical work. Avoid “blow-by-blow” accounts of musical events: a symphony is not a boxing match.

### 5.5.2 Choose Accurate, Meaningful Words

- Use music-specific terminology appropriately. Terms like *song*, *tone*, *key*, *dynamic*, *development*, and *recapitulate*, for example, have common, non-technical uses that are different from their technical uses specific to music. To avoid confusion, use them only in their music-specific senses in music papers. (See Wingell (online), “Special Problems Involved in Writing About Music,” pp. 144 ff.)
- Watch for commonly misused words, such as “notorious” (it does not mean “famous”), “simplistic” (it does not mean “simple”), and “novel” to mean a book of any variety. *Use a dictionary.* (Also see Wingell, “Some Troublesome Word Pairs,” pp. 136-138.)
- Avoid clichés and hackneyed turns of phrase, such as these:
  - *Genius, master, masterpiece*: These words are not informative, only evaluative, and it is not the business of music papers to make evaluations of this type.
  - *Evolve, evolution*: Writers use these words metaphorically, but they suggest that music *develops* and *changes* out of biological necessity rather than as a result of human agency. “Evolution” is also freighted with ideological implications we should avoid.
  - *Prove*: An appropriate term for geometry, but not for music scholarship, where other interpretations are possible. Better alternatives: *demonstrate, show, argue.*
  - Statements of your personal conviction: *I feel...; I believe...; It is obvious that....* It is good to have convictions, but expressions of this type persuade no one of the validity of an argument and tend to make the writer appear desperate.
  - Journalistic usages: *in-depth analysis; ...was quoted as saying...; raised [X] to a whole new level; ...used [Y] to her advantage....* These are examples of imprecise and poor style.

### 5.6 Saving Your Work

Computer mishaps are not *exceptions* to the rule; they *are* the rule. Prepare for them by saving your work every few minutes or every time you pause to think. Save your documents in at least two places, for example on your computer’s hard drive and on a USB flash drive. Most professors will not accept a paper that is late due to a computer malfunction: this is the high-tech equivalent of, “My dog ate my homework.”

Save all versions of a paper. Typically writers will have several drafts and a final version of a paper. Earlier versions may contain citations, arguments, or particular phrases that you wish to revive in a later version or a new, related paper. Give each version a different document name, e.g., *Mozart-sketches-draft-1.doc*; *Mozart-sketches-draft-2.doc*, so that you can tell the difference without opening the documents.

## **6. Formatting and Printing Music Papers**

### **6.1 Formatting the Paper**

#### **6.1.1 Margins**

It is a good idea to know the formatting requirements of a paper before you begin typing: you can run into trouble if you type, type away, then realize you have to change all the margins, which changes your pagination, etc. Save yourself some grief, and set the margins at the beginning of the project. The Graduate School has its own requirements for formatting theses and dissertations, but most term papers and seminar papers use 1" margins on all sides. Many computers have 1-1/4 margin defaults, so you will need to change the margins. Align only the left-hand text to the margin; do not justify both margins.

#### **6.1.2 Fonts and Spacing**

Use a legible 12-point font, such as "Times New Roman" or "Baskerville." Some professors will specify a specific font. Single space headings and double-space text, unless your professor indicates otherwise.

#### **6.1.3 Pagination**

Number the pages of your paper from the beginning to the end, including pages containing endnotes and bibliography. Page one should be the first page with text. Insert page numbers by using the header and footer function, which also allows you to insert your last name and a short version of your paper title in the upper left-hand corner. Place the page number in the upper right. Alternatively, insert page numbers by selecting "page number" from the "insert" menu.

### **6.2 Title Your Paper**

Give all essays, reports, or research papers a title that reflects the content of the paper, e.g., "Anna Magdalena Bach and the Cello Suites," rather than a title that merely restates the assignment, e.g., "Essay Assignment" or "Music 332 Paper." Do not provide a cover page unless your professor specifically requests it. Instead, center your title above the text of the first page, and underline it. Do not use a giant font size for the title. Provide your name, the number, section, and title of the course, your professor's last name, and the date in a single-spaced block in the upper right-hand corner, above the paper title. Because the first page of your paper already has your name and does not need a page number, suppress the header by selecting "different first page" in the header and footer dialog box.

#### **6.2.1 Subheadings**

You may break long papers or chapters into sections and give each section a title or *subheading* (Turabian pp., 397-8).

### **6.3 Quotations**

Shorter quotations (four lines or fewer) should be worked into the fabric of your text and set off by quotation marks. Introduce them with some explanatory words, and knit the grammar of the quotation into the grammar of your text.

Example:

While we think of Schoenberg primarily as a compositional innovator, his contemporaries knew him as an equally innovative teacher. As the progressive educator Eugenie Schwarzwald explained, Schoenberg's teaching was "rooted in who he was as much as what he knew."<sup>7</sup>

Longer quotations (five lines or more) should be formatted as block quotes, single-spaced, indented one half inch, with no added quotation marks, and followed by a footnote number (Turabian 25.2.2).

#### **6.4 Figures, Tables, and Other Illustrations**

We refer to all types of illustrative material *that are not musical examples* as "figures." This includes tables, diagrams, charts, pictures, facsimiles of manuscripts, etc. (for musical examples, see 6.8 and 6.9, below). Introduce figures in the text of your paper prior to their appearance, and direct your reader to the figure by its number (Fig. 1). Center the figure in its space, and write a caption for it, for example:

Figure 1. Table showing the deployment of instruments in *Pierrot lunaire*.

Cite the source of your information in a footnote. Number figures sequentially *but separately from musical examples*, for which, see Turabian 8, 26.

#### **6.5 Numbers**

Spell out numbers through one hundred and numbers followed by words like hundred or thousand. Place other numbers in Arabic numerals. If there is a mixture of numbers above and below 100, use Arabic numerals for all. In papers that employ many numbers, especially theoretical papers, use Arabic numerals.

Indicate measure numbers as follows: m. 5, mm. 6-8.

#### **6.6 Foreign Terms**

Italicize a foreign word when you first introduce it in a paper. In subsequent uses of the word, use Roman (normal, not italicized) type.

Example:

Traditional Hawaiian music is based on *mele*, or chanted texts. These mele often accompany hula dance.

When a foreign word, like "hula," or a musical term, such as "legato," "largo," or "Lied," has entered the common vocabulary of the English language, do not italicize it, and follow English rules for capitalization and making plurals (e.g., "lied," rather than "Lied" and "concertos" rather than "concerti"). To verify correct usage, check a reliable music encyclopedia (e.g., *Grove*) or textbook (e.g., Burkholder/Grout/Palisca).

## 6.7 Titles of Compositions within the Text

### 6.7.1 Named Compositions

Italicize names of long musical compositions such as operas, oratorios, and tone poems (analogous to books). Place in quotation marks the titles of songs, short compositions, and sections of long composition (analogous to articles).

Examples:

*Harold in Italy*                      *Die schöne Müllerin*                      “Wohin” (a song in *Die schöne Müllerin*)  
*Così fan tutte*                      “Ode to Billie Joe”

### 6.7.2 Generic Titles

For musical compositions identified by a genre name and key, capitalize both genre and key, but do not italicize them. If the key name carries the modifier “sharp” or “flat,” spell it out rather than using a sharp or flat symbol, and hyphenate the key name:

Fantasy in C Minor                      Sonata in E-flat Major

### 6.7.3 Subtitles and Popular Titles (Bynames)

Compositions sometimes have a subtitle bestowed by the composer or acquire popular titles or bynames the composer did not give them. Include subtitles and bynames in parentheses and either quotation marks (works of any length) or italics (longer works only).

Examples:

Bach’s Prelude and Fugue in E-flat Major (“St. Anne”), BWV 552  
 Piano Sonata no. 2 (*Concord, Massachusetts, 1840-60*) [or] *The Concord Sonata* by Charles Ives  
 String Quartet in D Minor (*Death and the Maiden*) [or] *Death and the Maiden* Quartet

### 6.7.4 Opus Numbers and Catalog Numbers

The abbreviations for “opus” (op.; pl. opp.) and “number” (no.; pl. nos.) usually appear in lower case, but you may capitalize them if you do this consistently. Always capitalize abbreviations that refer to a catalog of a composer’s works, e.g., BWV (*Bach-Werke-Verzeichnis*) for J.S. Bach, D. (Deutsch) for Schubert, and K. (Köchel) for Mozart. Use a comma before an opus or catalog number only when it is non-restrictive, i.e., it is not required to identify the work.

Examples:

Sonata op. 31, no. 3 (restrictive)  
 Piano Concerto in A Major, K. 488 (non-restrictive)

## 6.8 Formatting Musical Information

### 6.8.1 Letters as Key Names and Pitch Classes

Letters standing for key names and pitch classes are usually capitalized, but letters that stand for specific pitches have various conventions (see 6.8.2 below):

middle C                                      A 440                                      the key of G major  
 the key of F-sharp minor                      a D-major triad                      an E string

In analytical or theoretical papers, give the letter name and mode of the key, and capitalize the letter name, e.g., C major, D minor (not d minor). Only use lower-case letters to indicate minor keys (e.g., c for C minor) in harmonic analyses where space is limited. Where possible, use a music analysis font such as CSTimes to create sharp and flat symbols. Where special fonts are not available, spell out “sharp” and “flat” rather than, for example, using a lower-case b to signify “flat.”

### **6.8.2 Pitch and Register Designations**

There are different systems for designating pitches in their specific registers (as opposed to pitch classes); ask your professor if s/he has a preference. Music papers often employ the Helmholtz method: C2, C1, C, c, c1 (middle C), c2, c3, etc. Pitches may also be designated as c' (middle C), c", c"', etc. Music theorists often prefer the Acoustical Society of America method: C4 (middle C), C5, C6, etc.

### **6.8.3 Analysis Symbols**

Analysis symbols, such as Roman numerals, figured-bass numerals, and caret scale degree numbers, should be created using the CSTimes font, which is available on all computers in the Computer Lab. Consult the font maps on the bulletin board for instructions on how to enter these symbols into your text.

## **6.9 Formatting Musical Examples**

In music literature, the term “example” refers to music in staff notation. All other pictorial illustrations are considered “figures,” for which see 6.4, above.

### **6.9.1 Numbering Examples**

Number examples sequentially (in their order of appearance), *but independently from figures*. Introduce each example before it appears, and refer to it in the text by number, for example:

Although the development section begins in the key of the dominant, it quickly modulates to the minor sub-dominant (Ex. 1).

### **6.9.2 Captions for Examples**

Give each example a caption identifying the composer, the work, the movement, and the measure numbers represented in the example, as follows:

Example 1. Clara Schumann, Trio in G minor, op. 17, mvt. I, mm. 15-19.

Omit parts of this formula if they are redundant, e.g., if you discuss works by only one composer in your paper, such as these examples by Clara Schumann:

Example 1. Trio in G minor, op. 17, mvt. I, mm. 15-19.  
Example 2. Piano Concerto in A minor, op. 7, mvt. III, mm. 1-6.<sup>4</sup>

Cite the source of your example with a footnote.

### **6.9.3 Placing Examples into the Text**

Place examples into the text as close to the discussions as practical, not in an appendix at the end. If space permits, insert the example at the end of the paragraph that mentions it. If not, continue with the text to the end of the page, then place the example at the top of the next page. Center the example within the space. Measure examples carefully so that they fit within the margins.

### **6.9.4 Music Fonts**

Use special fonts for typing notational symbols (such as pitch accidentals) or analysis symbols (such as figured-bass numerals and caret scale-degree numbers) into the body text of a paper. These fonts can also be used in musical examples created with notation software. The Chord Symbol and CS Times fonts are provided on all workstations in the Computer Lab. To use either font, first select it from your application's Font menu. Then consult the keyboard maps (posted on the bulletin board near the instructor's workstation in the Computer Lab) to determine how to create the desired symbol(s).

### **6.9.5 Music Notation Applications**

Finale 2008 is available on both Macintosh and Windows computers. Finale utilizes MIDI (Musical Instrument Digital Interface) technology to play musical notation displayed on the video monitor and to record music played on the keyboard synthesizer. For scholarly work, Finale can be used to create examples in which musical symbols are used in a more or less conventional manner.

Musical examples should be created with a notation program that can export images to one of the standard graphics file formats. Images that will be inserted in a printed document should be exported in the PDF, TIFF, or EPS (or EPSF) format.

### **6.9.6 Editing the Example**

If you wish to add graphic symbols and/or stylized text to your example, import your PDF, EPS or TIFF file into a graphics-editing program, then edit it. When you have finished editing, save the result in that application's native format then export it in a file format appropriate for your final document (usually EPS or TIFF).

### **6.9.7 Importing the Example**

To import an EPS, PDF, PICT, or TIFF file into a Microsoft Word document, open the Insert menu, and select Picture, then select From File... from the submenu. Navigate to the folder that contains your file, select that file, and click the Insert button. When the image is imported, Word may change to the Page Layout view. If you wish to crop or resize the example, click on it. The Picture formatting palette will appear from which you can select various tools to adjust the size, format, and appearance of the example.

### **6.9.8 Photocopied and Scanned Examples**

If a musical excerpt is photocopied from a score, make sure that clefs and instrument indications (including keys of instruments that change transpositions) are shown on the copy. If your photocopied excerpt does not include these essential symbols, add them. It may also be necessary to reduce the excerpt during the copying process so that it will fit into the space available.



It is often preferable to scan an excerpt then edit the resulting file with a graphics application. You can alter and enhance the score notation by adding brackets, arrows, circles, or labels to illustrate your point(s). In many cases, a diagram, graph, or reduction of a passage will often be more instructive than an actual score excerpt.

### **6.9.9 Printing Your Document**

Before printing your document, use Word's Print Preview command to preview your formatting. Pay careful attention to the location of page breaks. Make sure that captions appear on the same page as the table, figure, or example they identify and that headers, footers, page numbers, and footnotes will print correctly. If you followed the procedures outlined above, you should be able to print your entire document (text, table, musical examples, footnotes, bibliography, etc.) with one command.

### **Appendix: Grading Rubric for Music Papers**

Suggested for evaluating music papers and essays.

An Outstanding Paper demonstrates a high degree of proficiency in response to the assignment, but may have a few minor errors. A paper in this category:

- Fulfills the stated objectives of the paper (refer to assignment)
- Presents an argument clearly and develops it coherently
- **Clearly explains or illustrates key ideas in an appropriate level of detail**
- Demonstrates a firm understanding of materials discussed in class and in reading
- Demonstrates good research skills and uses appropriate sources
- Uses examples and citations effectively
- Is generally free from errors in mechanics and usage
- Fulfills stated specifications (length, appearance, format)

A Strong Paper demonstrates clear proficiency in response to the assignment, but may have minor errors. A paper in this category:

- Fulfills the stated objectives of the paper (refer to assignment for each paper)
- Has an argument, and is generally clear and well-developed
- Explains or illustrates key ideas with appropriate level of detail
- Demonstrates reasonable understanding of materials discussed in class and in reading
- Demonstrates reasonable research skills and uses appropriate sources
- Uses examples and citations effectively
- Is generally free from errors in mechanics and usage
- Fulfills stated specifications (length, appearance, format)

A Competent Paper demonstrates proficiency in response to the assignment. A paper in this category:

- Fulfills the stated objectives of the paper (refer to assignment for each paper)
- Has a discernible argument, and is adequately organized and developed
- Explains or illustrates some of the key ideas with some detail
- Demonstrates adequate understanding of materials discussed in class and in reading
- Demonstrates adequate research skills and uses appropriate sources
- Uses examples and citations effectively
- May display some error errors in mechanics or usage
- Fulfills stated specifications (length, appearance, format)

A Limited Paper demonstrates some degree of proficiency in response to the assignment. A paper in this category reveals one or more of the following weaknesses:

- Stated objectives of the paper have not been completely fulfilled
- Argument somewhat unclear or organization and development inadequate
- Inadequate explanation or illustration of key ideas; insufficient supporting detail
- Demonstrates limited understanding of materials discussed in class and in reading
- Research skills not adequately demonstrated
- Use of examples and citations not very effective
- Accumulation of errors in mechanics and usage
- Not all stated specifications are fulfilled (length, appearance, format)

A Flawed Paper demonstrates marginal proficiency in response to the assignment. A paper in this category reveals one or more of the following weaknesses:

- Limited relationship to stated objectives
- Argument unclear, weakly organized, and underdeveloped
- Little or no relevant detail
- Understanding of class materials not demonstrated
- Insufficient research
- Poor use of examples and citations
- Serious errors in mechanics and usage
- More than one specification unfulfilled

An Unacceptable Paper demonstrates significant deficiencies. A paper in this category reveals several of the following weaknesses:

- Only vague relationship to stated objectives
- Absence of discernible argument; lack of development or organization
- No research apparent
- Persistent writing errors
- More than one specification unfulfilled